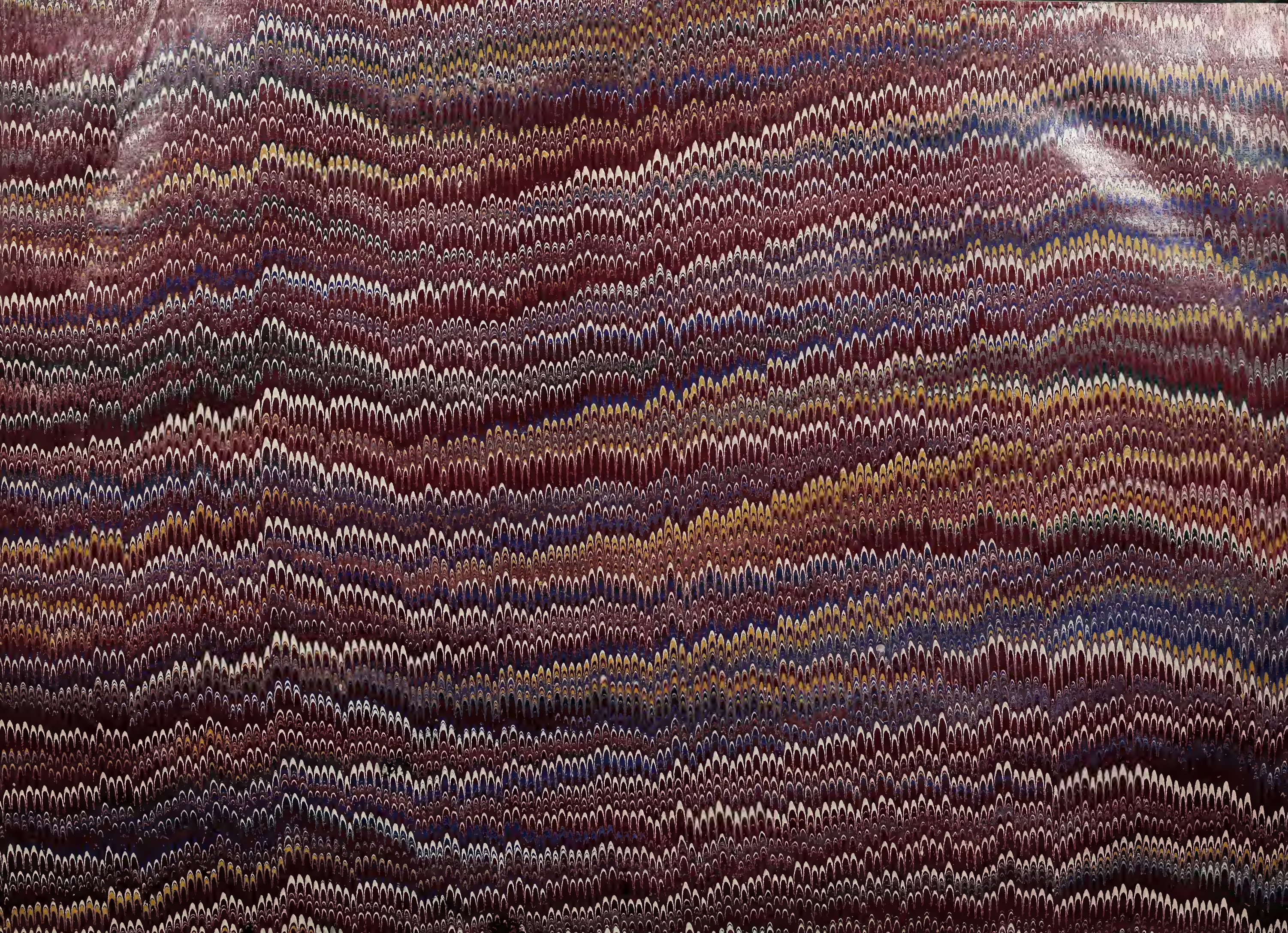
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VOLUME VII.

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# THE ART-JOURNAL.

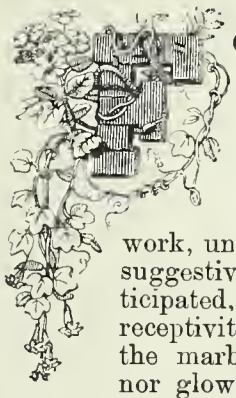


LONDON: JANUARY 1, 1868.


## MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

PART V.



OR the adequate perception and enjoyment of plastic Art, the warmest sensibility and imagination are demanded. Howsoever grand or imposing the work, unless the influences of its suggestiveness are met, nay, anticipated, by the sympathetic receptivity of a kindred spirit, the marble warms not into life, nor glows with the revelation of inner being. The fire of genius is sustained only by the conditions under which it burst into flame, as the presence of the elements supporting its original existence are indispensable to its appreciation in others. Hence the mind of a great artist so frequently fails in eliciting the response it challenges and demands, the reciprocity between it and that of the spectator so rarely reaching that compactness of affinity by which each in the other views himself.

Bearing in mind that the abstract character of Flaxman's Art aimed at the realisation of sentiment rather than the reproduction of the minutiæ of nature, we are prepared to understand his belief that, where an artist awakens in the spectator emotions similar to those prompting the conception of his work, he has reached far nearer the heights of Art's ideal than where, by a microscopic facsimilitude, he deludes our senses into the belief of reality. The painful wrinklings of Dow appear doubly puerile beside the force of Reynolds, as the dulness of superficial elaboration must ever suffer by contrast with the living presence of sweeping breadth. The models of Flaxman, as exponents of mind, are frequently preferable to his marbles. His execution in the clay is, in every way, so subordinate to mental expression, that all sensations of material and finish are lost in the soul-felt utterances it embodies.

Notwithstanding Flaxman's choice of Christian over Classic subjects, his models and marbles possess a quality belonging to Greek rather than to Gothic Art. Greek Art is always grand by itself, whilst Gothic sculpture appears but as a portion of surrounding forms into which it had been interwoven as an element of the entire composition, possessing but little independent existence apart from the whole to which it pertains, and felt to best advantage when in combination with its originally intended surrounding adjuncts of architectural and pictorial expression. Flaxman's works not only admit of this isolation, but benefit by it, and it is our sense of this completeness within themselves that so greatly enhances the enjoyment their appreciation yields. As an element of design wherein painting, sculpture, and architecture combine to the production of one united whole, Flaxman's models were not intended, but were produced as the expression of individual feeling depending on the sympathy of recognition for their effect, rather than as parts of more complicated creations, wherein the genius of the sister Arts work in apportioned combination to the accomplishment of a preconcerted result. Hence, in no way to be viewed as the detached fragments of a more comprehensive purport, and holding allegiance to other minds as auxiliaries to the expression of the sentiment they embody, his works are perfect in themselves; their self-dependent existence being as visibly manifest, as the feelings they convey are past misinterpretation or doubt. His group of Michael and Satan, at Petworth,* requires no surroundings to exhibit its powerful conception and refinement of ideal beauty. The forcible embodiments of the poetical passages of the Bible attached to his numerous mural memorials, scattered throughout the country in lasting remembrance of the individuals and the deeds they commemorate, need not groined canopy or fretted niche for their enshrinement, nor for their fullest appreciation seek other helps than the unaided perception of sympathetic humanity.




FROM FLAXMAN'S "ACTS OF MERCY."

The bas-reliefs enriching Flaxman's mortuary erections may, mainly, be divided into four classes, viz.:—

1. *The Ideal*, wherein the forms and images introduced are of a purely imaginative element, though purporting an intended signification of the individual commemorated, as seen in his works at Milton, Lewisham, Gloucester, &c.

2. *The Typical*, in which some event or incident—scriptural or otherwise—is exemplified, illustrative of the qualities of the deceased, as in the monument to Mr. Bosanquet at Leyton, where the parable of the Good Samaritan furnishes the subject of the design, as the type of qualities prominent in his character.

3. *The Historic*, showing the person commemorated in the performance of certain acts, identifying his career or position, as in the tablet to Sir William Jones, at Oxford, compiling his digest of Indian Law; also that to the Rev. John Clowes at Manchester, and the memorial to Sir Isaac Pocock at Cookham, representing the circumstance of his death, which occurred suddenly in a boat on the Thames, when he expired in the arms of his niece before the bank could be reached.

4. *The Domestic*, wherein the deceased, or his survivors, or both, appear as the principal features of the design. Of this class many examples occur.

Allegory was rarely used by Flaxman, although in some of his larger, more triumphal compositions, as seen in St. Paul's and Westminster Abbey, it is sometimes employed.

The bas-relief representing Sir William Jones compiling a digest of Hindoo and Mohammedan Law is part of a monument erected to his memory in the chapel of University College, Oxford. The subject of the design records his great labour while holding the appointment of Judge to the Supreme Court of Judicature at Fort William, Bengal. This distinguished lawyer and linguist,* feeling in the discharge of his judicial duties how greatly the holder of that office must be at the mercy of the native pundits, or doctors, who interpreted the laws in that fort, determined on acquiring a knowledge of Sanscrit—the original language of India, and in which the laws and ordinances of that country were written—in order to secure the more direct administration of the native code. After four years' study of this tongue Sir William commenced his laborious task, the completion of which rendered the most lasting service to his country, and gave an undying honour to his name. Of this circumstance Flaxman has happily availed himself, and in the monument has represented an occurrence of historic truth

* This group was executed in marble for the late Earl of Egremont, one of the most intelligent patrons of the time; but was not taken to Petworth until after the decease of the artist in December, 1826. The model was exhibited in the Royal Academy, 1822. The following inscription was placed on the pedestal by its noble owner:—

"This group was executed by John Flaxman, R.A.P.S.[1]; a man who presented the most striking example of the pre-eminence of the mental over the corporeal faculties of human nature, in the union of the most tender frame with the strongest energy of character, with the most exalted sentiments of honour, with a heart actuated by universal benevolence, and with a sublimity of genius of which this work remains a splendid monument, hardly surpassed by the most celebrated productions of ancient times, and certainly by none of his own."

(1) Royal Academy Professor of Sculpture.

* Sir William Jones was master, more or less, of twenty-eight languages.

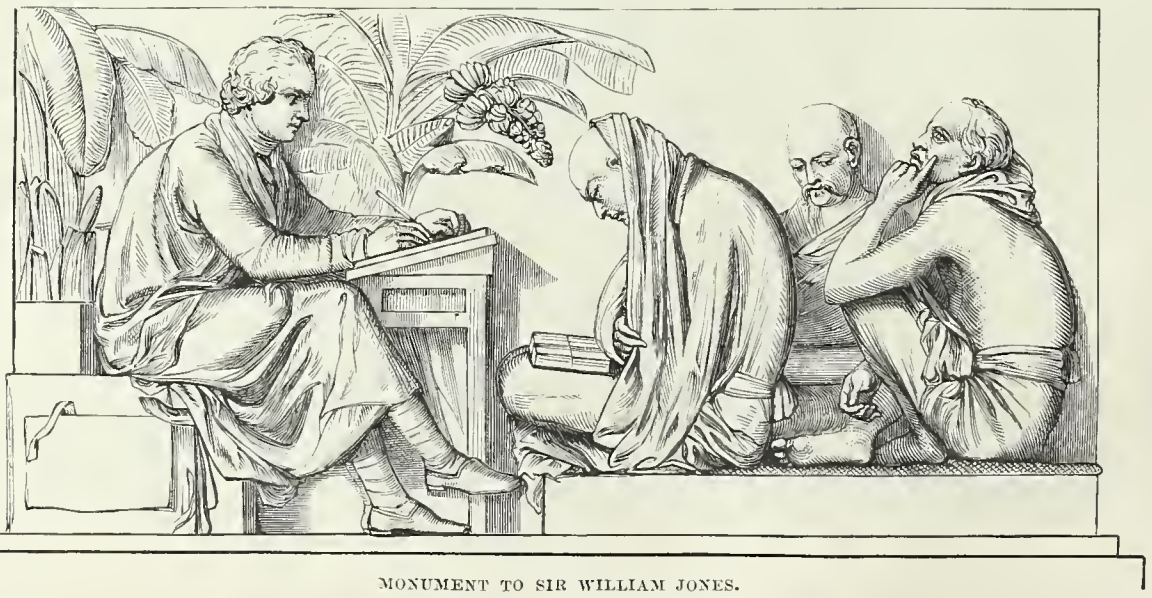
sustained by actual personages intimately connected with the individual commemorated. The composition is rich, varied, and explicit. Sir William is seated, and in the act of writing from the dictation of a Mohammedan doctor, who, sitting on the ground in the Oriental fashion, reads from the book resting on his knees. To the right of the latter figure are two Hindoos deliberating on the words of their brother pundit. The varieties of national character introduced are well distinguished, the European, Hindoo, and Mohammedan type being vividly rendered. The face and figure of the learned writer betoken the high intelligence of the original, and the attitude and expression of the native doctors exhibit all the peculiarities special to their race. The different portions of the design compose together with great felicity. The central half-veiled figure of the Mohammedan is very striking, and contrasts effectively with the English costume of the judge, and the semi-nude Hindoo at the extreme right of the composition. The palm-trees on the left have a topographical value, and by their variety of lines enrich the background in the neighbourhood of the principal figure. This relief, by its purely historic character, possesses a singular interest in the list of the sculptor's works. Other memorials of a similar kind there are by him, but none so slightly idealised and so circumstantial. In addition to this work, Oxford possesses another monument to Sir William Jones, by Flaxman, in St. Mary's Church, both of which were erected by his lady. The Honourable East India Company also commissioned him to execute for India a memorial of the distinguished services Sir William had rendered our Eastern Empire. The model for the work here engraved appeared in the Royal Academy Exhibition of 1797, the finished marble being there exhibited in 1801, with several other works by Flaxman, among which was his sketch for a colossal statue of Britannia Triumphant, proposed for erection on Greenwich Hill.

The work 'Charity,' here engraved, is one of Flaxman's most important reliefs. It was commissioned by Lord Yarborough, and forms the principal part of a memorial erected in Campsall Church, Yorkshire, to certain members of his family, representing in alto-relief two female figures distributing alms to a group of mendicant poor. These six recipients of the ladies' bounty comprise illustrations of the varying stages of life's career from helpless infancy to the second childhood of tottering senility. In the centre of the group is a mother carrying a child; at her side, anxiously watching the coin placed in her hand, is her son. On his right, in a manly form of middle age, is seen his father, looking up in grateful acknowledgment to the two ladies, who stand on a raised step or platform. On the left of the mother is an old man leaning upon a staff, whose flowing beard and aged form bespeak him as the grandfather of her children; and further still, on the same side, is another figure, who, with clasped hands, blesses the mercy that has brought them aid. The intention of the design is happily rendered by a composition at once learned and effective. The characteristics of each individual are forcibly expressed, and the lines and quantities of the work arranged with power and subtlety. On each side, within the pilasters bounding the relief, are the main upright lines of the



MONUMENT TO MRS. KNIGHT.
*From a Photograph by Mr. Nicholls, Cambridge.*

composition, the more central portions exhibiting a variety of forms, which, whilst expressive of the design, conduce to a greater richness of surface than is generally found in Flaxman's works. The difficulty of treating a number of standing figures, without a repetition of upright forms, is obviated by the oblique lines caused by the right foot of the mother being raised to the level on which the two ladies stand, and the parallelism otherwise resulting from the lines of the husband's figure and the falling folds of the wife's dress, is prevented by the introduction of the rounded forms of the boy's nude figure, further strengthened by the dog at the extreme base of the group. The aspect of the ladies is unaffected and simple. The one rests her arm on the shoulder of the other, whose outstretched hand, extending into the centre of the composition, places in the open palm of the mother the dole she has to bestow. Their costume, idealised from that of the period, is well adapted for sculpturesque arrangement, and in the lower part of the nearer figure is a breadth of treatment most valuable in the effect of the whole. The sentiment characterising this work is in keeping with that of Flaxman's finest memorials, and may best be gathered from the inscription on the cornice, accompanied by the emblems of Faith and Hope: "Blessed are they who consider the poor." The devotional feeling herein expressed by these emblems, and the design below, so well illustrating the beauty of that first and greatest of all virtues—Charity—combine to render the entire work a fitting tribute of affectionate regard to those whose lives bore daily testimony to the acts and aspirations here embodied.



MONUMENT TO SIR WILLIAM JONES.
*From a Photograph by Messrs. Hill and Saunders, Oxford.*

This subject must have presented peculiar attractions to Flaxman, as one wherein his sympathies were ever warmly enlisted, consideration for the poor being an unvarying trait in his character. His charities, though silent and unseen, were heartfelt and innumerable. On this point, as on others, referring to the conduct of his daily life, I am enabled to offer the testimony of the late Mr. E. H. Baily, R.A., who, when speaking to me of his former master, stated "that for whatever he had become in Art he was indebted to Flaxman, who was, without exception, the best master, and the most thoroughly kind man living. His good offices were of that class which shunned publicity and display. Before going from home it was his frequent practice to provide himself with a quantity of small coin for distribution as alms among the poor throughout his walks." But beyond such points of personal interest, Mr. Baily's words must command attention, for, having been engaged in Flaxman's studio many years, he was enabled to speak with certainty upon much relating to his master. He differed "from those who thought his style was founded on that of Banks, but believed it to be purely original, and that in versatility of invention he surpassed any sculptor that had ever lived. His tastes led him to the cultivation of sacred and devotional subjects in preference to those of a Classic character, though of the latter he made, when young, many designs and models. His works uniformly manifest the purest feeling and elevation of thought, and reflect the earnest simplicity of the man. As a sculptor he stood at the head of modern Art; even in comparison with Michael Angelo, was, in certain respects, Flaxman the finer artist of the two. He sought not for wealth, but only the opportunities of pursuing his Art, frequently denying himself to visitors of rank and title rather than be intruded upon in his studies. He not only sought to avoid the option of accepting commissions, but often, when requested to execute busts, would refer the individual to Chantrey, whom he

said could not only do them well, but had plenty of time to attend to them." In this latter advice Flaxman was not only consulting his own feelings, but the interest of his patrons; for it is not difficult to understand how, with his tendency to the imaginative and ideal, further heightened by the atmosphere of poetic feeling enveloping his happiest creations, the realistic nature of portraiture, involving as it does the rendering of personal individuality, and embodiment of qualities his perception may have but dimly recognised, must have been, at the least, distasteful to him. His busts, of which he executed but few, are far from supporting the rank of his other works, and in no way approach the powerful realisation of form and character seen in the heads of Chantrey.

Of Flaxman's powers as an artist and his character as a man I am tempted to quote from Mr. Weekes's "Prize Treatise on the Fine Arts Section of the Great Exhibition of 1851," wherein he exhaustively epitomises these points of the subject. Speaking of Banks and Flaxman, he says, "The latter immortal man was unfortunately too weak, bodily, to add even a fair share of the powers of the hand to the splendid conceptions which emanated from his mind; he is safe, however; for while the sublime and imaginative, the beautiful and pathetic, are valued in Art, the name of Flaxman will never perish. Pure as is the style of his works, his character as a man was equally pure; while what he has left us in Art may be quoted as instances of the highest purposes aimed at, and in a great manner accomplished, his example as a man will also be quoted as an instance of the union of the finest moral and religious with the highest intellectual qualities; and as showing the heightening effect which the association with noble ideas, the contemplation and study of the sublime and beautiful, has upon us. His days were spent in illustrating in marble those parables of Scripture which inculcate good-will and charity, and which he so loved; and when his mind was thoroughly imbued with their power and beauty, he went forth in the evening among the poor and needy, to illustrate in another way the lessons he had learned from them, and which his profession had taught him the more to reverence. Were an argument wanting to prove the worth of the Arts as teachers of mankind, or that their tendency is in every way good, the life of Flaxman might serve to give a strong, indeed an almost unanswerable one."

Prominent among the list of works exhibiting the devotional feeling and spirituality of form exemplifying the genius of Flaxman, is that erected to Mrs. Knight, in Milton Church, near Cambridge. Here, as in the relief at Gloucester, the spirit of the deceased, invested with the form of humanity, is rising from the tomb, and conducted heavenward by an angelic visitant. The conception is one he has frequently adopted, as embodying the highest aspirations of Christian belief. For the purpose of such memorials it would be difficult to select an idea more in general keeping with the feeling prompting them, or better calculated to assist the teachings they enunciate in the mute, yet speaking, marble. The figure here seen as rising from the tomb is rather the embodiment of spirit than the representation of substance, and whether viewed as a whole or in parts, presents the most ideal refinement. Though with the foot yet touching the earth, the action of rising to soar away is beautifully suggested, to which effect the lines of the drapery, by exhibiting rather than concealing the forms beneath, largely contribute. In the church at Croydon, lamentably destroyed by fire some months past, was a *replica* of this monument,* though differing in one respect. To the upper figure Flaxman had there given wings, which, while marking its character and intention in the group, distinguished it from the individuality suggested in the lower form. Such a modification of the work was probably suggested to him, as many friends of the deceased lady whose monument is at Milton felt the expression of the conception would have been more vividly apparent had the upper figure been so treated. Such a supposition is favoured by the relative date of the two works, that at Milton having been erected about 1802, the group at Croydon not being placed until about 1810.



CHARITY.
*From a Photograph by Mr. Walker, Doncaster.*

In other instances Flaxman is seen to have similarly repeated himself. The sitting and reading figure at Leyton,† occurs as part of a composition at Ledbury, and in Broom Church it is also reproduced with but a slight difference in the action of the head. This, however, involves no reflection on Flaxman's originality of invention, his powers in such respect being beyond all question. But it not unfrequently occurs that a striking composition already erected is again voluntarily selected, from among others in the artist's studio, by persons in quest of such memorials, the re-erection of which, either in the whole or in part, lays the designer open to the charge of copying himself. With men of inferior powers, and to whom the production of a design is a matter of difficulty, tho recommendation of a previously erected work is not an uncommon practice. This remark cannot apply to *artists*, but to individuals with whom the supply of monumental erections is a trade. A story is current in

* Of which, fortunately, I made a sketch whilst yet perfect.

† Engraved in this Journal for November last.

London studios of a monument-maker whose powers of invention were not of the highest order, being one day called on to suggest a fitting subject as the design for a deceased gentleman. His inquiries as to the life and acts of the individual it was thus proposed to honour resulting in showing that benevolence was a prominent trait in his character, he requested his assistant to "reach down the 'Pelican' *pattern!*" This needs no comment.

'Instruct the Ignorant' is an alto-relief of one of Flaxman's designs illustrative of 'The Acts of Mercy,' and erected to the memory of E. Balme, Esq. The group, as here seen, consists of three figures, an aged man, a youth, and a young female. In the centre is the old man holding a book upon his knees, from which, with his hand raised as in earnest demonstration, he reads to the girl and youth, both of whom are attentively and affectionately listening. The point whereon centres the interest of the design is very forcibly expressed, as the lines of the composition are focussed thereat also. The eagerly inquiring action of the girlish form is charmingly rendered, as is that of the youth, who, whilst listening to the words of their instructor, seeks to follow him in the perusal of the open page.

Instances of Flaxman's self-control under circumstances of considerable annoyance, arising from the want of better general information as to the several stages through which works of sculpture have to pass, are numerous enough, though we have not room now to offer any. It may, however, be well here to remark, that the time necessary to the completion of the sculptor's work is such that few, unacquainted with the various processes involved therein, have any idea of the many stages through which it passes; the more general notion being that the sculptor, provided with a block of marble, and guided only by some vague mental image of the subject he proposes to embody, works away with hammer and chisel until the finished group, glowing in all the beauty of form and purity of material, passes from his hands. The stages incidental to the sketch in clay, of modelling the design in that material, whereby it receives its every impress of the artist's own hand and touch; its being moulded for a cast in plaster, from which, as a source of measurement, the block of marble is drilled and pointed as a guide to the rough-hewer to remove only so much as shall leave it but generally shaped for the more skilful carver, who, after copying carefully the forms and surface of the plaster cast, leaves it for the artist's own more careful finish and heightening touches of expression and refinement, are processes with which the general public are unacquainted. Hence it is not surprising whilst the admirers, nay, even owners, of such works are ignorant of the mode of their production, that others who sometimes place commissions in an artist's hands may think him tardy, if not negligent, in their execution, and frequently anticipate the finish of the coming work before the completion of the clay model. Under such circumstances the sculptor receives not infrequent visits of inspective inquiry, the result of which will be highly disappointing to the visitor if unaware of the time and labour consumed in such productions, and who, if indifferent as to the mode of exhibiting whatever degree of disappointment the incompletion suggests, may express himself in terms which a better knowledge of the subject would show to be hasty and premature.

## SELECTED PICTURES.

FROM THE COLLECTION OF H. L. BETTS, ESQ., PRESTON HALL, KENT.

### ORLANDO AND THE WRESTLERS.

*As you Like it*, Act i. Scene 2.

D. Maclise, R.A., Painter. C. W. Sharpe, Engraver.

THIS picture, when exhibited at the Royal Academy in 1855, was one of the great attractions of the gallery; and no painter of our time possesses qualifications better adapted to the representation of such a subject than Mr. Maclise, its tone being so thoroughly dramatic. Referring to the description of the painting as printed in the Academy catalogue, it is stated that the scene is a lawn before the usurping duke's palace: the characters introduced, from the left to the right of the spectator, are Dennis (a servant), Oliver, Charles (the duke's wrestler), Le Beau (a courtier), Duke Frederick, Celia, Rosalind, Touchstone (a clown), Orlando, Adam, with lords and attendants. Just before the struggle commences, the two cousins, Celia and Rosalind, have tried to dissuade Orlando from engaging in a contest with the powerful opponent before him. To this he replies:—

*Orlando.* I beseech you, furnish me not with your hard thoughts, wherein I confess myself much guilty, to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial; wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do myself no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place which may be better supplied when I have made it empty.

*Rosalind.* The little strength I have, I would it were with you.

*Celia.* And mine to eke out hers.

In the drama this conversation does not take place in the presence of the duke and his personal attendants, but the artist made it the text of his picture by way of elucidation.

No very great amount of observation is requisite to see that every prominent character introduced on the scene of action has been thoughtfully and carefully studied. In the stalwart wrestler we have the type, save in contour and expression of face, of the old Roman gladiator. A formidable opponent the fellow must prove to the slim and graceful figure of Orlando, who stands watching him with clasped hands and eager eye, as if measuring the strength of his adversary. By the side of Orlando sits Touchstone, the clown, smiling at Charles in the most ridiculous manner. A capital impersonation is this knight of the cap and bells. The usurping duke is one who, in the matter of bone, sinew, and muscle, seems more fitted to enter the arena with his wrestler than the young and unknown son of his enemy, Sir Rowland de Bois, on whom his notice is fixed, as if in wonder at the daring of the boy. At his left hand are the two figures that give the picture all its sunshine, to speak metaphorically, not artistically. Rosalind and Celia are noble-looking maidens, sweet in facial expression, and elegantly grouped together. The result of the contest is evidently no small matter of interest with both, though Rosalind may be specially concerned in its issue, as the story of the drama reveals before it closes.

The arrangement of the principal figures is most skilful and artistic. The scene is placed on the canvas with remarkable power; the costumes and all the accessories are painted with most elaborate nicety. The picture, as we stated when it was exhibited, is "one of the best achievements of our school."

## SOCIETY OF PAINTERS IN WATER COLOURS.

SIXTH WINTER EXHIBITION.

THE present collection of "Sketches and Studies" sustains almost, as a matter of course, the credit of its five immediate predecessors. Indeed, in one sense, the works are too good, that is, they are too much elaborated as pictures and have too little of the bold, brilliant dash of "sketches," the suggestiveness of first ideas, or the tentative care to be expected from "studies." These drawings, in fact, are too dressy; they are made expressly for exhibition: not taken from the portfolio just as they came from immediate contact with nature, but doctored and manufactured in the studio. There seems a growing danger that this Winter Exhibition shall lose its distinctive character and original intent. There certainly would have been more of interest, instruction, and novelty in the present collection had the members adhered with greater rigour to the distinctive plan of a Winter Exhibition for sketches and a Spring Exhibition for finished drawings. Yet perhaps it is ungrateful to cavil at a collection so eminently choice.

Figure subjects are scarcely so numerous as heretofore; certainly they are less prominent than in the spring. This was to be expected. Yet the visitor soon discovers that the gallery is under no small obligations to Lamont, Lundgren, Shields, and Walter Goodall, not to mention names prominent of yore upon these walls. Mr. Topham sends the "sketch" of a well known subject, 'The Spanish Letter Writer;' it has the power and nationality of Phillip. John Gilbert is grandly garrulous in facile lines and plenteous blots: 'The Battle of the Standard' is a subject in which Da Vinci triumphed, but in the great Italian composition the forms were well defined and the breadth of the masses was saved from confusion; which is more than can be said for the composition of our clever English artist. Mr. Gilbert is more himself in a congenial study of historic character; 'Cardinal Wolsey'—"observe, he's moody!" The artist commonly reads character truly, and delineates its salient points with purpose and power. Mr. Burton exhibits two masterly "studies from life;" or "drawings," in the sense in which the term is applied to the "original drawings" of the old masters. The forms are marked with precision of pencil, and nature is impressed with thought; there is grandeur in the intent, as in the studies of the old Italian masters; these qualities are rare in modern Art. The productions of Mr. Burne Jones show the influence of historic schools under a widely different aspect. This artist's works are mediæval and archaic. Some people account them spiritual, simply, we presume, because they are not natural, and the bodies have not true anatomical developments. This painter's "studies for decoration" are alike structurally weak: he has but a faint and confused idea of what mural decorations really were in the hands of the great Italians. It is a pity, too, that Mr. Jones almost invariably provokes a smile just when he means to be most serious. That mystic composition which he calls 'The First Marriage,' would appear to unhallowed sense "the angels' game of blind man's buff!"

Young artists and newly-elected members thrive specially in this winter season. Seldom, for example, has Mr. Shields been seen in brighter light. He has a mission, a vocation—he paints in the cause of humanity, his pictures awaken to sympathy. Very charming for pathos and earnestness of entreaty are the little children portrayed by this artist, as witness, 'Let me go with you, Mother?' The heads are nicely modelled and rounded, and painted with much delicacy. The figures of Mr. W. Goodall are proverbial for refinement; there is, however, about them a sameness and want of individuality. Mr. Smallfield exhibits heads both broadly marked in character and subtle in line of features. Mr. Watson, often prolific, is for once abstemious; but his single effort,

D. MACLISE, R.A. PINXT.

C.W. SHARPE, SCULPT.

ORLANDO AND THE WRESTLER,—"AS YOU LIKE IT."

FROM THE PICTURE IN THE COLLECTION OF E.L.BETTS, ESQ. PRESTON HALL, KENT.

'Morning,' a little child standing in a cot, is capital as a thought and study. The artist is never at a loss for an idea. Mr. Lundgren contributes six works marked by usual power and colour. Mr. Lamont, each recurring exhibition, justifies the wisdom of his election, of which at first we entertained doubts. His style is fast losing its conventionality and monotony, and his subjects are gaining wider range. 'The Sexton's Story' has truth and simplicity; the light which lies on the horizon carries imagination to lands beyond the sexton's grave. Mr. Johnson is another fortunate acquisition to the society; there is style and grace in the 'Sketch of a Girl's Head.' We have formerly remarked on the points of contact between this artist and the French School. We must not forget to add that Mr. Walker is casting off the eccentricities of his second manner; his picture reconciles opacity with atmosphere, and a certain uncouthness in the forms with beauty in the final pictorial result.

It were impossible within our limits to notice one-tenth part of the landscapes which a visitor to the gallery would desire to remember. We can do little more than enumerate those which possess novelty or special attraction. Mr. Richardson goes out of his beaten track by the surrender of colour for charcoal, a material which continental schools turn to more account than our own. He at once brings into play the resources of his material; his two drawings show facility of touch, power of hand, and grand suggestive shadow. Mr. Holland is one of the very few artists who have courage to present the contents of his sketching portfolio without dressing-up. Some of his subjects are slight to excess, little more than a first washing in of colour. Mr. Naftel is prolific but not progressive; he produces too much. Messrs. Whittaker, Davidson, and Dodgson rely on previous position won. Whittaker for Welsh moorland is unrivalled; his execution and colours are broken and dusky as stones, earth, and herbage in the field of nature can be, only he will do well to pronounce his forms with greater sharpness and decision. Davidson presents thirteen products—the number would seem to preclude any great deliberation or study: in the delicate pencilling, however, of branches and foliage he is almost without rival. Mr. Boyce, as a matter of course, is peculiar, yet has he a poet's eye, though eccentric in its vision. Mr. Newton, too, finds it difficult to surrender himself to simplicity: his study, however, in a beech wood, if a little forced in light and violent in colour, is truly a study: the drawing strives after accuracy, and the branching of the beech trees and the detail of the foliage are exquisite. Mr. A. Hunt's sketches still want firmness: the artist relies too much on motive and expression, forgetting that nature is silent poetry, and cannot speak without form. Mr. Andrews is doing too much; one alone of his eight frames contains sixteen illustrations of 'British Fisheries,' which look far too like the specimen cards issued by commercial houses. Mr. Read has a brilliant drawing, 'The Tomb of Rubens,' consonant with the great colourist of Antwerp. 'The Acropolis of Athens,' by Carl Haag, is, the reader will be sure, effective and clever; when the writer, however, was on the spot, he could not see all that the artist has shown for the sake of display. The Temple of Minerva which crowns the rock, though present, would scarcely be visible from the point of view chosen. Mr. Duncan has a truly poetic scene on the shore of Ryde: there is intention and pictorial purpose in every detail. Mr. G. Fripp presents several studies, among which 'Cutting Rushes' on the Thames is supreme in tenderness, quietude, and truth. Mr. S. P. Jackson has made great advance: 'Hulks on the Hamoaze' has sunlight, brilliancy, and power. Mr. Powell among young associates specially justifies his election; there is not a more true and downright study in the gallery than that of 'The Mad Stream.' Mr. T. Danby maintains the high name won by his father, and proves the wisdom of his allegiance to water-colours in this gallery rather than to more ambitious aspirations in oils within the Royal Academy. The 'Plain of Aber Dovey' is unsurpassed for subtlety and delicacy in tone and colour. The cattle disease seems not to have swept off any of the favourite models of Mr. Brittan Willis: he is even encouraged to approach life-size in his studies: a licence permitted to few save Landseer and Paul Potter. The cattle and horses of Mr. Basil Bradley, a newly elected candidate, bring to animal painting, which is apt to degenerate into mere colour and texture of coat, some aspect of novelty. The treatment of this painter is bold, and his pictures are among the many indications that the old society into which he is elected has the promise of novel development in the future.

## INSTITUTE OF PAINTERS IN WATER COLOURS.

WINTER EXHIBITION.

This capital collection of sketches and studies is marked by the characteristics we naturally expect from the recognised capabilities of the members. The gallery, known for many years as that of the New Water Colour Society, has always maintained a distinctive difference from the collection of the elder association. This younger society, now attained to even a venerable age, includes in its ranks artists whom we always feel an interest in meeting in public exhibition. In the present collection may be marked for special merit studies or mature works by Guido Bach, Wehnert, C. Green, Deane, C. Werner, Skinner Prout, Kilburne, Linton, Luson Thomas, Emily Farmer, &c.

Guido Bach, who made somewhat of a sensation on his first entrance in the gallery, fully justifies the expectations of his friends. This artist's most pretentious effort 'Joy and Sorrow,' falls not short of a success. The style, as a matter of course, is academic and allied to historic schools; the grouping of the figures is happy, the whole composition has symmetry and balance: the drapery, too, is well cast. The execution, which is sketchy, the artist would seem intentionally to keep short of that completion which distinguishes a first or general idea from a picture. There are, however, other works in the gallery proving that Guido Bach has the power to render flesh in its texture and tenderness. Among ambitious but not successful efforts, one of the most conspicuous is a romantic scene painted by Mr. Warren, the venerable President of the Institute. Mr. Bouvier also remains faithful to a certain impossible and high-flown ideal. His figures may be sworn to as the gayest and prettiest butterflies in the gallery, always graceful, even to a beauty that verges on debility. A romantic classicism is the languishing thought of this painter: nature flies from his studio. Much more accordant to the prevailing naturalistic school are Mr. Bouvier's studies made in the face of nature—of street-scenes and time-worn buildings. Mr. Tidey contributes figures in black and white, graceful in attitude, though deficient in realistic vigour. Seldom, at least of late years, has Mr. Wehnert exhibited works so remarkable either for number or quality. Two scenes from the *Taming of the Shrew* are commendable for colour, action, and point in the telling of the story. Mr. Wehnert's dramatic reading of a scene in the life of George Fox, the Quaker, is over-enacted: and the colour is ashy and poor.

Mr. Joplin we fear is going to the bad: the more the pity, remembering the artist's promise. A painter thus gifted should have some sense of responsibility, he might even aspire to a mission. Mr. Joplin, on the contrary, would appear systematically to trifle with his art. What possibly, to use the mildest term, can be more frivolous than the picture of a girl who displays on her head the "latest thing out" in hats and chignons? Mr. Joplin, however, even in this unworthy work, proves himself a colourist in a key peculiar to himself and the Japanese! With Mr. Joplin we come to an end of the extravagances for which this gallery has long been too notorious. C. Werner's 'Armoury' is capital for colour, realism, and relative keeping throughout the composition. Louis Haghe has a drawing which, if in quality far from his best, has sufficient importance in its theme—the investiture of Louis Philippe with the order of the Garter: the picture is executed as a commission from the Queen.

Several of the members, the painters of figures, especially those newly elected, give promise of better days for the Institute. Mr. Linton, favourably known in other galleries, is certainly an acquisition. There is always purpose, intention, and precision in his drawings, and the taint of mediævalism is generally not more than sufficient to impart to his works interest and spice of eccentricity. Mr. Kilburne, whose works we have welcomed, increases in power: he exhibits figures vigorous as studies, also sketches of coast-scenes which show that his eye is open to the truth and variety which abide in nature. Of Luson Thomas we have usually the pleasure of speaking in approbation. Specially may be commended a pretty picture of a fair dainty Puritan, in placid meditation, quiet and content. The scene is very full of daylight. The drawings of C. Green justify all we ever said in their praise: yet sometimes this artist attempts, as in the 'Town Crier,' more than he can quite carry out. Yet, in situations presenting less difficulty, his drawings show observation of character, and no small amount of technical knowledge. Mr. C. Green is a true student worthy of reward. Of Mr. Charles Cattermole, notwithstanding his cleverness and facility, we have always had misgivings chequered by hopes. His works prove that he has never mastered the figure, and that he places reliance on effect, colour, and animated composition. So far he succeeds; further study is needed before a higher position can be won. We must not omit a word of warmest encouragement to Miss Emily Farmer. At one time there was a fear that this artist's pictures might become merely smooth, pretty, and colourless. She now exhibits a head, a veritable study from life, lovely, vigorous, and true. If she continue to make this direct appeal to nature, her style will free itself from the shortcomings and deficiencies which hitherto have been its limits and defects.

The landscape-drawings do not materially depart from the styles habitual to the gallery. Mr. Rowbotham perpetuates his prescriptive romances from southern latitudes, poetic but unreal. Mr. Telbin, as scene-painter, bursts into still brighter blaze of colour; the artist is brilliant even beyond the limits of eastern and southern latitudes. Mr. Vacher has but one receipt and colour, and thus he harps upon one string of monotonous sentiment, set to a pitch of pale sandy yellow. This cannot be accepted as a complete summary of the poetry of eastern lands. Mr. Leitch is another artist who often repeats a favourite effect, yet is he always impressive and imaginative, though possibly sometimes a little conventional. Mr. Mole continues placid; would that he could suffer some convulsion in nature to shake him from his tame propriety. Mr. Bennett has forsaken land for water; he is rather washy and formless in his new element. Cattle by Mr. Beavis are put with power upon paper, and the sheep of Mr. Shalders are, as of yore, shaggy and true to the quietism of the sheepish nature.

The visitor comes, as by surprise, upon some few students of nature; thus D'Egville, Hine, Deane, Philp, and Skinner Prout, attain to the beauty and poetry, because they do not overstep the modesty, of nature. Some of these artists indulge in sentiment, and abide, as perhaps they are entitled to do when exhibiting only sketches, into generalised intention But for the most part it may be said that these painters seek after truth, and are content with simplicity; hence their productions come often as an unconscious protest against the works of senior members addicted to stilted and conventional styles.

[The opening of these and other "winter" picture galleries, to which we have already directed attention, is a boon to those whose vocations compel them to remain in London during the dreariest season of the year. They are the harbingers, so to speak, of the more important gatherings to which the spring gives birth.]

## FRESCOES IN THE SANTA MARIA NOVELLA AT FLORENCE.

Some months since a notice was given in the *Art-Journal* of a very important series of photographic plates from the works of Benozzo Gozzoli in the Campo Santo at Pisa. Of these reproductions we spoke as a triumph of the art, for the conditions under which they were taken must have been very embarrassing even to the most skilful photographer. If the Campo Santo presented vexatious difficulties, what is to be said of the ceiling of the Spanish Chapel in the Santa Maria Novella at Florence? for it is of the frescoes of Taddeo Gaddi and Simone Memmi which we have now to speak. From these works we have seen fragmentary sketches of particular figures and select groups; but it has been left to the enterprise of a provincial publishing house to introduce them into this country in their entirety. To Messrs. Mansell and Son, of Gloucester, then, is due much honour for having given us a great work which is in these times more highly appreciable than it would have been at any period since the death of the painters; for the works of the early Florentine artists fell into disesteem after the rise of Masaccio, the morning star of modern art—he who in his works, long after his premature decease, preached the study of Greek art and the abandonment of the formulæ set up by the Giotteschi. The expense of such an undertaking, together with the uncertain prospect of a remunerative return in England alone, would have deterred even the most enthusiastic speculators from such an enterprise, a circumstance which enhances the merit of the photographer for producing versions of works which to artists will be invaluable, and to collectors indispensable.

Like some others of the most famous of the continental churches, the building of that of Santa Maria Novella was accomplished only by intervals of labour extending through many centuries. It was begun in 1221; the architects were three brothers of the monastery, and pupils, or imitators, of Arnolfo di Lapo. The façade, which is inlaid with different coloured marbles, was finished only in 1470, according to a design furnished by Alberti, and at the expense of a citizen named Giovanni Rucellai. The beauty and proportions of the interior are such as to have drawn from Michael Angelo the warmest eulogiums. It has three naves, the vaulting of which is so designed as to create an artificial perspective, that gives the appearance of space much greater than the reality. On entering the church by the principal door and turning to the right, we find the first of the numerous chapels contained within the building. It was decorated by Santi di Tito: the subject is the Annunciation—the last picture he ever painted. Of these chapels there are not less than twenty or twenty-one, and the artists who, at different times, have been employed in their adornment are men whose names shine forth in undimmed lustre on the page of Art-history—as Cimabue, Giotto, Orcagna, Brunellesco, Bufalmaeco, Filippo Lippi, Lorenzo Lippi, Ghiberti, Ghirlandaio, Michael Angelo, Bronzino, Masaccio, Volterranno, Allori, and a long list of others of minor repute.

The famous 'Capella degli Spagnuoli,' which had been painted by Taddeo Gaddi and Simone Memmi, was so called from having been ceded, in 1566, to the Spaniards then resident in Florence; some employed officially about the Court, others commercially in the city. The two artists above named were followers of Giotto. Gaddi was his favourite pupil, and for softness of execution and colour, his paintings have been preferred to those of his master. Memmi worked at Pisa, and assisted Giotto when the latter was at Avignon. He also is supposed to have been a pupil of the great master of the day. Of Memmi less is known than of Gaddi: the latter is believed to have died in 1389, at the age of sixty-three. To turn at once to their works, the subjects on the ceiling of the Cappellone are Christ walking on the Water, the Resurrection, the Ascension, and the Descent of the Holy Spirit. The triangular space occupied by the first of these subjects is filled principally by the ship, tossed by the violence of the waves. The sail is distended by the winds, which are represented by flying figures. On the right appears the Saviour, who extends his hand to St. Peter. The next subject is better adapted to the space at the disposal of the artist than the other. The tomb is in the centre, watched by two angels; the guard is sunk in a deep sleep; above, Christ is seen rising; and on the right and left are represented incidents in immediate connection with the Resurrection—the appearance of our Lord to the Magdalen and the arrival of the three Marys at the tomb. The Ascension, again, is admirably suited to the space in which it is contained. The Saviour rises amid a halo of light, and surrounded by companies of angels; while below, the Virgin is seen seated, having on each side of her apostles worshipping. At each extremity of this assemblage is an angel. In the last of the four subjects, the Virgin, accompanied by the apostles, is in an open gallery, while below are groups of men variously costumed. The Holy Spirit descends in the form of a dove. These frescoes have been so often and so rapturously described by writers well qualified to appreciate them, that nothing now can be said in their praise that has not been already recorded. In the fresco on the west side is St. Thomas Aquinas enthroned, and having the prophets and evangelists ranged on each side of him. At the feet of the saint are the heretics, Arius, Sabellius, and Averrhoes; above are figures representing the virtues. The lower part of this fresco presents fourteen figures impersonating virtues and sciences, and at the feet of each sits one who has been eminent in that particular science or virtue with which he is here associated. This fresco is so distributed as to require for its satisfactory representation not less than nineteen photographic plates.

The east wall was painted by Memmi, his subject being the Church Militant and Triumphant. In this fresco he introduced the duomo of Florence, or, as the natives delight to call it, 'Il templo di S. Maria del Fiore;' and among the figure aggroupments the portraits of his contemporaries, of some of whom the names have not come down to us. The Pope represented is Benedict XI., and the Cardinal, Niccola Albertini da Prato; and he complimented the Domenicans by representing them as dogs driving away the wolves (the heretics) that destroyed the flocks of the Church. Cimabue is pictured in white, wearing the close-fitting capote of the time, and near him is Memmi, the painter himself. There are portraits of Arnolfo di Lapo, and Count Guido Novello. Petrarch, too, is present, and Laura is not forgotten: she wears a dress ornamented with violets.

On the north side Memmi painted the Crucifixion, which is given in five photographic plates. The first shows the procession to Golgotha issuing from the gates of Jerusalem. In the centre of the throng the Saviour is seen bearing the cross. He is followed by the three Marys, and turns, looking at his mother in deprecation of her grief. The Jewish and Roman officers and authorities are on horseback, and Roman soldiers on foot precede and follow Christ. The beloved disciple is immediately behind the Marys. Another print shows the Saviour on the cross attended by angels, and in a right section the impenitent thief tormented by a devil while dying, while on the other side he whose sins are forgiven is departing with a smile on his features, and angels are in attendance to bear his soul to paradise.

Of these plates there are, we think, upwards of forty, but the space into which we compress this notice of them would be insufficient to do justice to one only. From the names given above of the artists who have worked in the Santa Maria Novella it will at once be seen that this church contains material for early Art-history not to be found in any other sacred edifice of Italy.

The publication of these photographs does valuable service not only to painting, but its literature, and it is earnestly to be hoped that Messrs. Mansell will reap a reward adequate to the spirit they have shown in the cause of ancient Art.

## E. M. WARD'S MURAL PAINTINGS IN THE HOUSES OF PARLIAMENT.

The completed execution of the two sets of mural paintings in the passages leading to the Houses of Lords and Commons respectively, must be regarded as a very important epoch in the story of the decoration of the Palace at Westminster. We have watched from the beginning the progress of these works, and have described, both in detail and partially, from time to time, the processes, widely different (fresco and stereochrome), according to which they have been worked out. The latter process—called otherwise the water-glass method—is that which Herr Kaulbach pursued in his famous works in the new museum at Berlin. Mr. Maclise was the first who adopted the water-glass method in the Royal Gallery, after having visited Berlin, and satisfied himself, from the appearance of Herr Kaulbach's pictures, that they held forth a promise of permanence. The result, however, is the failure of stereochrome, not only in London, but also in Berlin. The adoption of this system was resorted to in consequence of the utter destruction of the frescoes in the Poets' Hall. Both methods have had a fair trial, but thus far both have failed as means of mural embellishment in our public buildings. The conclusion of Mr. Ward's labours, in so far as the corridor is concerned, and the necessary reparations effected by him, remove the matter from the field of speculation, and we reiterate the question of twenty years ago—What is now to be done? In the passage to the House of Lords, the embellishment of which was very fittingly confided to Mr. Cope, all the panels have been in their places for some time. For the three blank spaces in the other corridor which contains Mr. Ward's work, the pictures are finished, but they have not yet been fixed, as it is considered expedient that they should wait the application of some means to be devised with a view to their future security.

The subjects which have been painted by Mr. Ward to complete the series, are—'William and Mary in the Banqueting House at Whitehall receiving the Crown from the Lords and Commons;' 'The Acquittal of the Seven Bishops;' and 'Monk signing a Declaration for a Free Parliament.' Thus, it will be seen, that the programme laid down by the Royal Commission has been faithfully observed. The titles are here given according to the order of their execution. Some of the subjects were open to treatment in twenty different ways, and in the hands of many artists, for the sake of a comprehensive narrative, the effect might have been enfeebled by vapid distribution. In each of these pictures, however, we recognise at once the knowledge of a master exercised very decidedly in that most bewildering discretion—the determination as to what should be omitted. Thus we find in each an essay of almost sculpturesque severity, inculcating the lesson of simplicity, the last excellence at which we arrive, in everything. It will thus be understood that nothing has been received that does not open a chapter of our history—political, ecclesiastical, social.

Of the three, perhaps the William and Mary passage was the least tractable; but the artist has imported into the subject a touching sentiment, in the emotion of Mary as she listens to the law officer of the crown, who, in reading the formal resolution of the Parliament, details those errors of her father which justified his deposition. This picture we have before described. The text on which Mr. Ward has mainly relied for his incident and material, occurs in a letter written by Lady Cavendish, the daughter of the excellent Lady Russell, a very young woman, being then only sixteen years of age. It runs thus:—"When the Lords and Commons had agreed upon what power to give the king and what to take away from him, the particulars of which I cannot tell you (she means the Bill of Rights), my Lord Halifax, who is chairman, went to the Banqueting House, and in a short speech desired them, in the name of the Lords, to

accept the crown. The Prince of Orange answered in a few words, the Princess made curtsies. *They say when they named her father's faults, she looked down as if she were troubled.*"

In 'The Acquittal of the Bishops,' Mr. Ward has, we think, chosen the most telling point of the trial, that is, their retirement from the courts, which were then, and until within half a century from the present time, at the extremity of Westminster Hall, a certain portion of the space having been partitioned off. The prominent figure is that of Sancroft, Archbishop of Canterbury, who is followed by the Bishops of Ely, St. Asaphs, Bath and Wells, and the others. Beyond the principal groups appears a portion of the crowd that hailed the announcement of the acquittal with acclamations so loud as to reach the ear of the king at Whitehall. On the right, one of King James's soldiers kneels reverentially to receive the blessing of one of the prelates, and beyond him is a Jesuit evidently disappointed at the issue. The last-named figure is the embodiment of malignity and cunning; he represents pointedly and powerfully the character of the party that would have persecuted these conscientious men to the bitter end. On the other side a lady, a person of the upper rank of society, presents her child, for whom she prays a blessing. It were impossible to concentrate within a space so limited an account more allusive and comprehensive of any event so important as the acquittal of the Bishops. It has been Mr. Ward's good fortune to conceive impersonations perfectly appropriate, and to have endowed each with language strictly and amply descriptive of the event in which they enact respectively their parts.

The picture which has been the last painted, and which completes the set for the corridor of the House of Commons, presented to the artist a field much more circumscribed than that of either of the two other subjects. The simple act of signing the document is therefore all that the subject affords; it lies, indeed, within such narrow confines, that any presentment of circumstances allusive to antecedent would, in this case, have been a sacrifice of historical propriety to the vagueness of allegorical expression.

It is a remarkable circumstance that no English writer notices this momentous incident in a manner available to the painter. Mr. Ward has, for his leading material, been compelled to refer to M. Guizot's work—*Monk: Chute de la République, et Rétablissement de la Monarchie en Angleterre*—in which the following passage occurs. "On the evening of the 10th (February, 1660), a certain number of Monk's officers called upon him, and told him that the parliament, after having dishonoured them in the eyes of the country, only wished to sacrifice them to the army of Lambert, and that it was time to break with a party which, in employing them in their service, had taken away all their best friends, without having been able to replace them. Monk appeared to hesitate, or perhaps did really hesitate, to decide so quickly. . . . He, however, gave orders for the troops to march towards the city, that officers of rank should be sent early in the morning to Whitehall, and during the night he prepared a letter to parliament, to be read on the morrow. The officers whom he had summoned signed the document after him."

We see, accordingly, Monk seated at a table, in the act of signing the declaration; near him are two officers, one wearing a corslet, the other equipped in a demi-suit of plate armour, both about to sign after him. On the other side of the table, and facing the spectator, stands a man of a character more calculating and reflective; he debates anxiously within himself the issues of the step he is called upon to take, and others are rapidly discussing the consequences of committing themselves to such a measure. The artist has seized every telling motive presented to him, and has set forth the occurrence with a vigour and precision which renders this work, according to our judgment, the most substantive and forcible of the series to which it belongs.

When the frescoes were begun in the corridors, every reasonable precaution was taken to secure them from the fate of the frescoes in the Poets' Hall. They were painted on slate slabs, to which were attached frameworks of gun-metal, for the support of the lath and plaster necessary for the preparation of the surface to receive the picture. These panels are placed in the wall so as to avoid contiguity with the masonry, between which and the back of the slab a circulation of air is procured by means of apertures. These measures were clearly intended to preserve the pictures against the effects of damp, and from the situation of the corridors, and the temperature generally maintained in them, it is impossible to believe that they have suffered from this cause. The injuries, therefore, which they have sustained must be attributable to some other source of mischief. It is by no means unreasonable to suppose that the frescoes in the upper Waiting-Room have been destroyed by damp, since every winter the walls, under certain conditions of the atmosphere, stream with moisture. It is, moreover, remarkable, that the pictures which have suffered most are on outer walls. If, therefore, we consider these and other circumstances affecting the works respectively, we are led to conclude that the mischief to both sets of pictures arises from different causes. In the upper room the sudden changes of our climate produce the ordinary results on every occasion of a rapid rise of the temperature. The moisture of a warmer atmosphere from without is condensed on the cold walls of the Poets' Hall, a circumstance which could not occur in the corridors, which are usually maintained at a temperature nearly uniform. The damp theory has been ingeniously combated, but no other more plausible supposition has been propounded. Before any other could be received, it must be shown that fresco is proof against damp. It is known that the walls in question frequently, in the winter months, stream with water, and before it can be accepted that these floodings are entirely innocuous, some other predominant cause of destruction must be proved. It has been asserted that the lime constituting the *intonaehi* was not ripe, but this is an error. The lime intended for fresco painting should be prepared at least three months before it is used,—for none of these works has the lime been in a state of readiness less than four years—that employed in Mr. Ward's last picture is perhaps more than twenty years old.

This ill-success is not confined to fresco; the injuries extend equally to stereochrome, insomuch that it may be said that Mr. Ward found it necessary, we may almost say, to repaint some of his fresco works. However vexatious might have been the reflection that Kaulbach's works at Berlin remained perfect, it is in no wise consolatory to know that they also are on the road to ruin, though they have withstood much longer than our public works the evil influences to which they are exposed.

Of the five painted by Mr. Ward, and already in the corridor, three are in pure fresco; and of the other two, 'Charles II. aided in his Escape by Jane Lane,' and 'The Landing of Charles II.' the former is only partially and in a small degree executed in water-glass, while the latter is worked entirely according to that method. Those which had suffered most were 'Alice Lisle concealing the Fugitives after the Battle of Sedgmoor,' and 'The Last Sleep of Argyll.' In the former the face of Alice Lisle was discoloured, and breaking up in flakes. The red coat of the officer, over its entire surface, was perishing in the same manner, and the mischief had extended to other parts of the picture, insomuch as to render very extensive and careful emendations necessary. In the Argyll subject the faces of the turnkey and the courtier were destroyed, and other parts much injured. In the Escape of Charles the faces were blistered and discoloured, and in the Execution of Montrose, the faces of Montrose and the executioner were in a like condition, as were also other portions of the last-named work; and it is remarkable that, notwithstanding the brief existence of the Landing of Charles II., this picture showed signs of decay.

We shall now proceed to notice Mr. Ward's method of restoration, and the means employed, in the hope of preserving these works. After having caused the surfaces to be cleaned with bread, he applied a coat of gelatine size, which had the effect of cleansing and fixing the damaged parts, and so preparing such portions to receive the intended emendations, which were made with pure water colour. These freshly added tints becoming embodied with the size, formed a distemper surface, of a solidity which will yield to nothing but boiling water.

The restorations were effected only by protracted labour, and a vigilance and care perhaps even greater than were necessary in the first painting. Having concluded the repainting of the damaged passages; to those parts which seemed to require more perfect fixing, a mixture of benzole and paraffin was applied, with a result which promises to be satisfactory; as not only have the surfaces become exceedingly hard and indestructible by any application either hot or cold, but the picture is brought out with all its original freshness and vigour, the effect being similar to that of varnish, but without glare or reflection—and, what is of equal consequence, without darkening or lowering the tone. Except in one or two instances, the mixture was not passed over the heads, as Mr. Ward thought it expedient to wait the effects of this trial, which, if satisfactory, will justify the whole of the painted surfaces being subjected to the same treatment, including the pictures not yet placed.

From his experience of stereochrome, especially in 'The Landing of Charles II.,' Mr. Ward expresses an opinion unfavourable to the permanence of the method. Although a comparatively short time has elapsed since that picture was fixed, decomposition has shown itself in several parts, as in the darks of the two figures in the immediate foreground. The mischief declared itself by a foggy efflorescence, which, for its removal, resisted moist applications, and even friction. With this work, however, the same procedure has been observed as with the frescoes; and with such success that the efflorescence has in a great degree disappeared.

By way of experiment, and as a further means of security, it is proposed by Mr. Ward to protect one of the pictures, say the Argyll subject, by glass.

As to the causes of decomposition affecting these works, we cannot suppose it identical with that to which the destruction of the paintings in the Poets' Hall is owing. The differences of location, and the precautions taken for the preservation of those in the corridors, have been fully discussed in our columns, and the conditions respectively point to two distinct sources of mischief. In the corridor the most competent judges affirm the injuries to be occasioned by gas; hence the conclusion which we cannot escape, considering the evidence before us, is that mural painting cannot be acclimatised among us.

We cannot dismiss this important subject without stating that the compound employed by Mr. Ward is a suggestion made to Mr. Cope by a friend, who is a chemist. Present appearances support the hope that the coating of this material will prove a safeguard. In reverting to the subject at a future time, it will afford us much satisfaction to announce such a happy solution of the difficulty.

[Since the above was written, Professor Church, in a communication to the *Athenæum*, describes a method employed by him in the restoration of the ancient wall-pictures which are so frequently found in Cirencester. He says that his attention was directed to the valuable properties of paraffin five years ago, and that he has since used it with such success, that specimens of Roman fresco treated with it two years ago are perfectly fresh, and states that stereochrome may be repaired with it. He gives his recipe as a solution of paraffin in mineral turpentine. Some of the paintings discovered at Cirencester crumbled under the finger, but when saturated with paraffin and turpentine they became solid, and promise to be durable. If, at last, paraffin steps in for the preservation of our frescoes, we shall have much reason to be thankful. We suggest as the very truest test of its value that one of the frescoes in the Poets' Hall should be coated with it.]

## THE FREEDMEN'S MONUMENT TO ABRAHAM LINCOLN.

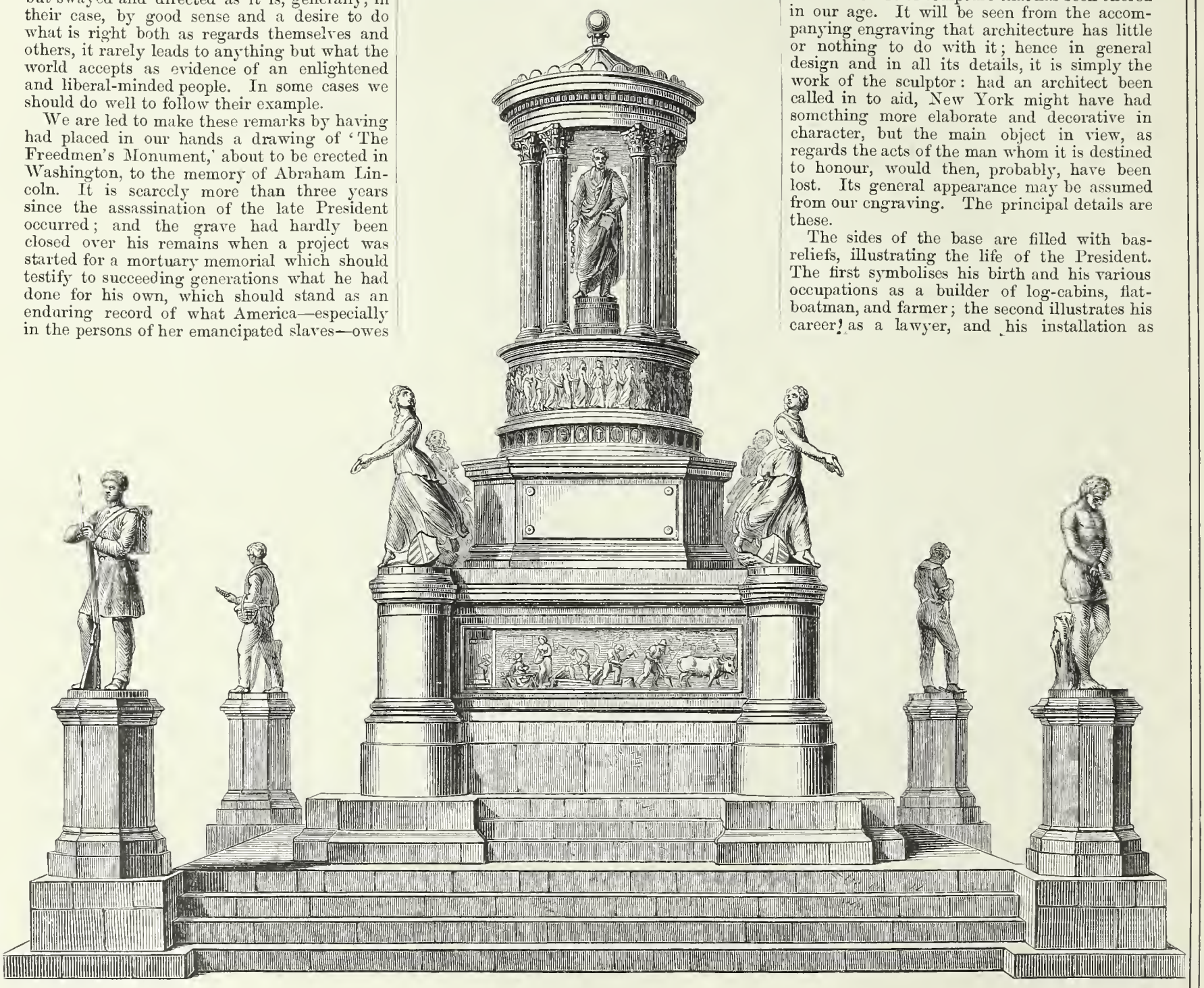
America does nothing she undertakes to do with niggardly hand, nor postpones till to-morrow what should be, and can be, accomplished to-day. The vast Continent over which her influence and power extend gives to her people a sphere for the operation of all the enterprise and labour they can bring to bear upon it; while their physical constitution, so to speak, naturally impels them to an activity of thought and action such as no other Nation on the face of the earth exhibits. This impulsive tendency has its advantages and disadvantages; but swayed and directed as it is, generally, in their case, by good sense and a desire to do what is right both as regards themselves and others, it rarely leads to anything but what the world accepts as evidence of an enlightened and liberal-minded people. In some cases we should do well to follow their example.

We are led to make these remarks by having had placed in our hands a drawing of 'The Freedmen's Monument,' about to be erected in Washington, to the memory of Abraham Lincoln. It is scarcely more than three years since the assassination of the late President occurred; and the grave had hardly been closed over his remains when a project was started for a mortuary memorial which should testify to succeeding generations what he had done for his own, which should stand as an enduring record of what America—especially in the persons of her emancipated slaves—owes to the statesman to whom, for a time, she entrusted her political destinies. The work, though submitted in open competition to artists of all nations, was placed in the hands, as was right it should be, of an American sculptor, and as early as the commencement of the last year, a completed model was set up in New York for public exhibition.

We have said that America has very properly delegated the task of executing the Lincoln monument to one of her own children. Without, in the least degree, depreciating the progress she has made in other branches of the Fine Arts, it is most assuredly in sculpture that the greatest advance is seen. The works of Miss Hosmer, of Hiram Powers, and others we might name, have placed America on a level with the best modern sculptors of Europe; there are examples from the studios of the artists we have specially named that have not been surpassed by any contemporary sculptor of any nation; while there is no doubt that already the foundation has been laid for a School of Sculpture in the Western world which will ennoble the people who have sprung from the same loins as ourselves, who speak our language, and read our literature, and, in spite of what some say, are proud of the "old country" from which they have descended.

With the exception of the great monument to Frederick the Great, at Berlin, by Rauch, the Lincoln monument is the grandest recognition of the Art of sculpture that has been offered in our age. It will be seen from the accompanying engraving that architecture has little or nothing to do with it; hence in general design and in all its details, it is simply the work of the sculptor: had an architect been called in to aid, New York might have had something more elaborate and decorative in character, but the main object in view, as regards the acts of the man whom it is destined to honour, would then, probably, have been lost. Its general appearance may be assumed from our engraving. The principal details are these.

The sides of the base are filled with bas-reliefs, illustrating the life of the President. The first symbolises his birth and his various occupations as a builder of log-cabins, flat-boatman, and farmer; the second illustrates his career as a lawyer, and his installation as



President of the United States; the third contains four memorable events of the late war; while the fourth shows the closing scenes of his life, the assassination in the theatre, the funeral procession, and his burial at Springfield. The four tablets above these contain respectively the following inscriptions:—Abraham Lincoln, Martyr—President of the United States—Preserver of the American Union—Emancipator of Four Millions of Men. The circular bas-relief higher up shows thirty-six female figures, symbolising the union of the same number of States: each of these figures represents the peculiarity of that State whose shield occupies the medallion beneath.

The four colossal statues placed at the outer angles display the progressive stages of liberation during Lincoln's administration. The negro appears, first, exposed for sale; secondly, labouring in a plantation; thirdly, guiding and assisting the loyal troops; and, fourthly, serving as a soldier of the Union.

In the pillared "temple" surmounting the whole, is a colossal statue of Lincoln, holding in one hand the Proclamation of Emancipation, and in the other the broken chain of Slavery. The four female figures, also of colossal size, represent Liberty bearing their crowns to the Freedmen. On the architecture of the temple are inscribed the concluding words of the Proclamation of Emancipation:—"And upon this, sincerely believed to be an Act of Justice, I invoke the considerate judgment of Mankind, and the gracious favour of Almighty God."

Bearing in mind that this memorial is to be called the "Freedmen's Monument," it was necessary that the circumstances attending the act of emancipation should form, as they do, the principal features of the design. Miss Hosmer has kept this strictly in view, and has not been led away from the main purpose of the object by any merely ideal matters which in the exercise of a rich artistic imagination she might have been tempted to introduce. It will stand a simple, comparatively unadorned, yet most imposing memorial of the dead, and a lasting witness of the lady-sculptor who has had the honour to be selected for its execution.

Of her power to fulfil the trust reposed in her there can be no doubt; her genius is of the highest order; and she has proved her capacity by producing some of the greatest works in sculpture of our age.

The architectural portions will be constructed of granite; the figures and bas-reliefs will be cast in bronze. The total height is sixty feet, and it is destined to be placed in the grounds of the Capitol at Washington. The cost is estimated at £50,000.

## OBITUARY.

### JEAN-BERNARD DU SEIGNEUR.

Foremost among the sculptured works exhibited last year in the Palais des Beaux Arts, in Paris, was a grand statue entitled 'Roland Furieux,' by Jean Du Seigneur, whose death occurred somewhat recently, after thirty-three years of active labour in his art. He was born in Paris, and studied successively under Bosio, Duputy, and Artot.

"It was in 1830," writes his countryman, M. Bürger, in a somewhat recent number of the *Chronique Internationale des Beaux Arts*, "a short time previously to the Revolution of July, that Du Seigneur commenced his 'Roland Furieux.' The revolution in Arts and letters, represented prominently by Victor Hugo in the latter, and Eugène Delacroix in the former, preceded also the political revolution of 1830. There was at that time an impulsiveness which carried away all intelligent youth. In sculpture, as in painting, romanticism was ambitious of restoring life, movement, and the drama, to an art which then seemed immovable. The 'Roland' was exhibited at the *Salon* of 1831." The statue attracted marked attention from the critics of the day, on account of its original and powerful treatment; M. Théophile Gautier wrote a spirited poetical description of it.

The appearance of the work at once established the sculptor's reputation, and it was followed at intervals by other productions which sustained his fame; and especially that of 'St. Michael vanquishing Satan,' so greatly admired in the International Exhibition in London in 1851, where it was recommended for a prize of honour in conjunction with Kiss's noble 'Amazon.' Du Seigneur's other chief works are the statue of Dagobert, at Versailles; 'A Shepherd,' in the Louvre; the sculptures in the Church of Notre Dame de Bon Secours; the pulpit in the church of St. Vincent de Paul; the tomb of General De Biré, in the cemetery of Pere la Chaise; and the sculptures in the Chapel of St. Roch.

### M. SEURRE.

The death of another French sculptor, M. Seurre, occurred in the month of October. His best-known productions are the statue of Molière, on the fountain in Rue Richelieu, and that of Napoleon I., in the well-remembered overcoat and three-cornered hat, which surmounted, till very recently, the column in the Place Vendome. The sculptor was for many years a member of the Institute.

### JAMES TROUT WALTON.

Died, on the 17th of October last, at York, his native place, Mr. J. T. Walton. Originally intended for a pattern designer, he studied in early youth at the York School of Art with remarkable success, carrying off nearly all the prizes open to him; among others one given by Etty for the best design for a stained-glass window. The advice and encouragement he received from Etty confirmed young Walton's inclination to devote himself to higher Art, and while still at York he had frequently the advantage of painting by the side of his great master, sometimes from the living model. At the age of twenty he came to London to study at the National Gallery, receiving an introduction from Etty. Walton devoted himself chiefly to landscape-painting. He was an ardent lover of nature, and reproduced her lovely forms and tints with conscientious truthfulness, yet with a free and graceful touch. In 1855 he spent some time in Switzerland, and he passed the winter of 1860-61 in Algeria. Numerous sketches and some good pictures were the results of the excursions; but his most fruitful wanderings were in the Highlands of Scotland and the romantic dales of his native county. He spent last summer at Rokeby, painting from nature some of the lovely scenes on the Tees and Greta, and it was here probably, and while thus employed, that he sowed the seeds of his last illness. Several of Walton's pictures are now hanging in the gallery of the Crystal Palace; a large Algerian view was in the Paris Exhibition; and two other paintings by him were lately exhibited at the Manchester Institution.

### THOMAS JEAVONS.

Among the landscape-engravers who some years ago acquired reputation was Mr. Thomas Jeavons; one of his plates, 'Dutch Boats in a Calm,' from the picture by E. W. Cooke, R.A., in the Vernon Collection, was published in the *Art-Journal* for 1849. Several years since he retired to the town of Welshpool, Montgomeryshire, where he died on the 26th of November last, after a few weeks' illness. Mr. Jeavons was held in much respect by those who knew him.

A premature announcement of his decease, which had reached us about three years ago, appeared in our columns, and was subsequently contradicted, on his own living testimony.

## ART IN SCOTLAND AND THE PROVINCES.

Edinburgh.—An exhibition of the works of the late Horatio McCulloch, R.S.A., was opened in this city in the month of November. It comprised upwards of ninety pictures and sketches, of the greatest variety of size, style, and subject, including some of his finest landscapes; such as 'Glencoe—the Bridge of Three Waters,' 'A Lowland River—Sunset,' 'Kilchurn Castle,' 'Moonlight—Deer Startled,' 'Pine Forest, Badenoch—Sunset,' 'The Scottish Strath,' 'My Heart's in the Highlands,' 'Mist on the Mountains, near Loch Maree,' 'A Breezy Day in Skye,' 'Glade on the Inch Murrin, Loch Lomond,' &c., &c. The exhibition was due to the care and zeal of Mr. W. D. Clark, one of the oldest friends of the artist, and now his sole surviving trustee.

Bristol.—The prizes awarded at the last examination of the pupils of the Bristol school of Art were distributed by the president of the institution, Mr. P. W. S. Miles, to the successful candidates, on the 26th of November, at the Fine Arts' Academy. It was stated in the report of the head-master, that eighteen works were selected by the inspector-general for national competition; two of these received bronze medals, the highest rewards given by the Department. The past year had been characterised by unusual success, both as regards the members attending the school and the number of prizes obtained by the students.

Cambridge.—The annual distribution of prizes to the successful students in the Cambridge School of Art took place on the 11th of November, when the Vice-Chancellor presided, and Mr. Newton, of the British Museum, delivered a lecture on "The Parthenon and the Art of Phidius." The committee states, in its report, that the influence of the school is increasing, and that twenty students obtained certificates for passing in the Government examination held in March last year. Six pupils received prizes for works executed in the school during the sessional year, and six works were selected for the national competition at Kensington. Independent of other rewards, a considerable number of prizes were given by local gentlemen who are interested in the success of the institution:—The Vice-Chancellor, Mr. F. S. Powell, M.P., the Venerable Archdeacon Emery, Messrs. Foster, and the Committee. Mr. A. Beresford-Hope, M.P., addressed the meeting before it separated.

Coventry.—Mr. W. Calder Marshall, R.A., has presented his statue of Lady Godiva, which was in the recent exhibition in this town, to the corporation, who conveyed to the sculptor its best thanks for the appropriate and acceptable gift.—The annual meeting in connection with the Coventry School of Art was held in the month of November last, when Lord Leigh took the chair. We gather from the report that the number of students had slightly increased, and that the general attendance was more regular. The Department of Science and Art had awarded five prizes of books for drawings in the elementary stages, and one pupil had received honourable mention, but of the sixteen works selected for the national competition, one was awarded a medal, and three were considered worthy of book-prizes. The report designates the "few presents" received from South Kensington as, for the most part, "simply worthless," and the committee is of opinion that the circulation of such works as the "Photographs from the South Kensington Portrait Gallery" cannot be supposed to tend to the advancement of Art; and that if the provincial schools were allowed the money-cost of these productions, it would be far more beneficially expended in the purchase of suitable examples for the students.

Leeds.—His Majesty the King of the Belgians has intimated to the Executive Committee of the Fine Arts Exhibition to be held at Leeds in 1868, his willingness to accept the office of Patron of the Exhibition, and his intention of contributing several works of Art from the Royal Collections.

Macclesfield.—The annual report for 1867 of the School of Art in this town gives a favourable account of the progress of the pupils. The work of Art-education has been steadily increasing, both as to numbers receiving instruction and proficiency of the students. At the annual examination last March fifty pupils were awarded prizes of various kinds against sixteen in the previous year. The works of twenty-seven students were sent up to the Department of Science and Art for competition.

Torquay.—In this town the School of Art is connected with that for instruction in science, and bears the name of the School of Science and Art. It has been in existence only two years, and held its second annual meeting in the month of November last, when the prizes were presented by Lady Palk. In the Art-classes of the sessional year twenty pupils had passed, and seventeen were awarded prizes; some of the works were selected for national competition. Sir Lawrence Palk addressed the students on Art and Art-education, and the proceedings of the evening terminated by their presenting Mr. A. B. Sheppard, the retiring president of the school, with a portfolio beautifully illuminated and transcribed, containing a number of drawings by the pupils, as a token of the zeal and energy he had displayed for their progress and welfare.

York.—The annual meeting of the subscribers to the School of Art in this city was held towards the close of last year. The report does not shew much to distinguish it from that of the preceding year. The pupils, fifty-one in number, appear to be advancing steadily, but the treasurer's account exhibits a balance of upwards of £43 against the receipts, and no donations have been received. Owing to the reduction in the Government grants, the income of the school is barely equal to the ordinary expenditure. The report, and the observations subsequently made by Mr. Swallow, head-master, directed attention to a subject of considerable importance,—the alleged deficiency in the matter of technical education. This had been made the subject of several specific addresses to the Crown in connection with the Paris Exhibition.

## SIR CHARLES BARRY.*

The history of every man whose labours have benefited materially the country of his birth, or have in any way added to its lustre, is worthy of record. There is a kind of public interest, felt in a greater or less degree according to the position he held, in the story of his life, when we trace the various steps by which he reached the pinnacle of his greatness, and we follow them with all the ardour which attaches to the subject. The name of Sir Charles Barry is associated with the building of the most magnificent architectural structure erected in Great Britain during many centuries, and also with several others of less importance; the life of such a man is, therefore, a fitting subject for the pen of the biographer. It is, however, a delicate task to execute when the writer stands in close relationship to him whose memory we would honour; there is always in such a case some danger of merit being unduly magnified, and faults left unrecorded or carefully veiled over. Dr. Barry's memoir of his father, so far as we are able to judge, is not chargeable with this partiality; as might reasonably be expected, Sir Charles's works lose nothing in the hands of the biographer, and the controversies in which the eminent architect was engaged during his lifetime are spoken of with moderation as regards others: the son is naturally jealous of his father's reputation, yet is not unmindful of the reputation of others, especially of those who aided him in the greatest of his works. On the discussion, or rather dispute, that has lately appeared in the public journals between the Messrs. Barry and the son of the late Mr. Pugin, respecting the part which the latter had in the designs for the Houses of Parliament, Dr. Barry is silent, except that, in a note to the preface, allusion is made to it as having taken place after his book was printed; and that he sees nothing in the claims put forth by the younger Mr. Pugin to induce him to alter a single word in those pages of the text wherein is stated the connection that existed between the two architects. Whether Dr. Barry has been wise in thus almost ignoring the controversy is scarcely doubtful; and it certainly is to be deplored that he did not take the opportunity here offered—the best he possibly could have—of bringing forward all the documentary evidence within reach to support the claims of himself and brother on behalf of their father. At present, then, no more light has been thrown on the subject of the dispute than that afforded by their published letters in the daily and weekly journals; nor until Mr. Pugin has made public his promised "report" can a true verdict be pronounced, whatever preconceived opinion may have been formed.†

Sir Charles Barry, like most professional men, be they artists, architects, lawyers, divines, &c., who have risen to eminence, was a self-made man. The son of a stationer living in Bridge Street, Westminster, he was born, in 1795, almost on the very spot where now stands the splendid edifice with which his highest fame is associated. His early education appears to have been below the average even of those days when but little attention, comparatively, was paid to the subject. When fifteen years old he was articled to Messrs. Middleton and Bailey, architects and surveyors, Lambeth, with whom he remained six years, making the best use of his time in acquiring such knowledge as the limited duties of the office, and whatever books he could procure, enabled him to learn. In 1812, and the three following years, his name appeared as an exhibitor of architectural drawings, in the Catalognes of the Royal Academy. In 1817 he left England, and remained abroad for more than three years, visiting France, Italy, Greece, Egypt, and the East. "The really important advantage," says his son, "was the kindling in himself of artistic energy and a sense of power, and the extraordinary development of his mind in knowledge, criticism, and ideas." But on his return to England his efforts to procure commissions were so ineffectual that he entertained a serious idea of leaving the country and trying his fortune in America.

"The Gothic style, though as yet little understood in its real principles, was now asserting its claims, especially for ecclesiastical purposes; and some stimulus had been given to ecclesiastical architecture (such as it then was) by the erection of the 'Commissioners' Churches.' To this style he had never paid sufficient attention; he had now to become a student; and he threw himself into the new study with characteristic diligence and perseverance." His first works of any consequence were two churches built for the Commissioners, one at Prestwich, the other at Campfield, Manchester. These, whatever he may himself have thought of them in after years, and however they may have been considered by professional critics, gained him much employment in a similar way; in fact, henceforward Barry's career was one of gradual, not rapid progress, till it culminated in the vast edifice in which the Peers and Commons of England assemble to legislate for the nation. We would refer those who would trace out his career to Dr. Barry's memoir. By the way, it would have been judicious on the part of the author had he appended a list of the works actually executed by Sir Charles. There is one, of the designs he made for a vast number of buildings, but some were never accepted, and doubt is thrown on others.

It is only reasonable to expect that, in a memoir of Sir Charles Barry, the Houses of Parliament and every matter connected with the erection of the edifice would occupy a considerable place in the narrative. Three long chapters are devoted to this object; not so much to a detailed description of it as to its history, to the long and varied correspondence in which it involved the architect, and to the criticism it called forth. "Independently of its intrinsic importance, both in a historical and architectural point of view, it was undoubtedly that to which the last twenty years of his life were devoted, which gradually absorbed his attention, almost to the exclusion of other work, and which, not so much by its labours as by the anxieties, disputes, and disappointments arising during its execution, at last exhausted the health and strength of his iron constitution." The necessity for building a new "house" occurred at a critical time in the progress of architecture, "when the long empire of classicism was being broken, and the claims of Gothic began to be recognised. There were all the energy and enterprise abroad which belong to a period of change. The whole artistic world was on the alert, and the public generally were eagerly desirous that the opportunity should be used to the utmost." The result we all know from ocular demonstration, and whatever faults may be found in the building—and that it is not free from some, no one, it may be supposed, would be disposed to deny—it must universally be admitted that, contiguous to the venerable Abbey-church of Westminster, stands a vast range of noble architecture worthy to be its companion, and to which every Englishman may point with pride and exultation as an example of British genius, skill, and liberal expenditure.

Dr. Barry's life of his distinguished father will, doubtless, be read outside of the profession to which the latter belonged. It is not likely to provoke controversy, inasmuch as the author seems studiously to have avoided whatever might lead to discussion. Refusing to recognise the charges that have recently been made public, he has placed himself out of court, leaving the future to develop from what it may bring forth, whether the Houses of Parliament were actually the work of Sir Charles Barry, or whether another may, at least, share the honour of being its designer.

* The Life and Works of Sir Charles Barry, R.A., F.R.S., &c., &c. By the Rev. Alfred Barry, D.D., Principal of Cheltenham College. Published by J. Murray. London.

† Since this was written a statement has been made public to the effect that the solicitors to the executors of the late Sir C. Barry have written to Messrs. Longman and Co., protesting against the publication of Mr. Pugin's book until they have examined and compared it with the original documents. This is a proceeding very difficult to understand.

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

### A KING'S DAUGHTER.

E. M. Ward, R.A. Painter. C. W. Sharpe, Engraver.

Four or five years ago, among the pictures in the "Winter" Exhibition, Pall Mall, was one by Mr. Ward, bearing a somewhat similar title to that here engraved. It represented the eldest daughter of Louis XVI., a prisoner in the Temple—the then state prison of France—and Robespierre gazing at her, as she herself describes in a work written and published by her a few years afterwards, when Duchesse d'Angoulême. It subsequently occurred to the painter that the subject would bear repetition, without the introduction of that arch-regicide whose name is a byword for all which is infamous, both socially and politically, and whose presence in the company of youth, beauty, innocence, and exalted rank, was nothing less than a moral pestilence. Hence the picture before us, founded on a passage in the book just referred to:—"For my own part," writes the Duchess, in allusion to her past imprisonment, "I only asked for the simple necessaries of life, and these they often refused me with asperity. I was, however, enabled to keep myself clean, I had at least soap and water, and I swept out my room every day." What a story is contained in these few simple, but most touching words!

The scene naturally recalls to mind Burke's eloquent remarks, in his "Reflections on the French Revolution," on the murder of Queen Marie Antoinette, mother of the Dauphiness—the "King's Daughter," here so named. After expatiating on the grace and loveliness of the queen, as he first saw her when at the court of Versailles, he goes on to say, "Never could I have believed that such dishonour would have fallen upon her in a nation of gallant men, in a nation of cavaliers. Methought ten thousand swords would have sprung from their sheaths, to avenge even a look that threatened her with insult. But the age of chivalry is past!" The spirit that brought the heads of the royal family of France under the guillotine was not wanting to subject the children to the same shameful death, but it was restrained by events which rendered it at length unnecessary, if not absolutely powerless, to continue its sanguinary policy in that direction.

The history of the period has given Mr. Ward materials for several of his most successful and popular pictures; more than any other artist of the day has he identified himself with the events of the great Revolution of the last century.

Of these pictures none make a stronger appeal to our sympathies than this 'King's Daughter.' Viewed simply as a young girl, with a broom in her hand, performing some domestic duty, it might interest no more than a mere cottage-maiden thus occupied; but remembering that it represents a high-born and high-minded girl in the power of a tyrant, it excites the most profound pity; a feeling enhanced by the remembrance of the losses she had endured, the patience with which she suffered wrong, and her personal attractions. The artist has painted a most charming figure, to which her simple, unadorned costume lends additional attractions. It is right to state that there are considerable alterations in the dress of the Dauphiness, and in other details of this picture, from those of the other work, which claim for it originality.



E M WARD. R A PINXT

C W SHARPE. SCULPT

A KING'S LAUGHTER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

## NOTABILIA
OF THE
## UNIVERSAL EXHIBITION.

Sculpture Prizes: Official Declaration.—The awards to sculptors have passed by almost without comment. England, having with slight exception withdrawn from competition, had no immediate interest in the result. Her name occurs but once in the official catalogue of recompensed sculptors: the only English exhibitors who obtain a medal are J. S. Wyon and A. B. Wyon. The fortune of foreign sculptors has in our country excited little or no interest, because there is all but a total ignorance of even the names of more than some half-dozen of the number. We will proceed to analyse the awards in such fashion as may tend to make us better acquainted with the character and relative position of foreign schools. Let us, however, for a moment revert to the course taken by our English sculptors. In our June number we published a protest, signed by twenty-eight of our leading sculptors, stating the grounds on which they withdrew their works and retired from the competition. There were reasons, to which we need not again recur, why the display of the English school must have proved wholly inadequate; therefore it was manifestly wise to withdraw altogether. As for the jury, it seems to have been constituted very much on the same principles as the jury for pictures. The members were in part professionals, and in part amateurs, and the professionals, strange to say, had the privilege of awarding prizes to their own performances. Each chief nation was represented at the board: England was supported by Mr. Layard, assisted by Mr. Calder Marshall. France, in the sculpture, as in the picture galleries, took care to obtain command of the situation. Out of a jury of fifteen she was represented by seven, and that will account for the interesting fact that of thirty-six prizes France received twenty-three! In palliation, however, it may be pleaded that as she was in her own territory it became easy for her to muster in strength, while other nations were naturally discouraged by the difficulty of bringing large and heavy works across the sea or over distant tracts of country. Now we are bound to say, after comparing carefully the list of awards to French sculptors with the notes in our catalogue, we cannot detect that amount of injustice which might have been anticipated. If it be once granted—which of course we will not do—that the fair proportion of prizes for France was twenty-three out of a total of thirty-six, then, perhaps, little exception can be taken to the actual distribution. So far, indeed, do we agree as to the comparative merits of the 216 works exhibited by France that we did, in the review published in June last on "Modern Sculpture," anticipate in the main the subsequent adjudications of the jury. Still we are bound to say that to an impartial mind it cannot but appear that France has acted the part of a greedy usurper. It would seem, indeed, as if she had invited foreigners within her territories to their humiliation and her own glory. What other interpretation can be put upon the fact that Italy obtains but four prizes in return for her most effective, if not wholly satisfactory, display, against twenty-three prizes grasped by France? The state of the case will be made all the more evident by the following details. The "grand prizes" for the whole world were restricted to four; of these France takes two, leaving one to Prussia and one to Italy. Of first prizes there are eight: France monopolises seven, and affords the remaining one to Italy. The Grand Empire, having thus crowned her Art with honour, she could, in the distribution of subordinate rewards, afford to be a little more generous, or, correctly speaking, rather more just. Thus, of medals of the second order she is content to take only half; accordingly France receives of second prizes six, and the remaining six are distributed as follows: Italy obtains two, Prussia one, Switzerland one, Rome one, and Spain one. When lastly, however, the awards approach the third class, France again yields to the impulse of ambition, and closes her career with a climax: thus, of twelve third-class prizes she seizes upon eight, and allows the remaining four to be kindly distributed as follows: Greece obtains one third-class medal, Belgium one, Spain one, and England one! Now we have always held French sculpture to be supremely clever, yet the above results are certainly too much for the most indulgent of critics to tolerate. It may be granted that the French school of sculpture is varied, that it ranges over styles classic, romantic, and naturalistic; that it is bold and facile in action; that it has command of the figure; that in its modelling and execution it reconciles breadth with detail, generic type with individual character. Still, like praise may, with some modification, be bestowed on other schools; indeed, no sculptor, whatever be his country, can attain to the first walks in his profession without the possession in more or less degree of these master traits. And when we proceed to examine the grounds upon which the awards have been made, the less confidence do we feel in the judgment of the French, even as to the merits of their own school. The extravagance and the excess which in England we condemn, in French sculpture the jury applaud and reward. The quality most esteemed is cleverness pushed to the point of impudence. Mere beauty is accounted as the resource of mediocrity, propriety as humdrum, tenderness as weakness, sentiment as affectation! It is really monstrous to think that a nation should in the final appeal of international competition assert herself thus arrogantly, and we can only say that by the conduct she has displayed she must provoke retaliation and reprisals. For ourselves, in years yet to come we shall feel little disposed to show mercy to the school intolerant of generous rivalry. Sculpture and painting in Paris are marked by decline, and the ferocious efforts of international juries will not serve to rescue French Art from what is worse than decadence—corruption. Less space remains than we could have desired for the elucidation of the awards accorded to sculptors beyond the French territory. That Italy will be content, considering the strenuous effort made, with the honours remaining after the French have secured the lion's share, is not to be expected. Still she may be appeased somewhat in the possession of one of the four grand prizes. That this distinguishing honour should fall to the lot of M. Dupré, who is half, or at least one-quarter, a Frenchman, may be deemed a coincidence singular or suspicious. Dupré's style, too, is French rather than Italian. Nevertheless, in our humble opinion, the works of M. Dupré were the most vigorous, naturalistic, and masterly in the Italian Court. It may be interesting to mark the Italian sculptors who have come off but second by reason of Dupré's exaltation. There is, for example, Vela: he, by virtue of that melodramatic marble, 'The Last Days of Napoleon I,' obtains not a "grand prize," but only a "first prize," which is, in effect, not first, but second. Then, strange to many will it appear that Magni, the sculptor of 'The Reading Girl,' receives no notice whatsoever. That Bergonzoli's 'Loves of the Angels' should also be passed wholly by may possibly be explained by its too late arrival. The group certainly was prejudiced by prettiness and pettiness of detail, and sentimentality weak and lachrymose; still, these are the traits we have in the sculpture of modern Italy learnt to expect, and in part excuse, if not applaud. On the whole, it would seem as if the jury were intent on discouraging, on the one hand, common naturalism, and on the other, sensation spasm, mere prettiness, and weak, vague generalisation. Doubtless modern Italian sculpture inclines to these failings, and accordingly the rebuke received may not be unsalutary. Little remains to be said of the prizes afforded to other nations: the competition lay substantially between France and Italy, and after their claims had been satisfied little was left for the lot of the world beside. Rome, which in some sense is still the focus and fountain-head of the sculptor's art, obtains but one medal, and that in the second degree only: this, we think, was fairly awarded in favour of Luccardi, professor in the Academy of St. Luke, on the strength of a truly remarkable group, 'The Episode of the Deluge.' This creation, indeed, may serve to summarise what is best in modern Italian sculpture: its beauty of form, its grace of line, its symmetry of composition, and soft delicacy of execution are essentially Italian.* One of the four grand prizes is won to Prussia by Professor Drake's equestrian statue of King William, destined for the Rhine Bridge at Cologne. Belgium, whose school of sculpture had hitherto stood well in international competition, we cannot but think has come off scantily with one third-class medal. Greece, who has fallen incredibly low, obtains, strange to say, precisely the same recognition. Switzerland, praiseworthy for zeal, is fortunate in one second-class medal; but indeed Caroni's marble statue of Ophelia, the best work contributed by the Confederation, merited no less distinction. America receives no prize. Of the twenty-eight nations under Group I. present in the Art-galleries only nine find place in the list of these sculpture awards. Among the countries which remain without recognition may be mentioned Russia, Norway, Sweden, Denmark, Holland, Portugal, Bavaria, Austria, Holland, and the United States of America. Such are the truths and fallacies of the international trial by jury.

Picture Prizes: Authentic List.—The forecast of the jury awards we published in June turned out, as we anticipated, substantially correct. The official catalogue, "Des Exposants Récompensés," since published, rather extends than modifies the list of picture-prizes we then announced. The salient aspects of this unjust judgment remain unchanged, and no further reprobation of the flagrant unfairness of which the international jury has been guilty is needed on our part. Never again, we hope, will English artists place themselves at the mercy of any jury of foreigners, of whom the preponderance may

* We have arranged to engrave for the *Art-Journal* this admirable work, as well as other of the leading contributions from Italy.

be Frenchmen. It is not, however, our purpose to reiterate the protest we have already entered. It now merely remains for us to take the authentic list of picture prizes as we find it, and to mark in its details such modifications on the declaration of names first made as may possess interest to our readers. The grievance from the first was that France usurped an unjust preponderance. And now, on the official declaration of the poll, it is found that to France has been adjudged prizes in the following relative proportions: of eight "grand prizes" she takes four; of fifteen first prizes, eight; of twenty second-class prizes, ten; and of twenty-four prizes of the third order, ten.

It is worthy of mark, then, that only one-half of the nations competing in the picture galleries obtains recognition; in other words, that only fourteen countries obtain prizes in collections containing the assembled works of twenty-eight nationalities. Yet, on further inquiry, does it become evident that it is chiefly the minor states which have been thrown *hors de combat*. The list of the non-successful, for example, is as follows:—Luxemburg, Hesse, Baden, Wurtemburg, Portugal, Greece, Denmark, Rome, Turkey, Egypt, China, Liou-Kiou, Brazil, American Republics, English Colonies. These names will alone indicate that little could have been anticipated from the nations thus excluded from reward. A better judgment will be formed of the estimated relative value of the world's picture products by the following statement of the actual rewards obtained by the fourteen nations who have shared among them the total of sixty-seven prizes. The list, when analysed and arranged according to nationalities, reads as follows:—

| | Grand Prizes. | First Class. | Second Class. | Third Class. | Total. |
|---|---|---|---|---|---|
| France | 4 | 8 | 10 | 10 | 32 |
| Bavaria | 1 | 2 | 0 | 2 | 5 |
| Prussia | 1 | 0 | 1 | 1 | 3 |
| Belgium | 1 | 2 | 1 | 0 | 4 |
| Italy | 1 | 0 | 1 | 2 | 4 |
| England | 0 | 1 | 1 | 2 | 4 |
| Austria | 0 | 1 | 1 | 1 | 3 |
| Spain | 0 | 1 | 1 | 2 | 4 |
| Holland | 0 | 0 | 1 | 1 | 2 |
| United States | 0 | 0 | 1 | 0 | 1 |
| Sweden | 0 | 0 | 0 | 2 | 2 |
| Norway | 0 | 0 | 1 | 0 | 1 |
| Switzerland | 0 | 0 | 1 | 0 | 1 |
| Russia | 0 | 0 | 0 | 1 | 1 |

The above statement speaks for itself, and the public generally will, by announcements that have already appeared, be prepared in the main for the collective results indicated. Still a few items in the account are yet open to comment. The apportionment of grand and first-class prizes has already become matter of public notoriety. And, in like manner, the French share—that is, one half—of second-class medals has been made sufficiently well known. The remaining half, however, of the second class, that reserved to foreigners, has fortunately undergone some important modifications. For example, Alma Tadema, the Dutchman, whose pictures produce scarcely less sensation in London than in Paris, was, by some strange oversight, omitted from the first declaration of prizes. In the modified list this artist is now placed foremost among the painters of Holland. Again, we are equally glad to find some reparation made to America. It will be seen from the above table that not more than one prize, and that only a second, could be afforded to the United States. We think that by general consent it will be admitted that Mr. Church, who exhibits his famed picture, 'The Falls of Niagara,' is fairly entitled to the distinction accorded. The next addition to the prize list we have to observe upon is the second-class medal awarded to Norway. It certainly would have been a shame to have passed over without recognition the noble school of Scandinavian landscape, and Gude, whose poetic scenes we have often found occasion to commend, has surely not received overmuch honour in a second-class medal. Italy, in place of two prizes, as already announced, obtains four: one of the extras, a second-class, is awarded to Morelli, a realistic and brilliant painter of Naples, whose pictures have been already commended in our columns; the other, a third-class, has been given to Pagliano, a painter of Milan. Altogether we think Italy has received fully as much as she deserves. Neither has Spain done ill. We are specially glad to note the intimation that Palmaroli has obtained a second prize for that noblest of interiors, 'The Sermon in the Sistine Chapel.' We are also pleased to learn that to Switzerland has not been denied some small share of the booty: Vautier is almost the only one of her artists whom we have marked for superlative commendation in *genre* and landscape. He has done himself and his country honour by the two works which have won a second prize; the only return, be it observed, that the collective cantons obtain for the enterprise shown in the erection of a distinctive picture gallery in the park! Also we now become acquainted for the first time with the success of Sweden. Bergh, the painter of landscapes, and Fayerlin, who contributes capital *genre* pictures after the Tidemand school, each obtain a third-class medal. We think that the northern nations have not met with their due. How, for example, it can have happened that in the general scramble Russia should have clutched nothing of greater worth than one third-class prize, surpasses our comprehension. 'The Legendary Death of the Princess,' in the swelling of the waters by Flavitsky, 'The Last Supper,' by Gué, 'The Village Burial,' by Péroff, all go without reward! The only prize bestowed on the great Russian empire is a third-class medal accorded to Kotzebue: 'The Passage of the Devil's Bridge by the Russian Army' certainly rose above third-rate merit. In short, the prize lists, if not wholly futile and fallacious, assuredly contain mysteries which transcend the power of comprehension.

## PARIS INTERNATIONAL EXHIBITION.

### VIII.—FRENCH SCHOOL OF PAINTING.

The French school naturally, on its own territory, is seen in full force. The collection, numbering 625 pictures, constitutes nearly one-third of the whole display made by twenty-eight nationalities. In other words, it is three times greater than either the Belgian or the Bavarian, four times greater than the English, six times greater than the Prussian, and seven times greater than the Austrian collections. That the French gallery is as choice as extended, may be inferred from the fact that the 625 pictures were selected from some 10,000 works offered for exhibition. There is, then, reason to believe that the pictures honoured with a hanging are more or less masterpieces, that they are fairly representative, that they declare truly the present aspect and ever-changing fortunes of the great French school. Several leading masters, indeed, have never been seen in greater strength, as witness the fact that of Gérôme there are 13 pictures, of Meissonier 14, of E. Hamon, Frère and Madame Henriette Browne 8 each, of Breton and Rosa Bonheur each 10, of Dupré 12, and of Rousseau—the artist made by the favouritism of the unjust jury to override the landscape-painters of the whole world—8 pictures. Yet the comparison which will naturally be instituted with the last great gathering of the French school in 1855, is scarcely to the advantage of the present gallery. The number of works then exhibited was nearly three times as many as now; and the magnificent display made twelve years ago, in a couple of *salons* specially set apart to the collected pictures of Ingres and Horace Vernet, finds no parallel or approach in this the latest muster roll of the nation's forces. Death has indeed made sad havoc among our neighbours. Within the *decade* have fallen Ary Scheffer, Delaroche, Delacroix, Decamps, Benouville, Cogniet, Flandrin, Jardin, Troyon, Horace Vernet, and Ingres. We need scarcely say that it is hard, if not impossible, to replace the losses sustained. There is reason, indeed, to believe that the school of which the French themselves are vainglorious, has passed its zenith and entered on its decline. "L'Ecole Française," says a French critic, "est décapitée."

#### 1. HIGH ART AND HISTORY IN FRANCE.

Religious Art may be said to have died in France with Delaroche and Ary Scheffer; that which now exists is presumptuous, pretentious, flaunting. What possibly can be more obnoxious to good taste than that immense and meretricious triptych, 'The Prodigal Son,' by Dubufe, an artist nevertheless decorated with the Legion of Honour, and now the recipient of a second prize! Dubufe is the Barker of the French school; he is florid to excess, and takes his subject by storm. This sacred work would serve well as a drop-scene to a theatre; it is painted up to the pitch of a Rake's Progress. The style is that of the Italian decadence: such is the sacred Art that France, "the eldest son of the Church," delighteth to honour. It has been announced that Dubufe's pretentious picture has been purchased at an exorbitant price by a citizen of the United States; for the credit of the nation we trust the report is not true. Adolphe Brune, the pupil of Gros, and a remaining link with the immediate past, is represented by two pictures, the property of the state. 'The Adoration of the Magi,' an indifferent work, is rudely naturalistic. Brion, like Brune, has attained the rank of Chevalier of the Legion of Honour, and furthermore receives in international competition a second prize. He has long been favourably known in exhibitions: his power is great, his style has strong foundation in naturalism. 'The Pilgrims of St. Odile' is a picture of brilliancy; 'The Sioge of a City by the Romans under Julius Cæsar,' allied to the schools of Horace Vernet and Bellangé, attains first-rate excellence after its kind; the action has movement, the figures, if small, are well placed. M. Brandon, who, strange to say for a Frenchman, has no decoration of any kind, exhibits a picture which concerns the mother of Moses: its style accords with the manner of the naturalistic-religious school. Michel Dumas, as a pupil of Ingres, is entrusted with the traditions of high Art; he paints 'Salvator Mundi'—the Crucifixion, life-size—indifferently well. There are two painters who bear the name of Glaize, father and son; the former, naturally the more famous of the two, exhibited in Lon-

don, in 1862, a large, somewhat repulsive, picture, 'The Pillory;' he now becomes hazy, dreamy, and weakly-poetic in a composition termed 'Les Ecueils.' There is caprice, eccentricity, and would-be grandeur about this man's works, eminently French. M. Glaize, the son, takes after his father; 'Christ and the Ten Lepers,' by Glaize the younger, is large, rude, naturalistic; yet the drapery does not extricate itself from conventionalism, and the general spirit of the work degenerates into spasm. 'The Death of the Virgin,' by M. Lazerges, partakes of the old style of religious Art which was in vogue some fifty years ago: the draperies and the treatment generally are after traditional manners. M. Levy is an artist who, having in 1854 gained "the Grand Prize of Rome," has followed up his success by a class of works which the French Academy on the Pincian is designed to foster. A year ago, in the *Salon*, M. Levy exhibited 'The Death of Orpheus,' a somewhat scattered, spotty, crude composition, which, nevertheless, passes creditably the further ordeal of International competition. The forms have been nicely modelled, and the painter for his pains gains a third prize. He, however, remains still under probation; his position is scarcely deemed secure even in Paris, and elsewhere the taste and style of his works will certainly be assailed. We scarcely scruple to designate as weakly classic, 'Victors presenting themselves before Cæsar.' 'Le Repas libre des Martyrs,' a well-known work which M. Levy contributed to the *Salon* in 1859, on the fifth year of his Roman studentship, may be described as semi-Academic and semi-naturalistic: the figures are life-size. This we deem the artist's best work as yet; a French critic designates it as "neither bad nor good, but simply such a picture as every year issues from the Villa Medici." It is edifying thus to hear a Frenchman cavil at the Roman Academy, which John Gibson and others were accustomed to hold up as a model institution for our own emulation. It is certainly interesting for us to observe in the arena of International competition, the results of a system of Academic instruction so different from the English. It is, at any rate, evident that the young artist who may obtain the envied distinction of the "Prize of Rome" becomes a marked man; all that he does is jealously watched. The French critic, M. Du Camp, writes, "If M. Lévy continues to keep guard over himself, if he will push further the process of elimination and assimilation, he cannot fail to exert a strong and beneficial influence on the French school." Charles Henri Michel paints religion with the best intentions, weakly and conventionally; he is one of the few Parisian artists who have failed of reward. In Ulmann we again encounter another recipient of "Le grand Prix de Rome," and, accordingly, the muse of history in full state marches across his canvas in life-size proportions. 'Junius Brutus,' in meditation on Cæsar, dead, has dignity. This style, reared in France, and perfected in Rome at no small cost to the empire, is, we repeat, wholly different from the products of our London school. The success, however, in Paris is hardly signal enough to provoke imitation in London. Even in France, an artist who enters with ardour a career of high, academic Art, becomes often tired out ere his race is half run.

Again we come in contact with young France in 'The Oath of Brutus,' a theme oft assailed by half-fledged genius eager for ambitious flight. The picture aims at the epic, life-size, after the prescribed historic style. The treatment of drapery is derived from statues of Roman Emperors. The painter of this somewhat academic exercise, on which French critics have bestowed faint praise, is M. Delaunay, who obtained Le Prix de Rome ten years ago, and now wins a prize of the second grade in International competition. It may be worthy of note that this picture, in common with many others which set forth the existing phases of French Art, has been made the property of a provincial Museum. It becomes the duty of our English Government, as often urged, to follow the example set by the French in the formation and persistent support of Town Museums. It is well known that in France pictures of promise are purchased by the nation, placed in the Luxembourg Gallery, or drafted off to local museums. Mr. Cope, in his well-considered report, pertinently inquires, where in Paris are the works contributed by the English Government? There are none. "While, therefore," Mr. Cope continues, "France has been able to contribute no fewer than 252 state pictures alone to the Exhibition, England is represented by 152 cabinet specimens only, all which are sent by private individuals. This will afford some ground of comparison between the two countries with respect to the fostering care by their respective governments for Art of the highest character."

M. Jalabert, of the school of Delaroche, has, in the course of a long and renowned career, gained rewards not a few. He is Chevalier of the Legion of Honour; he has obtained in the present Exhibition a second prize: his works are everywhere well known and accredited. 'Maria Abruzeze,' lent by the Empress, a picture of a little child, is lovely. It is, however, in the sphere of history, sacred and secular, that M. Jalabert has made his reputation. His ambitious work, "Christ Walking on the Sea," known and seen in England a year or two since in the Gallery of Mr. Wallis, and diffused widely through engravings, must be deemed too sensational for sacred Art, save in France. The drawing is not strong; the colour is sickly; the success of the picture is due to surprise of light. As a vision, as a flash of imagination, the work naturally arrests attention. M. Jalabert and others of the school, it has been in satire said, sustain their credit before the public by paying away small cash stolen from the pocket of Delaroche. Assuredly they are not rich in talent; they must be counted as pensioners thankful to gather the crumbs which genius has let fall. That the works exhibited by Jalabert are not greatly accounted by Frenchmen themselves may be judged from the fact that the artist is put off with a prize of the second order.

M. Laugée, Chevalier of the Legion of Honour, has not added to his distinctions. His treatment of history is less manly and vigorous than romantic, delicate, and refined. There is much beauty, prettiness, and sweet harmony of colour in the artist's picture of St. Elizabeth of France washing the pilgrims' feet at the Convent of Longchamp, of which she was the founder. This charming picture is the property of the Emperor.

The French school, like the English, has forsaken high Art, in the old sense of the word, for styles more directly romantic; the grand current of history diverges into episode instead of inditing national chronicles. French painters now prefer to recount anecdotes. As a consequence, French pictures are smaller than they used to be; the canvas of an acre square which was of yore dedicated to high Art, is usually cut into some dozen pieces for cabinet pictures. Of this Art, moderated in scale and suited to the capacities of private dwellings, M. Robert-Fleury and M. Comte are illustrious representatives. Of the merits of the former it were superfluous to speak. French critics, striving to make a point, tell us that Robert-Fleury is painter extraordinary of religious wars and the Inquisition; his *chef-d'œuvre*, 'Le Colloquie de Poisy,' in the Luxembourg, is rightly deemed a chief ornament of the modern French school. It is the habit of Robert-Fleury to study each face as a character, to impart action and life to incident, to clothe his subjects in local colour, and to give to historic scenes exactitude. A picture by Robert-Fleury may be read as a page in history concisely written and placed in fitting cover. The composition which the artist contributes to the International Gallery, 'Charles V. at the Monastery of St. Just,' can scarcely be surpassed after its kind. It is perfect as a cabinet chronicle. The manner is simple, quiet, and altogether unassuming: the execution, the size of the canvas considered, has breadth and largeness. And specially to be observed is the faultless relation the artist maintains between the figures and the background, a point of which the French school is ever studious. Robert-Fleury has been created Officer of the Legion of Honour, is a Member of the Institut, and he received from the International jury a first-class prize. His pupil, Charles Comte, follows in the master's footsteps. Comte is Chevalier of the Legion of Honour, and receives, on the strength of the excellent picture transferred from the *Salon* of 1861 to the International Galleries, a third-class prize. Much has been written in praise of the pictures by which M. Comte has made his merits known. In the London International we once again found occasion to commend that favourite work in the Luxembourg, 'Henri III. et le Duc de Guise.' Comte, like his master, affects a manner quiet, balanced, mature; the work he now selects as a gage of his powers, 'Jean d'Arc at the Consecration of Charles VII.,' will be remembered as one of the best works in the French department. The composition opens to view a grand interior, which the painter has treated with consummate skill; the pictorial difficulties involved are neither few nor slight. Comte and Fleury are understood to be the especial admiration of Calderon, Yeames, and other young artists who constitute the last phase of the English semi-historic school.

Gérôme can hardly be subjected to strict classification. 'Cæsar Dead' is historic; 'The Duel after the Bal Masqué' *genre*, while the 'Phryné' is deliberately sensual. To write an exhaustive criticism on Gérôme were as hard as it is superfluous. He would seem inexhaustible, and yet his style is circumscribed by mannerism; he would appear beyond the reach of criticism, did he not on moral grounds subject himself to gravest censure. Gérôme has already attained the summit of a Frenchman's ambition; he is in the Legion of Honour, a member of the Institut, and the fortunate holder of one of the eight grand prizes bestowed in the International Olympiad. Yet have even French critics not hesitated to attack the idol of the day. It is said that these thirteen callous products of Gérôme's genius have frozen the ardour even of worshippers; they are, in fact, felt to be somewhat too much of a good thing. This assemblage of works pro-

digal of talent betray, at all events, poverty in technical processes, indigence in colour, and cold calculation in place of the fire of inspiration. These clever feats of the brush excite curiosity, pander to passion, but scarcely satisfy the better reason or the demands of the higher intuitions. The thoughts and over-laboured accessories are familiar to the stage, and fall within the province of the property man. The themes may be piquant, and the learning has pedantry; but when subjected to strict scrutiny the characters betray the coarseness of Parisian models in Greek or Roman disguise. Yet to cavil wholly at the genius of Gérôme were absurd. For precision in drawing, for sparkle in touch, for delineation of character, for point and perspicuity in dramatic action, he is scarcely surpassed either in the range of modern or ancient Art. And if there were nothing better to be sought for in Art than mere cleverness, Gérôme must rest beyond reach of censure. But cleverness prostituted to ignoble ends is the pride of demons, not men. Heartlessness, cruelty, lust, Gérôme has glorified, while that which is noblest in humanity his pictures ignore or outrage. For mighty powers squandered at the promptings of passion, two French artists are conspicuous in dishonour, the great Gérôme and the notorious Gustave Doré; alike they afford saddest signs of the times, confessing to the demoralisation of life and the degradation of taste under the second empire.

## EXHUMATION OF ARTISTIC TREASURES AT JERUSALEM.

THE present century has witnessed the rise of a new and most important branch of study, that of ancient, but unwritten, history. The name of Cuvier will ever be venerated as that of the father of the new science of ancient things which received the name, as novel as was the nature of the study, of Palæontology. From Mexico, from the drift and bone-caverns of France, from the Swiss lakes, and from researches in our own country, we are obtaining much and startling information in the elements of ethnology, the records of pre-historic man. In our Universities philology is transforming itself into a powerful instrument of investigation as regards the physical history of mankind. Among these fields of research, more limited, indeed, in its date, but still asserting a very unexpected antiquity, and second to none in its interest, at least with the lovers of Art, is the unwritten history of Art itself; the evidence of the progress which has led from the rude needle of stag's horn, the flint axe, knife, and arrow-head, and the rough tracing of animal outlines practised by artists contemporaneous with the mammoth and the woolly-haired rhinoceros, to the latest wonders of the Exhibition of 1867.

The history of Art is the more interesting, and its completion is the more important to the artist and to the connoisseur, from the fact that, unlike the progress of science and of mechanical invention, it has been irregular, and at times retrograde. So dependent, moreover, on individual genius is the character of fine Art, that it has ever been more narrowly local than any other subject of human investigation. Phidias or Raphael may be regarded as teachers of the whole human race for all time following their own, but their rare and priceless works are to be sought within the very straitest limits. The culmination of the Art of sculpture in the age of Pericles has left no traceable marks in India, in Egypt, in Britain. The exquisite artistic gems that issued from the Roman mint are contemporaneous with the shapeless discs of base metal that formed the currency of certain ancient provinces of the Holy Roman Empire. The coinage of Queen Victoria has no piece of artistic merit equal to that of some of the sovereigns and half-crowns of George III. So rare and evanescent is great excellence in Art that we cannot too studiously seek for its relics, or too carefully treasure, and too widely make known, the examples which we have the good fortune to find.

In researches into the Art of the past, those discoveries are the most important that are made, so to speak, *in situ*. A mosaic ring or a *repoussée* goblet is, no doubt, in itself, and wheresoever it may come, a treasure to its owner. But the mosaic picture of the battle of Issus now in the Museum at Naples, or the workbox of a Roman lady lately in the possession of the Count of Syracuse, had a value independent of their mere beauty. The one, exhumed at Pompeii, and the other, recovered from a tomb at Cumæ, were localised and dated by the conditions of their discovery, and thus become not only sources of pleasure to the taste, but of information to the intelligence. In the golden ornaments of the Egyptian kings, in the bronzes of Herculaneum, in the ivories of Sennacherib and of Nabonadius, we possess recent and precious contributions to the ancient history of Art.

The present day witnesses an effort to add to these invaluable relics of ancient artists objects that may form an entirely new series in our galleries. Jewish Art is highly peculiar. From the religious prohibition to produce likenesses of the human face or form, or of that of any living animal, the Hebrew goldsmith, silversmith, sculptor, or embroiderer, was confined to the representation of foliage, fruit, and flowers, to the meanderings of arabesque, and to the production, on some occasions at least, of those mysterious symbolic adornments of the sacred capital, the description of which most closely tallies with the forms of the winged bulls and winged lions of the exhumed Assyrian cities. An effort is now being made which, if continued, bids fair to place before us all that yet remains of an ancient and peculiar style of Art which, formed in Egypt and in Phœnicia, and cognate, it would seem, to Mesopotamian design, had attained a high and rare degree of excellence three thousand four hundred years ago.

The extreme importance to the archæologist, to the architect, to the historian, to the biblical student, of the researches now in progress at Jerusalem is a theme for other pages than our own. But the light which their prosecution is sure to throw upon both the structural and the decorative Art of the ages of Hadrian, of Augustus, and of a period preceding the Augustan era by a thousand years, is a subject of no little interest for our habitual readers. Statues and medals, graven representations of sieges and of battles, portraits of kings, and indications of social habit and costume, are not to be expected, it is true, from the exploration of Palestine. But proofs of a very high degree of masonic excellence, instances of richness of decoration, no less than of beauty of design and of finish, are already forthcoming, and we are as yet but at the threshold of remunerative labour.

No time is to be lost. The advantage which the energy of the explorers has won from the superstition and bigotry of the lords of the Holy City, incredible as it would have appeared to earlier travellers in Palestine, should be followed up to the utmost. A *demise* of the turban of the Sultan, a change in the Pasha of Jerusalem, an outburst of Moslem fanaticism, a re-opening of the ever-threatening Eastern question, might at any hour close the shafts and galleries that are even now in danger from the want of those shores and frames that the Exploration Committee have no funds to provide. The result of a cessation of the works would be most disastrous. Positive injury to the discovered relics would be occasioned, and the solution of some of the most interesting questions that can engage the attention of the investigator would be postponed *sine die*. Every lover of ancient Art should hasten to send his *obolus* to support the Palestine Exploration Fund.

There is one point to which the researches of Lieutenant Warren have not as yet been directed. Of the three hills which constituted the city of Jerusalem in the time of Vespasian, it seems to be to Moriah, the site of the Temple and of the tower of Antonia, and to the ravines and valleys which surrounded it, that the labours of the explorers have been confined.

There is a probability, perhaps more than a probability, that the yet more anciently fortified hill, that of Zion, contains relics without any parallel in interest among the sepulchral treasures of the past. In the bowels of that mountain, there is ample ground for belief, were excavated the tombs of David and of many of his successors. Tradition yet points to certain passages which, to veil, it may be, profounder excavations, are spoken of as David's tomb. It seems tolerably clear that these sepulchres have never been rifled. The *sang-froid* that would bear the body of an Egyptian queen from her violated tomb to a European museum was unknown to the earnest men of past times. The curses laid on the violators of sepulchres were feared even by those who might doubt the supernatural terror that Josephus tells us fell on Herod the Great, and that the latest travellers find to be still attributed to the tomb of Isaac. That the embalmed corpses of David and of Solomon, clothed in robes of state, adorned with crown and sceptre, surrounded by implements of daily use, by coins, and measures, and weights of their day, and by reverently-treasured copies of the law, written on indestructible papyrus, may yet lie within the sepulchral vaults of Zion, as fresh as are the sarcophagi of contemporary Egyptian Kings, is, to our mind, more probable than otherwise. But, however correct such an anticipation may hereafter prove, the beautiful drawings of De Vogu are sufficient to assure us that rich artistic treasures cannot fail to attend the prosecution of the exploration now proceeding in Palestine. Mr. Grove's committee have, quietly and unpretendingly, commenced the performance of an unrivalled service to literature, to history, and to the theory and history of Art, both structural and decorative. The cessation or the slackening of their exertions would be felt as an almost personal misfortune by all who have given serious attention to the subjects which their past and future discoveries bid fair so splendidly to illustrate. We call on all lovers of Art to aid an enterprise which must produce important results, and may yield results exceeding the most sanguine anticipation.

## THE ROYAL ACADEMY.

At the Annual Meeting of Members—the ninety-ninth Anniversary of the foundation of the Royal Academy—medals were awarded to the following artists. It is worthy of a congratulatory note that the list is headed by a lady.

GOLD MEDALS.

To Miss Louisa Starr, for the best Historical Painting.

To Henry Wiles, for the best Historical Groups on Sculpture.

To John Humphrey Spanton, for the best Architectural Design.

To Frederick Trevelyan Goodall, for the best English Landscape (the Turner medal).

SILVER MEDALS.

To John Hanson Walker, for the best copy of Rembrandt's Servant Maid.

To Horace Henry Cauty, for a first Drawing from the Life.

To John Barclay Graham, for a first Drawing from the Life.

To Daniel White, for a Drawing from the Life.

To George Tinworth, for the best Model from the Life.

To Henry Sancton Wood, for the best Architectural Drawing.

To Frederick Morley, for the second best Architectural Drawing.

To Herbert Johnson, for the best Drawing from the Antique.

To William Gair, for the second best Drawing from the Antique.

To Frederick Moyniham, for the best Model from the Antique.

To Jonathan Hartley, for the second best Model from the Antique.

To Frederick Morley, for the best Drawings, Perspective and Sciography.

To Richard Groom, for the £100 Travelling Studentship, for one year.

The following is a list of artists nominated by members for the degree of Associate of the Royal Academy of Arts. While we miss some names which ought to be there, we read others whose chances are very small indeed. *Painters*—Mark Anthony, James Archer, Edward Armitage, Frederick B. Barwell. Richard Buckner, J. B. Burgess, Vicat Cole, Eyre Crowe, Thomas Danby, H. W. B. Davis, Edward Upton Eddis, John Faed, William Gale, Peter Graham, Frederick D. Hardy, George Hering, John E. Hodgson, William Henry Hopkins, Arthur Hughes, Holman Hunt, Alexander Johnstone, C. P. Knight, Benjamin William Leader, A. Legros, George Leslie, John Linnell, sen., William Linnell, Charles Lucy, Daniel Macnee, Henry S. Marks, Robert Martineau, George Mason, John George Naish, John M. Oakes, George B. O'Neill, William J. Orchardson, Noel Paton, Henry Wyndham Phillips, Edward J. Poynter, Valentine C. Prinsep, Alfred Rankley, George Smith, Marcus Stone, George C. Stanfield, George Frederick Watts, Henry Weigall, J. A. M'Neill Whister. *Sculptors*—C. F. Fuller, John Lawlor, Henry F. Leifchild, Matthew Noble, Thomas Thornycroft, James S. Westmacott, William Frederick Woodington, Thomas Woolner. *Architects*—Charles Barry, William Burgess, Philip C. Hardwick, James Pennethorne, Matthew Digby Wyatt, Thomas Henry Wyatt. *Engravers*—Thomas L. Atkinson, Thomas Oldham Barlow, Thomas Landseer, James Stephenson, James Watt.—The Council of the Academy purchased, at the sale of remains by the late John Phillip, R.A., two copies of that great artist from the works of Velasquez, painted during his residence in Spain; one is of the famous picture of Velasquez in his studio, in which he is painting his notable picture of the Infanta.

## THE PHOTOGRAPHS OF REJLANDER.

If, a few years ago, we had been asked the question, "Has Photography produced anything worthy of being called a work of Art?" we should have hesitated to give an answer in the affirmative. The late Mr. Clifford, Mr. McPherson, and others, had taught how great was its value, when called on to give views of some great wonder-work of the architect; and Mr. Thurston Thompson had given us fac-similes in drawing and expression of the cartoons of Raphael. But these were only reproductions.

Late years, however, have shown that more can be done than we at one time thought possible, and that results are obtainable from lens and camera, which are not merely imitations and copies from still nature, but productions of mind and thoughtful study, and which, when gazed on, raise emotions and feelings similar to those awakened at the sight of some noble sepia sketch, the handiwork of a good draughtsman.

Of Mr. Rejlander's pictures (for such we may justly call them) we have no hesitation in saying that they are full of beauty and full of mind. A glance at any of the eighty specimens given in his album suffices to convince us that we are in the presence of genius, and, turning from page to page, we are surprised at the prolific fertility of his imagination. They possess a strong individual character of their own; they are always rich in tone and in shades that most "sweetly recommend the light," whilst in composition they are nearly always good. We see that, in many instances, Mr. Rejlander has not scrupled, almost wilfully, to neglect details. His object has evidently been to realise some idea that he has dreamed out from the subject before him, and want of photographic perfection, even in a photograph, may be overlooked, when the chief aim of the artist has been to catch some transient expression, to which all else had to be sacrificed.

Comparing these photographs with those exhibited last year in Paris, whilst in some points of technical manipulation they are considerably behind many of the Russians, French, and Germans, yet for masterly and artistic feeling and treatment they are consistently before all in Europe. In a word, they are works of Art, and contain many highly original thoughts. Take an example of one that is full of true pathos, called 'Night in Town,' where a homeless little Arab of the streets is passing the cold wet hours on a door-step; or 'Dark without, but light within,' where a blind fiddler constrains us to feel a grief that almost makes us glad. Or, as examples among many that are full of rich humour, we may point to 'Day in Town,' companion to the 'Night,' where the same small urchin is pursuing his daily avocation of standing on his head three times for a halfpenny, and 'Family Likeness,' where a little girl dressed *a la* great-grandmamma sends to us out of the picture a perfect volley of sunshine. Mr. Rejlander excels and evidently delights in depicting the ways and manners of children, and he seems able to catch them at very pleasant moments. What can be more charming in every way than one little child, that is here marked 'Daughter of Lord Viscount Hawarden?'

Of the portraits we would select those of Tennyson, the Earl of Warwick, the Bishop of Llandaff, and the author of "Philip van Arteveld," as examples where great thoughtful heads are treated in a broad way worthy of the originals.

Some of these photographs have been taken slightly out of focus and in that *vaporoso* manner which Mrs. Cameron has of late brought to a high state of perfection; and we are sometimes astonished to find ourselves contemplating what at first sight would seem to be copies taken from masters of the Venetian and other early schools, a Georgione or Bronzino.

And there is also here a series of female heads and half-lengths which we will not attempt to describe. Suffice to say that they are most beautiful, and are treated with great variety of posture. Here the upward glance of one pure young face reminds us of one of Guido's saints; here an exquisite profile of Italian type is turning away with downcast looks of maiden meditation. This last-mentioned head, taken as 'Salome,' and in many ways, is one of the most beautiful we ever remember to have seen, and wears the special charm of being apparently unconscious of its own loveliness.

Mr. Rejlander has been very fortunate to obtain models of such rare beauty. He evidently knows how to appreciate them, and we cannot but hope that those ladies who possess beauty in a land where this quality is shared in largely unfair proportion, may permit him to transmit their sweet smiles down to posterity. As an Art-leader amongst photographers of the present day, he has important work before him, whilst the true artist's mission is not only to charm and please, but by his art to teach and elevate those around him, and raise them into a higher and purer atmosphere. We hear that Mr. Rejlander's avowed object and intention is to produce what may prove useful as studies to younger artists. There may sometimes, perhaps, be instances (*e.g.* the folds of drapery) where such assistance as he can give might prove of great help; but we are far from recommending any who would hereafter produce works that shall live, to lean for assistance in any way upon photographic studies, or upon aught else than originals. The result of such dependence would soon prove fatal to real progress; and every artist must not only be able to see Nature and feel Nature, but must have perseverance to go hand in hand with and study Nature.

But whether they prove valuable for such a purpose or not, these sun-pictures by Mr. Rejlander will surprise and delight all who see them. They are not yet very generally known, nor are they easily to be obtained, the only place where they are exposed for sale being Sams's well-known window at the lower end of St. James's Street.

## THE O'CONNELL MONUMENT.

BY J. H. FOLEY, R.A.

Tardy as may have appeared the recognition, by Ireland, of O'Connell's labours in the cause of Roman Catholic Emancipation, the delay is more than expiated in the promise of this work. Herein reality surpasses expectation, for though the exceptional interest of the occasion justified the anticipation of a result wherein the artist would be found to have outdone all his previous efforts, the promoters of the movement were but little prepared for the grandeur realised in the sketch-model now just exhibited in Dublin.

In the belief that the memorial was projected as an enduring record of a people's gratitude for the boon of civil and religious liberty obtained for Ireland by O'Connell's labours in the "Emancipation" Act, the artist has framed his design, which, triumphal in character, comprises three principal parts, each bearing its separate signification, but all uniting in the expression of one common purpose, viz.: 1st. The personal representation of "the Liberator," in the figure of O'Connell, surmounting the whole; 2. The general theme of his labours, Emancipation, in the circular alto-relief round the pedestal; 3rd. The qualities of Mind and Power exemplified in that achievement, by the four winged victories of Patriotism, Fidelity, Courage, and Eloquence, at the base.

In general form the composition is pyramidal, gradually approaching its apex by a variety of parts beautiful in proportion and outline. The four figures of Victory are thus distinguished: Victory, by *Patriotism*, bears a sword and shield, as though prepared to defend her native land; Victory, by *Fidelity*, has seated at her side an Irish wolf-dog, and holds in her hand a compass, denoting she is constant to her cause "as the faithful needle to the pole;" Victory, by *Courage*, is represented as strangling a serpent, her left hand resting upon the *fasces*, symbolising Power by Unity; Victory, by *Eloquence*, as appealing to Reason and Judgment on the theme she holds in her hand.

At the angles of the base are placed pedestals supporting the figures of Victory above named, decorated with wreaths of shamrock and laurel.

Between these rises a substructure, the plan of which is of the form of an ancient Irish cross. In the divisions of the circle are inserted shields bearing the arms of the Four Provinces. Above this substructure rises the pedestal, encircled by figures representing all classes, from the peer to the peasant, as hastening from every part of the sea-girt isle (typified by the wave-pattern surrounding the plinth) to hear proclaimed their newly-attained religious freedom.

In the front—her hair wreathed with shamrocks, her harp beside her, and the chains which hitherto bound her lying broken at her feet—stands the figure of Erin. In her left hand she holds the Emancipation Act, whilst with her right she points upward to O'Connell as her Champion and Deliverer. To the right is a group of ecclesiastics, the principal of whom—a Bishop—is directing the attention of some students to the privileges contained in the Act she presents to the assembled nation. Immediately following are the Poet and Historian, the Artist, and the Musician with score in hand: "Oh! where's the slave so lowly?" Next appears the Artisan, succeeded by the Soldier, and the Sailor. To the left a group of peasants eagerly press forward to obtain a sight of the charter of their liberties. Next, as representing Trade, Commerce, and Municipal Authority, follows the Lord Mayor. Law and Order find their exponent in the Counsellor, and Science in the Philosopher and Physician. Completing the circle stand the Peer and Statesman engaged in earnest converse on the future influence of the Act, civil and religious. Numerous other figures are seen in the background, suggestive of the interest excited by the success of the cause for which O'Connell had so long and so successfully laboured. The cap of the pedestal is enriched by a wreath of shamrocks, leaf and flower alternately.

Crowning the composition is the figure of O'Connell, whom it is proposed to represent as he appeared about the time of the passing of the Emancipation Act, and habited in the cloak by which he was so well known. In his right hand he holds a roll of papers, the left resting in the breast of his buttoned coat.

The figures in the circular relief are types of their various classes, and arranged with the most masterly skill. Allegory is not employed. The interest of the work centres itself in the fact that all the personages there introduced are transcripts of modern life and character. But among the difficulties besetting the treatment of an heroic portrait-statue of a man recently among us is, that while certain aspects of *physique* may require a degree of idealisation in keeping with the elevated purport of the design, he is yet so familiarly remembered as to forbid the diminution of individuality in the exhibition of the characteristic ideal which artistic license not infrequently demands. In this respect the figure of "the Liberator" is strikingly successful. It is that of O'Connell as seen at his best, and though in costume as we ourselves knew him, yet removed from the commonplace of ordinary life by the air and bearing of a dauntless leader. Dublin is to be envied the possession of such a monument.

It will be a solemn reproof to the advocates of physical force, and an awful warning to those who demand not a separate Parliament, but severance from England. It was fitting that this work should have been entrusted to Mr. Foley, as the statues of Burke and Goldsmith were; he is placed by universal accord at the head of British sculptors; it is not too much to say he is the first sculptor of Europe. There is no artist in England more respected or more honoured, none who can count more ardent admirers or more loving friends, and Mr. Foley is an Irishman.

## PICTURE SALES.

The sale of pictures, drawings, and engravings, in the possession of the late Mr. J. C. Grundy, of Manchester, at the time of his death, took place at the Free Trade Hall in that city in November last. The collection was so extensive as to occupy the auctioneers, Messrs. Christie, Manson, & Co., eighteen days in disposing of it. The following are noted as among the principal works:—*Drawings*,—four beautiful examples of D. Cox,—'Rhyl Sands,' 150 gs.; 'The Trout Stream,' 140 gs.; 'The Magpies,' 101 gs.; and a view in Windsor Park, entitled, 'The Queen! the Queen!' 177 gs.; 'The Grand Horloge, Rouen,' S. Prout, 240 gs.; 'Florence,' J. M. W. Turner, R.A., engraved in the "Keepsake," 240 gs.; 'The Artist's Studio,' and 'Interior of the Centre Transept of the Great Exhibition of 1851,' both by L. Haghe, 180 gs.; 'Edinburgh from the Castle,' D. Roberts, R.A., 95 gs.; 'Drover going South with Cattle and Sheep,' F. Tayler, 155 gs.; 'Landscape,' a fine drawing by Copley Fielding, 180 gs.; 'Interior of the Lady Chapel, St. Pierre, Caen,' and 'St. Pierre, Caen,' both by S. Prout, 225 gs.; 'Bassenthwaite Water, Langdale Pikes, with Helvellyn in the distance,' a grand drawing by E. Duncan, 190 gs.; 'Ratisbon Cathedral,' S. Prout, 105 gs.; 'The Young Shaver,' W. Hunt, 165 gs.; 'The Fountain at Prague,' S. Prout, 115 gs.; 'A Forest Scene,' with Ravenswood and Lucy Ashton, from the *Bride of Lammermoor*, G. Cattermole, 185 gs.; 'The Life-Boat off the Scilly Isles,' E. Duncan, 150 gs. *Oil-paintings*:—'Rough Water, with Vessels, &c.' C. Stanfield, R.A.; 106 gs.; 'Bolton Abbey,' and 'Landscape, with a Windmill,' both by D. Cox, 195 gs.

The collection of paintings and water-colour drawings, &c., the property of Messrs. Lloyd, Brothers, was recently sold by Messrs. Southgate and Co., in consequence of a dissolution of partnership. Of the former may be specially noticed—'Feeding the Calves,' R. Ansdell, A.R.A., 150 gs. (Virtue); 'The Lottery Ticket,' J. T. Lucas, 105 gs. (Tee); 'Nora Creina,' W. P. Frith, R.A., 150 gs. (Holmes); 'Going to the Party,' J. C. Horsley, R.A., 105 gs. (Hooper); 'The Butterfly,' H. Le Jeune, A.R.A., 140 gs. (Webb); 'The Halt at the Convent,' J. R. Herbert, R.A., 240 gs. (Wester); 'What d'ye lack, Madame?' J. Pettie, 100 gs. (Pecley); 'Honfleur Pier,' J. Webb, 105 gs. (Roberts); 'Louis II. at Amboise,' Jacquann, 110 gs. (Souter); 'Loch Katrine,' T. Creswick, 130 gs. (Fitzpatrick); 'Arabs Tethering a Horse,' H. Vernet, 120 gs. (Holmes); 'The Four Seasons,' W. Hopkins, 350 gs. (Webb); 'Amy Robsart and the Earl of Leicester,' the picture by E. M. Ward, R.A., exhibited at the Royal Academy in 1866, 470 gs. (Holmes); 'Reading the Bible,' J. Phillip, R.A., 210 gs. (Patry); 'Cottage Interior, near Galway,' F. Goodall, R.A., 105 gs. (Webb); 'Punch in the Country,' C. J. Lewis, 150 gs. (Webb); 'The Cottager's Saturday Night,' A. Johnstone, 230 gs.; 'Cattle and Sheep,' P. Verboeckhoven, 105 gs. (Webb); 'Morning Prayer,' Trayer, 100 gs. (Holmes); 'Charity,' P. Delaroche, 175 gs. (Holmes). The water-colour drawings included—'Salvator Rosa among the Robbers,' G. Cattermole, 130 gs. (Holmes); 'View in North Wales,' C. Fielding, 200 gs. (Holmes); 'Landscape,' with a bridge, D. Cox, 100 gs. (Holmes). The whole realised upwards of £10,250.

## ART IN CONTINENTAL STATES.

New York.—Leutze is hard at work in his studio with an old Düsseldorf pupil, W. D. Washington, an artist of reputation, and painter of the popular picture of 'Jackson at Winchester.'—Knœdler's gallery has received several new pictures from Europe by German, Flemish, and French artists; some of them of note: and the gallery of Mr. Schauss also shows some recent acquisitions from Europe.—L. Thompson has nearly completed a colossal model bust of the poet W. C. Bryant. It is to be cast in bronze, and placed on a granite column in Central Park. The work is a gift from a gentleman of New York.

Canada.—A handsome sculpture group from the chisel of Mr. John Steel, R.S.A., has recently been placed in the tympanum of the pediment of the Bank of Montreal. The work is comprised of several symbolical figures, all of which are bold and striking; the compositions good and appropriate in design for a commercial institution.

## MINOR TOPICS OF THE MONTH.

National Portrait Gallery.—A portrait of Sir Walter Scott, and also one of the Duke of Suffolk, the father of Lady Jane Grey, have been added to the National Portrait Collection. The former is an extremely simple and unassuming work, in which identity has been more studied than graceful effect. Sir Walter is represented as sitting in a chair, on the arms of which his hands are resting. Comparing it with Chantrey's bust in the vestibule of the National Gallery, it seems to have been painted at a period subsequent to the execution of the bust. The latter is vigorous, thoughtful, inquisitive, while the features of the other, although animated, bespeak desire of rest after a season of labour. The portrait of the Duke of Suffolk is, for want of space, hung so high that it is impossible to examine it. If it be not the original by Gerard, it is a replica or a copy of that portrait, and is characterised by that gallant bearing by which it was so much the ambition of the artists of the time to distinguish their sitters. It is painted on panel, and was in very bad condition when it came into the possession of the trustees. The dress is a velvet berret with a plume of white feathers, worn jauntily on one side of the head, a richly quilted and laced doublet, over which is thrown apparently a dark short velvet mantle with wide sleeves and a broad edging of fur, and over the whole a gold collar, whence, in front, depends a George. This nobleman is only memorable as having been the father of that distinguished example of universal excellence, Lady Jane Grey. He was executed in 1554 on account of his intrigues to secure the crown for his daughter. As soon as a suitable abiding-place is prepared for this Collection, it is understood that it will be increased by many donations, which are only now withheld in consequence of the insufficiency of space for their reception. It is at present understood that this institution will form a separate department of the National Gallery. If this be the destination of the portraits, it is to be hoped that sufficient room will be allowed for the proper exhibition of the works, so many of which are now invisible.

Anatomical Lectures for Lady Students.—A series of lectures is now being delivered by Mr. J. W. Walton at the Female School of Art, 43, Queen's Square, Bloomsbury. On the evening of Saturday, the 28th of November, the particular subject was the bones of the foot, the forms and offices of which the lecturer described in detail in a manner very distinct, and in connection with the superposed muscles and ligaments. Mr. Walton prefaced his lecture by anecdotes of painters remarkable for their early devotion to their Art, and instanced their subsequent success as the result of earnest labour. He insisted on a knowledge of anatomy as indispensable to Art-education, and was fully prepared with drawings, paintings, skeletons, and all the equipage for the most perfect and lucid illustration of his lectures. We cannot pass, without remark, the large paintings (executed by himself) by the aid of which the lecturer sets forth and explains the muscular system. They are the most perfect anatomical studies we have ever seen in any School of Art, English or Foreign. The great advantage enjoyed by Mr. Walton over other anatomical lecturers who address themselves to artists arises from his having studied medicine in early life, and having become subsequently

an accomplished artist. These lectures are delivered to an audience of about a hundred and twenty ladies, a novelty in the Art-studentship of the English school; and so earnest is the teacher in his work that not only are the lectures gratuitous to the institution, but he offers several prizes of five pounds each for the best essays and studies in certain departments. To Miss Gann, the lady-principal, all praise is due for the manner in which the school is conducted, and the success which has attended it under her direction.

Exhibition Purchases.—The grant of public money seems to have been doled out by the Treasury with the extreme of niggardly grudging. In reply to a question from Mr. Layard, Lord Robert Montagu said that "as the House had decided that the money to be expended should be only the savings, and the savings amounting to only £4,775, the expenditure would necessarily be restricted to that sum." No doubt his lordship is aware that four-fifths of "that sum" has been paid, or is to be paid, for a single article—the cabinet of Fourdinois; and that purchases have been made to the extent of probably £20,000. It will be disgraceful to our Government and disastrous for our country if these contracts be ignored, for the works selected are good, useful, and emphatically instructive; and in this matter, at least, Mr. Cole has proved himself a valuable public servant. He is, unhappily, unpopular; hence the want of confidence in his arrangements and engagements. If the worst came to the worst, we believe the articles he selected from the Paris Exhibition will readily find purchasers in England: that, indeed, a dealer might be found to take them all "off his hands" at cost price: but in what a discreditable position would that place England!

The Art-Union of London.—Instead of manifesting weakness in its age (the society is more than thirty years old), the Art-Union supplies evidence of increased strength. The latest issue is the best: the engraving of the play scene in *Hamlet* from the famous picture by Maclise in the Vernon Gallery is a truly great national work: a work that in any other country would receive the profitable patronage of Government. It is of large size, as it ought to have been, for in very many drawing-rooms it will be accorded the place of honour, to which it is eminently entitled. The engraver, Mr. Sharpe, has done his duty: it was a task of magnitude, but one which we may imagine he loved: he has given a satisfactory rendering of the greatest of our British painters in, perhaps, his best work: and that is saying much. The Art-Union of London has thus conferred a boon on the public as well as on all artists and Art-lovers, largely augmenting the debt which the kingdom and all its dependencies owe the society.—The council is about to produce a reduced copy in bronze of the Nelson column, lions, &c., complete. Mr. W. F. Woodington, who executed two of the high relief panels of the column, has made a very faithful reduction on a scale of one-seventh of an inch to the foot.

The Wellington Monument.—Some of our contemporaries report that this work, which Mr. Stevens has had in hand for ten or twelve years, will shortly be ready for public exhibition. Speaking for ourselves, and no doubt for the public generally, we may remark that we shall only be too glad of the opportunity of inspecting it. But we do not believe there is a word of truth in the announcement. The whole affair is a scandal to the nation, and it is marvellous that it has not long since become thoroughly investigated by Parliament. In no other country in the world would such a matter be allowed to slumber year after year without great efforts being made to bring it to an issue.

The Ecole Centrale d'Architecture of Paris gave a dinner to Mr. Henry Cole and other officers of the Department of Science and Art, on the eve of their quitting the capital and terminating their work at the Exhibition. Mr. Cole informed the meeting (such of them, that is to say, "who read the Bible") that "no man is a prophet in his own country," and he added that in England the South Kensington Museum has "had to fight for its existence." That we deny altogether; the assertion is not in any sense correct; Parliament, which may be considered to mean England, annually grants an enormous amount of public money for its maintenance. Let Mr. Cole compare that sum with the sum allotted by France to the support of the Art-schools of Paris. Neither is it just to say that an *ignorant* public flocks with pleasure through its galleries. It is at once irrational and unjust to describe the institution as unpopular because the chief director is unpopular. We protest against being thus humbled as a nation in the presence of many men of letters and manufacturers of eminence who were present on the occasion to which we refer.

St. Martin's School of Art.—The prizes awarded to the successful competitors at the last examination were presented by Mr. A. J. Beresford-Hope, M.P., in the last month. The prizes were eighteen in number; one of the students, Mr. H. Johnson, was the winner of one of the ten gold medals annually awarded by the Department of Science and Art. The same gentleman had received on the previous evening a silver medal at the Royal Academy: both were for drawings from the antique.

Female School of Art.—The distribution of prizes to the students in this school took place on the 14th of December, when Sir Francis Grant, P.R.A., presided. The ceremony was fixed too late in the month for us to do more than report it. We may give some particulars in our next number.

Art in the "City."—The sum of £2,800 is to be expended in decorating the Egyptian Hall and the saloon in the Mansion House, a subject to which we made reference a short time ago.—At a somewhat recent meeting of the Court of Common Council the sum of 300 guineas was voted to Mr. Melville as a recompense for having painted a large picture of the Presentation of the Freedom of the City of London to the Prince of Wales, a work which the Corporation declined to purchase. The picture was, we believe, painted by the artist on his own responsibility, and however much Mr. Melville may regret it has not been accepted, he must acknowledge that he has been met in a liberal spirit under the circumstances.

Mr. Lough has completed a monumental tomb in memory of the first Lord and Lady Sudeley. It is intended to be deposited at Toddesdon, the family demesne, in Gloucestershire, where a chapel is, we believe, now in progress of erection for its reception. It is plain, save that the sides and ends are ornamented with Gothic tracery in relief, the principal spaces in which are occupied by the family shields, which form an heraldic pedigree from the Conquest to the present time. The figures are recumbent, having draperies of antique simplicity, with more than antique finish in the modelling and carving. The tomb is of Sicilian marble, the tender grey of which greatly enhances the spotless white of the statuary marble figures. At the corners are four guardian angels; and two evangelists stand grouped on each side. It is not too much to say that the purity of taste shown in this composition places it, as a production of merit, far beyond anything of its class we have recently seen, and causes regret that sculptors are not more frequently consulted in such works, which so seldom, from the hands of a mason, make any impression. The same artist has also produced a statue of much beauty and originality—a suggestion from Miss Landon's poem, "The Lost Pleiad." The point chosen is that immediately preceding her death. She has removed her crown, and is in the act of dropping it into the water: being presented to us the instant before the catastrophe.

> "She sinks by that lone wave—'tis past;
> There the lost Pleiad breathed her last."

The subject is one of immense difficulty. In nineteen essays out of twenty it might have fallen flat under prosaic treatment. It might not have occurred to any other artist to place the Pleiad descending on a sphere belted with a zone bearing the Hours.

F.S.A.—Some time ago we drew attention to the fact that several members of the Society of Arts were in the habit of affixing to their names the letters F.S.A., a distinction limited to the Society of Antiquaries. A correspondence has taken place between the secretaries of the two societies, and Mr. Le Neve Foster has very rightly informed members of the Society of Arts that "neither by the charter, by the bye-laws, nor by custom, is there any authority for their placing the letters 'F.S.A.' after their names."

Architectural Iron-work.—Judging from a very large wood-engraving now before us, the St. Pancras Station of the Midland Railway will be one of the most imposing structures of its kind in the country. The iron-work of the roofing shows a greater span than any yet erected, is very elaborate, and very beautiful in its general effect. The roof springs from the platform level, which is enclosed within a high wall of brickwork, pierced with lofty windows of Gothic form. The architect of the station buildings, and of the adjoining hotel to be erected, is Mr. G. G. Scott, R.A. The wood-engraving that has called forth this notice is admirably executed by Mr. J. F. Rimbault, who has also engraved another large and fine woodcut of the stupendous suspension bridge over the river Ohio, at Cincinnati, U.S. Both were executed for, and are published in, the journal called *Engineering*.

Ceramic and Crystal Palace Art-Union.—This society continues to progress in public favour; its issues, always good, have recently improved, until one is excited to wonder how examples of ceramic art so very beautiful can be supplied to subscribers of a guinea—supplied at the time of subscribing with the subsequent chance of a "prize" of value at the "drawing," which takes place in the July of the year. The council by whom its proceedings are controlled, and in a manner directed, consists of gentlemen in high repute—artists and men of letters as well as men of rank; and it is but reasonable to suppose that their judgment and taste have influenced the management. Certainly the public is

well served by this society, and we cannot doubt that it has had its share in augmenting the improvemonts to which ceramic Art has been of late years subjected in England, for the possession of one good thing invariably prompts a desire to procure another and a better. The offices are now in Castle Street, Regent Street, not far from the "Polytechnic." Those who desire to subscribe will be able to select from a score of objects, statuettes and busts in parian (from models by Gibson, Bailey, Durham, Noble, Marshall, and other sculptors), vases, flower-baskets, candlesticks, inkstands, tazze, Wedgwood plates—indeed, nearly all the varieties of the art for the drawing-room and the boudoir, the latest issues of the society being unquestionably the best. Our readers will thank us for directing their attention to it.

Mr. W. C. Aitken, whose name is honourably associated with much of Art-progress in Birmingham, has presented to the Council of the Birmingham Chamber of Commerce a Report on the International Exhibition, confining himself chiefly to subjects especially interesting to the manufacturers of that town. It is a very valuable and instructive document; clear, succinct, and always to the point; the production of a sound, inquiring, and observant mind. It cannot fail to be useful to all classes of workers in the great capital of the midland counties. We regret we have no space for extracts; for we might select passages that would teach thousands besides those of Birmingham.

A bust of the late distinguished surgeon, Sir William Lawrence, has been added to the collection of professional celebrities which ornaments the apartments of the Royal College of Surgeons. Mr. Weekes, R.A., is the sculptor.

A New Tea-service.—Few things in ceramic Art have been found more difficult than the introduction of novelties into tea-services—the indispensable necessaries of every household. It has been tried again and again in France to produce "something new," and in England the number of attempts amounts to many thousands. They have, all, or nearly all, some radical defect. A decided "hit" has recently been made by Messrs. Pellatt and Co., of Upper Baker Street. They have issued a service very simple, though very graceful, in ornamentation, and in form also; but it is in the form the novelty consists. The shape of the cup is what is technically called "the frustrum of a cone." The base of the cone is inverted, and is about 3 inches in diameter, whilst the lower circle is nearly $1\frac{1}{2}$ inches in diameter. If the cone were completed, it would be 8 inches in length. Thus the shape is that of two circles joined, the upper circle being the larger. The cup rests in a hollow in the saucer, and is thus held firmly, none of that disagreeable slipping being possible which sometimes produces disastrous effects when a full cup is handed by an awkward servant, and the precaution has not been taken of wetting the saucer. There can be no doubt that this "new tea-service" will be generally adopted as an obvious improvement upon all the many "inventions" that have gone before it.

Photographs of the Holy Land.—We have had frequent occasion to refer to the landscape photographs of Mr. Frank M. Good, of the Minories, as among tho best of the class. He has recently issued a series of very deep interest—exceeding a hundred in number—being views in Egypt, Syria, and the Holy Land; places consecrated by the oldest and the grandest of all histories. There is scarcely one in the collection that is not associated with some event commemorated in the Old Testament or the New. The scenes here pictured have been described a thousand times since the Bible was printed, yet they are as fresh, as interesting, and as exciting as if for the first time placed before us: nor can we see them too often. To the enterprise and perseverance of Mr. Good we owe much; the difficulties he had to encounter must have been many and great; he has triumphed over them all, presenting to us a series admirable as mere stereoscopic photographs, but of rare value as accurate "portraits" of a hundred places, every one of which is fruitful of thought, reflection, and gratitude.

Mr. Cremer, who has obtained a notoriety approaching fame, as the English maker, and vendor of foreign toys, has had an exhibition for the special behoof of the future and rising generation, at his establishment in Regent Street. He exhibits only "toys," but they are often toys that may be described as works of Art, for the models are frequently so good and true that they may be placed before the young as teachers of drawing, without dread that they who copy them will be led wrong. The best of them are imported from Germany, others are the produce of France, but Mr. Cremer himself makes many that may compare with those of any other country and lose nothing by the comparison. Our space, this month, is too limited to do the subject justice: we may recur to it hereafter. The little ones, by whom the Christmas show has been visited, have had a delicious treat, and have no doubt loaded themselves with treasures, at no great cost of pocket money. They found tens of thousands to select from—dolls of all conceivable kinds, "games" by dozens; in short, every imaginable "material" to teach and to delight, to give lessons often and to produce pleasure always.

Dr. Salviati, of Venice, has now established in St. James's Street a spacious gallery richly stored with collections of his various productions in mosaic and Venetian glass, to which we desire to direct the attention of all lovers of these beautiful and most important works of Art and Art manufacture. A company having been formed in London for carrying out on a large scale the designs and processes of Dr. Salviati, he is now enabled to undertake and execute works of the greatest magnitude and of every variety, as well as the more minute and delicate objects, which rival the finest productions of the early Arts of Venice. The works are all executed at Murano, under the personal direction of Dr. Salviati.

The Committee of Council on Education has, it is stated, a project under consideration for the establishment of museums of patterns used in manufactures, for the purpose of improving the technical knowledge of employers and workmen. The subject has long attracted the attention of those interested in the arts of manufacturing design, and it is hoped that some practical results may at length spring from the action of Government.

Herr Bruckmann, the renowned Art-publisher of Munich, whose works are well-known and highly estimated in every country of Europe, has formed a branch establishment in London at 352, Strand. His leading issues are the works of Kaulbach in line engravings and in photography, and an edition of the works of the great master will appear, with letterpress by Mr. G. H. Lewes. In due course this production will pass under review.

## REVIEWS.

Contemporary French Painters. An Essay by Philip Gilbert Hamerton, Author of "A Painter's Camp." With Sixteen Photographic Illustrations. Published by Seeley, Jackson, and Halliday. London.

Mr. Hamerton, as the pages of our journal have testified in times not long past, has notions about Art which others who cannot see with his eyes are unable to comprehend. He acknowledges this himself in the very first page, after the title, of the book now before us, which is dedicated, somewhat querulously as it seems, to Mr. Woodward, editor of the defunct *Fine Arts Quarterly Review*, "who trusted the author as a critic when few else did." It is, however, quite possible that what is here complained of is due to Mr. Hamerton's peculiar views respecting Art—landscape-painting especially, for it is in this field that he labours, more as an amateur than professionally. Be this as it may, he is a writer whose opinions are worth recording, and should not be unheeded altogether, though men may be found who differ from them and are unwilling to accept them as truths.

We have sufficient evidence of the value of his criticisms in much of what he says of most of the modern French painters whose names are brought forward in this book, wherein it is stated that he "has endeavoured to disengage himself as much as possible from national partisanship, and to understand the aims of French artists, by temporarily entering into the spirit of their various enterprises." Thanks to International exhibitions and annual exhibitions of foreign pictures in London, the British public is becoming every year more and more acquainted with the works of the best continental schools, and has learned to appreciate, if not to understand, them quite as well as they do those of our own country. The classicism of Gérôme and Ingres may be less attractive to our national tastes than the *genre* of Meissonier and Frère, or the herds and flocks of Rosa Bonheur, but that is because we are more familiar, as it were, with the life of the latter than with that of the former; and what is, or seems to be, best known to us is that which receives our best sympathies.

Of the whole school of quite modern French painters, sixteen names come under the notice of Mr. Hamerton: these include the majority of those who may be considered its chiefs:—Ingres, Delaroche, Ary Scheffer, H. Vernet, Decamps, Gérôme, E. Frère, Protais, Meissonier, Rosa Bonheur, Troyon; the others are of less note. He takes a liberal, comprehensive, and oftentimes a just view—regarded in the light of our own—of the works of these painters. His "talk" about French artists, as he calls the biographical and critical sketches—and the term is not inappropriate, for he writes in an easy, unprofessional style, which cannot fail to attract others than those who feel special interest in Art-matters—contains much that shows his opinions to be the result of careful study, joined with an intelligent recognition both of the merits and the defects which are discernible by every critic of all foreign Art who is not biassed by national prejudices, either on one side or the other.

The great demand on our limited "review" space at this particular period precludes our giving such attention to this book as we should otherwise have done. But as its author holds out some expectation of continuing the subject at a future time, it may afford us the opportunity of making amends for present shortcomings. One word about the photographic illustrations; they are excellent though small, and of well-selected subjects. Indeed, as copies of some of the best pictures of the school of France, they are of deep and instructive interest, and are admirable as examples of photographic art.

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Pictures in Tyrol and Elsewhere. Published by Longmans & Co., London.

This is a very pleasant book—pleasant to read—but exceedingly so to those who examine the

many sketchy pictures it contains. They are slight etchings, full of character, with a good mixture of fun, with occasional glimpses of quaint buildings and magnificent scenery. No doubt an "amateur" has produced them, but they are capital examples of Art, well applied, for they not only gratify but instruct. A most agreeable fellow-traveller the author and artist must have been: with close and sound, yet generous observation, obviously always in good humour with all he heard and saw, never snarling or sneering with either pencil or pen.

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Expositions of Raphael's Bible. By the Author of "Expositions of Raphael's Cartoons." Illustrated with Photographs by Dunmore. Published by A. Miall, London.

In the Loggia of the Vatican at Rome is a series of fifty-two paintings in fresco, which bears the name of "Raphael's Bible," the whole of the subjects being taken from Scripture. These pictures the Rev. R. H. Smith has undertaken to describe and elucidate, in the same way as he did two previous books which have passed through our hands, "Expositions of Raphael's Cartoons," and "Expositions of Great Pictures." Both from artistic and religious points of view, Mr. Smith shows himself well qualified for his self-imposed task. We find him, in this new series of "Expositions," handling his subjects with taste and critical acumen as regards the pictures themselves, no less than with thoughtful, sensible, and impressive comment on the sacred histories whereon each is founded. Assuming that Raphael was only the designer of the frescoes, which were left to his pupils to carry out under the supervision of Giulio Romano, it is astonishing, when we consider the age in which the great master lived, and the peculiar circumstances that marked his short career, how varied and extensive was his knowledge of Scripture, not alone of what may be termed its leading historical incidents, but also of the minutest details connected with them. Mr. Smith's analysis of these and other compositions bears evidence of it; and when his remarks are supplemented by, or incorporated with, these explanations, we have a result of intelligent interpretation and comment most pleasant and profitable to read. As illustrations there are charming little photographs of twelve of the most striking and popular subjects. Such a book can scarcely fail of finding admirers; in every way it is well "produced."

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Woodland and Wild: a Selection of Descriptive Poetry. With Engravings on Wood and Steel. Published by Seeley, Jackson, and Halliday, London.

This is beyond question the best book of the season—a season, however, by no means fertile of good things. The gracefully bound volume is full of beautiful poems from the great authors of England and America. They are well selected, and are to be valued, not only for the lessons they convey, but as examples of the style of the several poets. It is profusely illustrated, and very admirable the engravings are. One marvels how it is possible for such a book to "pay." There are a dozen on steel, all *apropos* to the subjects quoted. They are chiefly from French designers, and represent birds and animals in corresponding landscapes. The woodcuts, also, are of great excellence. Of these there are some fifty or sixty, scattered among, or heading, the poems. Altogether it is the Art-and-literature production of the year that we should most earnestly recommend to young friends, though not to the young only.

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The Fables of Æsop: with Illustrations by Henry L. Stephens. Lithographed by Julius Bien. New York: Scribner & Co. London: Sampson Low & Co.

England has, this year, supplied us with no book so entirely good as this, which we receive from America. Our old friends are introduced to us in new and very attractive garbs. Sixty of the fables are illustrated by lithographs, so excellent as to rival wood, or even line, engravings. The animals are all represented as human beings, in so far as dresses, attitudes, and expression go: it would be difficult to convey an idea of their exquisite point and humour, which, though sometimes approaching the burlesque, never border on indelicacy. Take any of them at random. Here is the cock, a courtier addressing two lady hens, and pointing to the jewel, of no value compared with that of a single grain of barley: here are the city mouse and the mouse of the country, scared at their feast by the bark of the house-dog: here is the fox bearing the torch to burn the eagles' nest. In short, there is no one of these illustrations that does not exhibit genius of the highest order. The book might warrant a very long descriptive review, which unfortunately, this month, we cannot give it.

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The Legendary Ballads of England and Scotland. Compiled and Edited by John S. Roberts. With Wood-Engravings. Published by Warne & Co., London.

This volume consists of more than 600 pages, and contains nearly all the ballads the English reader would care to preserve—from the very oldest to the comparatively modern. It is gracefully "got up," in binding, printing, and in "adornments," and the editor has obviously given matured thought to the subject; the collection is of great value therefore, and will be indispensable as a text-book. The engravings are—some good—some indifferent; but, as an Art-work, it is not to be compared with "The Book of British Ballads," edited a quarter of a century ago by Mr. S. C. Hall. For that publication wood drawings were made by Ward, Frith, Noel Paton, O'Neil, Egg, Herbert, and many other artists who were then commencing their career, and who have since become foremost men of the age. Moreover, as engravings, they are classed among the best that have ever been produced. Mr. Roberts does not seem acquainted with this now rare volume.

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Words of Hope and Comfort for the Sorrowful. Illustrated by Mrs. F. Martindale. Published by Mitchell, London.

This volume consists of twenty-four consolatory texts of Scripture in illuminated pages. The texts are well selected; each carries comfort to mind and soul. The designs are "appropriate;" they are excellent examples of chromo-lithography, from drawings of admirable character; they may be classed, indeed, among the very best works of the order. Without being copies, they have much of the feeling conveyed by ancient missals, more free and less conventional, for the accomplished lady has gone to nature for authorities, and her floral groupings are distinguished by careful thought and study. The beautiful volume will, therefore, be a welcome guest in many drawing-rooms, for its own sake as well as for the cause that prompted its publication.

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The Women of the Gospels. With Twelve Photographs. Published by Seeley, Jackson, and Halliday, London.

This is a charming volume, the letterpress being selected from great writers and the photographs from great artists; among the former are Bishops Beveridge, Bull, Latimer, Jeremy Taylor, Hall, Andrewes, and others, with poems by Wesley, Mrs. Hemans, Bishop Mant, and other "famous" poets. The photographs are from celebrated pictures, judiciously chosen, by old and modern masters, Raffaelle, Murillo, and Rembrandt, Ary Scheffer, and Delaroche. They are singularly fine copies in photography of rare and costly engravings. Altogether a more beautiful work, or one better suited as a Christmas offering, we have rarely seen. Though holy in its tone, it is by no means dull, nor is it influenced by any sectarian view; it is a pure Christian gift-book, and will be welcomed by old and young. The mere title is a recommendation; the "makers" of the work are the grand minds and high souls of many ages.

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Abyssinia and its People; or, Life in the Land of Prester John. Edited by John Camden Hotten, Fellow of the Ethnological Society. With a New Map and Eight Coloured Illustrations by MM. Vignaud and Barrat. Published by J. C. Hotten, London.

Abyssinia and its monarch, King Theodore, have very recently become almost household words among us in every dwelling-place into which a newspaper finds entrance. And now that we are sending a strong military force into that comparatively untravelled, and therefore unknown, region—men whose lives are dear and valuable to thousands of their countrymen and countrywomen—it is well that they who stop at home should know something of the land which our soldiers are invading, and the people with whom they expect to come into collision. For this purpose Mr. Hotten has collected a large mass of evidence from travellers of all nations, from the earliest records to the present time, including Consul Plowden's narrative of Abyssinia from 1852 to 1855, with much besides that bears on the subject historically, topographically, and suggestively as to the expedition now undertaken. The information supplied by these gatherings will interest not a few, and the inference drawn by the compiler from them will tend to reassure the apprehensive against the dangers and disasters to which our fellow-countrymen are generally thought to be subjected. It is a seasonable book, and cannot have been produced without great research and labour, so much does it contain.

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Scotland: her Songs and Scenery. Published by A. W. Bennett, London.

This is a very pretty and a very pleasant volume; it consists of a number of Scottish songs, with photographs of several of the grand or charming scenes they commemorate—such as the Pass of Glencoe, Alloway Kirk, and the Banks of Doon. We may, however, question the judgment that introduced into a book under this title, "A Prayer on the Prospect of Death," and a few others of that character; they seem entirely out of place. Neither was it judicious to give on the title-page a motto from Göthe; moreover, we doubt the propriety of introducing Wordsworth among the poets of Scotland.

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The Story without an End. The Illustrations by E. V. B. Published by Sampson Low & Co., London.

To this "time-honoured" favourite Mr. Sampson Low has done ample justice. Here are fifteen illustrations, printed in colours, from drawings by E. V. B., a lady who is pleased to keep her name secret, but whose merits are very largely appreciated by the public and fully admitted by artists. We may not like these pictures of the wandering child so well as those of our old friend William Harvey; *they* were charming examples of wood-engraving, in a "style" that unhappily seems going out of fashion; *these* are brilliant and gay and gaudy, and will, no doubt, be far more popular with the mass. Unquestionably they are marvellous proofs of what may be done in block printing in colours; Messrs. Leighton, the printers, have at length achieved the triumph to which they have been looking forward for years. In other respects also the book is well "got up."

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Young England's Almanac, and Naturalist's Calendar for 1868. Published by Tweedie, London.

The compiler of this almanac is entitled to great credit for his praiseworthy efforts to familiarise the eyes of "Young England" with the interesting productions of their native land during the respective seasons as they roll. We should like to see a copy of it hung up in every schoolroom in the kingdom. Then there would be some hope that the pupils, besides being enriched with a knowledge of the works of man, might have their minds made a mirror to reflect whatever is most lovely in nature.

## JUVENILE LITERATURE FOR 1868.

"1868"—another year! and a pile of juvenile books, as usual, makes our table look gay. It seems as if the young year said to the old, "Most venerable! I follow in your wake, and while the detail of my progress is shrouded from observation, it is certain that I shall dispense sorrows and joys, hopes and fears, smiles and tears, much after the long-ago fashion; I shall do and suffer much as you have done and suffered much. Like you, I begin by supplying both amusing and instructive literature for the young. No one complains of a dearth of proper books for the benefit of the rising generation; everything was done by you to provide what was right and fitting for the youths and maidens of which the future of England will be composed. But, ere you depart, I wish you could explain how it has been that though you evidently desired to keep the young in the *straight* path during their youth, you did all you could to force them into the *crooked* by the influence of most impure literature as they grew older. It seemed as if you rendered them strong and healthy only that the poison you artfully prepared, and called Sensational, might have the greater power to destroy what you taught them in their days of youth and innocence; you trained them that you might untrain them. How was it? But I see; the past disdains explanation. So all I have to do in these early days is to pour out my wealth of prettiness and enjoyment—for the young."

And now to see what this new year brings us.

Griffiths and Farren are earliest in the field, and the first which deserves "honourable mention" is a volume written by one lady and illustrated by another. Castles and their Heroes, by Barbara Hutton, the illustrations by Georgiana Bowers, cannot fail to interest and instruct our young friends in the romance as well as the history of our country. Miss Hutton has taken the castles, so to say, "haphazard"—one here and one there—commencing with Wales. She gives a brief description and history of Conway Castle, which Miss Bowers enriches by an effective little picture of the death of Prince Llewellyn, when the friar discovered him in the valley. That is followed by an account of Willesmotteswick, the birthplace of our Christian hero, Ridley, written with heart as well as pen, and displaying more warmth than is to be found in the other details; for instance, the story of the defence of Corfe Castle by the heroic Lady Rankes, is coldly given, yet it might have roused a woman into enthusiasm. The idea of identifying the castles with their heroes is excellent, and, as we have no doubt that the success of this volume will tempt Miss Hutton to produce another series of "Castles and their Heroes," we would suggest that the *facts* should be given more briefly; there is more history introduced than is necessary, as the object is to send our young friends to history with a desire born of the knowledge of its "heroes." The illustrations do much credit to the artist, though the figure of 'Queen Elizabeth looking from a window at Hampton Court' is ungainly, and deficient in the dignity that was one of her attributes. The volume is "got up" in the best manner.

Gerald and Harry, by Emilia Marryat Morris, is just such a record of adventures by sea and land—one following the other with astounding rapidity—as we expect from the bold, spirited, and adventurous pen of Mrs. Morris. This is the sort of book that boys devour, exclaiming during each pause, "Oh, isn't this fun!" "Oh, by Jove!" "How I should like to have the chance of such a spree!" "What jolly little beggars those Lapps are!" There can be no more acceptable present for a boy than "Gerald and Harry." The drawings are very spirited, and illustrate the story admirably.

Cousin Trix, and her Welcome Tales, will receive as warm a greeting from girls as "Gerald and Harry" will from boys. We were pleased with Georgiana Craik's "Playroom Stories," but this little volume, by her, is better written, and more varied. Miss Craik has been cultivating acquaintance with fairyland; and Hans Andersen might have been proud to have written "Blue Eyes and Long Tail," as far as it goes, but, like the children on whom the stories hang, we are impatient for the conclusion. The few words about little Mabel are touching from their simplicity, yet we must beg Miss Craik not to mar her pretty tales by a species of half-slang, which children are reproved for indulging in, and which therefore ought to be avoided in children's books. "They called her Trix *for short*" is hardly good English. The eldest of these happy children to whom "Cousin Trix" tells stories is described as "a lank, *gangling*, loose-limbed boy." Now, we understand what it is to be "loose-limbed" and "lank," but we do *not* understand the meaning of the word "gangling." This may be considered hypercriticism, but it is not so. Some of our modern writers come forth in such slipshod English, and with words not to be found in any dictionary, that unless we stand up for the pure vernacular, the power and grace of our language will only be found in writers already called "old." Give children as much fun and frolic in their books as possible, but give it them in sound, good English. Still, no brighter book can be presented to a little favourite than "Cousin Trix." Miss Craik has that sympathy with the young which gives her the desire as well as the power to interest and amuse them.

The Little Child's Fable Book. This collection of fables will be a boon in every nursery. The fables are arranged progressively, in words of one, two, and three syllables, and, if we read the page rightly, we see that the illustrations are by a lady (Georgiana Bowers) who has accomplished a task of considerable difficulty, skill, and patience. We recognise many of our best fables in their short coats of one or two syllables, and the artist deserves great credit for preserving their spirit under restricted circumstances. Parents and teachers know that nothing so facilitates a child's progress as the power of reading an amusing story; and if this can be rendered to the little one in one syllable, she will, with increased cheerfulness, enter into two. We recommend the "Little Child's Fable Book" to every nursery.

The Book of Cats is another of Messrs. Griffiths and Farren's pretty books for the festive season. Having had a long and very close intimacy with cats, we can speak positively as to their cleverness, good nature, and lasting attachment to persons. We know an instance of a cat belonging to one of the actors at a London theatre who goes every night to meet her master; and if she cannot accomplish her usual *tryste*, she watches for him somewhere, so that before he arrives "at home" she is rubbing and twirling around his legs; and when he enters and prepares to take his supper, if his slippers are not ready, puss trots off for them, brings one at a time, and waits for her master to put them on. Our readers will gather from what we have said that "The Book of Cats" is certain of our good word. But even if we did not cherish pleasant memories of an animal often misunderstood and ill-used, we should welcome it as tending to remove prejudices. Its excellent arrangement and numberless stories will make it a universal favourite with old and young. Mr. Ross has not only written but illustrated his book with quaint conceits, and we recommend it with confidence as a Christmas gift.

Our Four-footed Friends, by Mary Howitt (S. Partridge, Paternoster Row). There is no name more honoured, with the true honour which a faithful worker in literature merits, than that of Mary Howitt. It has been before the public for more than forty years; yet her mind is as fresh and fair—glowing and shining as it does in this pretty Christmas book—as in the first year when "William and Mary Howitt" commenced to

> "Climb the hill together."

This good and graceful volume opens with a grave poetic entreaty to the Princess of Wales to train her royal little ones in love and kindness to animals: it is only necessary to look into her Royal Highness's sweet face to know that *that* request will not be made in vain. The book is as beautifully got up, and as well illustrated, as the "Animal Sagacity" which Mrs. S. C. Hall produced last Christmas, and will no doubt win the same amount of popularity. Nothing can be more varied, or told with greater freshness, than the various sketches and anecdotes which Mrs. Howitt has garnered so carefully. We have read every line of "Our Four-footed Friends" with as much pleasure as interest, and cannot promise our young readers a greater treat than its perusal.

[Mr. Partridge has sent us a number of *re-chauffés*, which are better in this form than in their single and simpler dresses. There is the annual volume of The British Workman, "burly and big," yet actually and spiritually beautiful—a library of what is purely excellent, and a gallery of some of the finest wood engravings that have appeared in England. The Friendly Visitor, The Children's Friend, The Band of Hope Review; for the very little ones The Infant's Magazine, which is as great a "blessing to mothers" as "Dalby's Carminative," and much healthier, for it will calm without stupefying. Then for our households here is The Servant's Magazine, a valuable little volume for the servants' hall and kitchen. We know that ladies murmur at their servants spending so much time in reading, but give them such books as this, and the time spent in its perusal will be to the mistress's profit, not loss.]

The Harvest of a Quiet Eye, Leisure Thoughts for Busy Lives, by the Author of "My Study Chair" (The Religious Tract Society). "The Harvest of a Quiet Eye" is a Christmas, but not a children's book; there is much that is thoughtful and beautiful in it; and its thoughtfulness and beauty are considerably enhanced by several very charming illustrations by Noel Humphries, Harrison Weir, Wimperis, Pritchett, and Miss Edwards. Altogether, it is one of the purest and most beautiful gift-books of the season.

The Story of a Diamond. Illustrative of Egyptian Manners and Customs. By Miss M. L. Whateley (The Religious Tract Society). This is an exceedingly attractive and interesting volume, pretty as a story, and very faithful in its descriptions. Miss Whateley, we believe, has been journeying in the East; her mind is strongly imbued with religious truths, and she is anxious to turn every circumstance to the best spiritual account; but Miss Whateley evinces considerable judgment in her manner of dealing with sacred things, and renders them both pleasant and profitable; the observation grows naturally out of the subject without forcing. It is a great art to do this. We hope there may be a continuation of the Diamond Story; indeed, it is more than half promised, and gives us the pleasure of anticipation.

Aunt Louisa's Keepsake. With twenty-four Illustrations in colours (Frederick Warne and Co.) Here are some exceedingly good prints; large—it may be too large—but they are well drawn and coloured. "Aunt Louisa" writes the letterpress with good intention, but her verses are very poor, although there is a good many of them. This is not an age when "doggrel" will "go down" with the young. Many of the little readers to whom the book is addressed might write better.

Nursery Tales, a New Version, by Mrs. Valentine (published also by Messrs. Warne and Co.), introduces us to some of our very old friends in new dresses. Such stories as Puss-in-boots, Blue-Beard, and Sleeping Beauty, remodelled, are placed pleasantly before us, with sundry clever prints, to give them additional point. The pretty little volume cannot but find a hearty welcome with the young.

[Messrs. Warne & Co. have published several packs of Christmas Cards for the young; they are at once good and cheap—so good as to be satisfactory to artists as well as the public, and so cheap as to be within the reach of persons of very small means. The firm has issued also some illuminated texts of a more important character; they are charmingly designed and very skilfully printed. Such gifts at Christmas are acceptable to all classes.]

# THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1868.


## THE ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER V.—THE ARMORIAL INSIGNIA BORNE BY CERTAIN YOUNGER MEMBERS OF THE ROYAL HOUSE OF ENGLAND, WHO NEVER SUCCEEDED TO THE CROWN; ALSO THOSE BORNE BY THEIR CONSORTS. A.D. 1200—1336.

THE "differences" introduced into the regal blazonry by the younger sons of the Royal House of England, and by them adopted and borne (in addition to certain distinct heraldic compositions) as their personal ensigns, are in themselves peculiarly interesting, and they also throw much light on the early usages of English Heralds, and elucidate in a very significant manner the history of Heraldry. In treating of the "Royal Armory of England," accordingly, I am of opinion that a portion only of the subject would be brought under consideration, should I restrict my attention to the insignia borne by the Sovereigns who in succession have worn the English crown, together with those of their Consorts. This "Royal Armory," indeed, to be complete, must necessarily include every shield of arms, badge, crest, supporter, and other device or bearing, which at any time may have been assumed by any of the Princes of our Royal Houses; or which by inheritance, or by special creation or alliance may have become their heraldic ensigns; and my present object is to bring together, in a simple and easily accessible form, not only the primary and more important particulars connected with the subject before me, but also whatever details may in any degree be directly connected with it. Thus, I purpose to give the armorial ensigns, so far as they are known, of every Prince who lived to bear arms, with those of the Consorts of these Princes, whenever alliances that are historical of England are thus declared and recorded; and also, in those cases in which they possess a similar historical character and significance, I shall add the insignia borne by the Consorts of the Princesses, the daughters of the English Sovereigns.

XI. As the Royal Shield of RICHARD I. (Fig. 21) stands at the head of that Regal Armory of England which is of certain authority, so, in like manner, the half-brother of the lion-hearted King, WILLIAM LONGESPÉE, Earl of SALISBURY, the son of HENRY II. and FAIR ROSAMOND, is the first amongst those younger members of the Royal House of England who never succeeded to the crown, of whose armorial insignia records of unquestionable authority have been preserved.

The shield of this Prince is also the earliest known example of the arms of a man of illegitimate birth; and, consequently, it directs the attention of students of Heraldry to the general question of Cadency in its use and application (if ever it was so used and applied) to denote and distinguish illegitimacy. Early in the true heraldic era, illegitimate sons are found to have differenced their paternal arms, as other sons lawfully born might have done; and it does not appear that any peculiar system of differencing was considered to be necessary, or was adopted, palpably for the purpose of denoting illegitimacy of birth, before the fourteenth century had drawn near to its close; and even then, if any heraldic rule on this point was ever framed, which, to say the least, is very doubtful, it will be found that no such rule was ever observed with any care or regularity. In the case of Earl William Longespée, from whatever sources they may have been derived, the charges displayed upon his shield of arms certainly have no reference whatever to the circumstances of his birth.

This shield, represented in Fig. 39, drawn

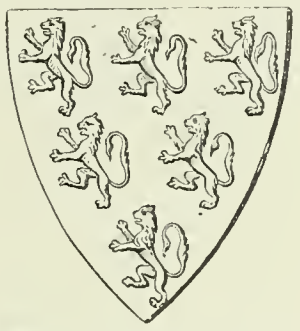


*Fig.* 39. EARL WILLIAM LONGESPEE.

from the seal of the Earl, is—*Azure, six lioncels, three, two, one, or,*—that is, six small golden lions rampant, arranged as in the woodcut, upon a field of blue. This shield is supposed to have been assumed by the Earl on his marriage with the heiress of D'EUREUX, when in right of that Lady he succeeded to the Earldom of Salisbury. This theory, however, does not rest on any solid foundation. since it would be very difficult to show that the shield with the six lioncels was certainly borne, as his armorial ensign, by the father-in-law of Earl William. Also, if a shield with an escarbuncle (the device shown in Fig. 23) and several lioncels which, as I have already explained, has been assigned to GEOFFREY, Count of ANJOU (see Section V.), was really borne by the founder of the House of PLANTAGENET, Earl William Longespée may have derived his own shield from that of his paternal grandfather. But, whatever uncertainty may obscure the origin of Earl William's shield of arms, concerning the blazonry of his shield there exists no doubt, and there can arise no question. Earl William Longespée died in the year 1226, and in Salisbury Cathedral, where he was buried, is preserved a truly noble monumental effigy of the Earl in his mail armour, with his armorial shield having his six lioncels sculptured upon it in bold relief. Enough of the original colouring of this remarkable effigy yet remains to show both that the shield was once fully blazoned in blue and gold, and also that at the first the six golden lioncels were blazoned as well upon the blue surcoat worn over the hauberk as upon the shield of the princely warrior. This effigy is represented in one of Stothard's finest etchings; and spirited outline woodcuts are given of it in Murray's "Handbook to Salisbury Cathedral," plate iv.; also in Hewitt's "Ancient Armour and Weapons in Europe," i. 232. The Seal of the Earl displays his effigy, armed as in his monument, with the addition of a helm worn over his coif of mail, his sword drawn, and mounted on his charger, also bearing his shield of six lioncels as they appear in Fig. 39. On the barding of the war-horse two lions rampant only are displayed, evidently showing that at that early period in the history of Heraldry the number of the repetitions of any particular charge had not been determined by any fixed rule; unless in this instance the lions on the barding are to be regarded as Badges, and, as such, as being altogether unaffected by any rule of blazon that might apply to the charges of the shield. The inscription upon this Seal is + SIGILL: WILLI : LONGESPEIE : COMITIS : DE : SARESBERI (*The Seal of William Longespée, Earl of Salisbury*). Upon his Counterseal, represented in Fig. 40, in accordance with the heraldic sentiment of his age, the Earl displays his own "sword" (not very "long" in its proportions, in order to adapt it to the requirements of the Seal), with its belt, as his proper device. The Countess ELA, who survived her husband till 1261, on her Seal has her effigy placed between two lions; and her Counterscal, which



*Fig.* 40. COUNTERSEAL OF EARL WILLIAM LONGESPEE.

is in the form of a shield, bears the shield of arms, Fig. 39.

XII. 1. RICHARD, the younger of the two sons of King JOHN, who had been created Earl of POICTOU and CORNWALL, in the year 1256 was elected EMPEROR, after which elevation he was generally styled in England "King of the Romans." As Emperor, this Prince bore the black eagle of the Empire on a field of gold; and, as Earl, he combined the insignia of his two earldoms upon a single shield, shown in Fig. 41. This shield, notwithstanding its compound character, is commonly considered to have been borne by the Earl for his English Earldom of Cornwall alone; it is thus blazoned: —*Argent, a lion rampant gules crowned or, within a bordure sable bezantée*, the red lion with his golden crown on a field of silver being for Poictou, while the black shield with its roundles of gold—the arms of Cornwall—would be the development of the "bordure sable bezantée." This Shield, Fig. 41, is displayed on the Seal of Earl Richard; it appears in the early series in Westminster Abbey, and it is blazoned in the earliest Rolls of Arms. The Earl died in 1272. He had married, first, ISABEL, daughter of WILLIAM LE MARSHAL, Earl of PEMBROKE, whose arms were—*per pale or and vert, a lion rampant gules;* and, secondly, SANCHA, sister of Queen ALIANORE of Provence, the Queen of the Earl's elder brother, HENRY III. The arms of Provence are blazoned in Fig. 33.

2. EDMOND, the eldest son of Earl Richard by his second marriage, succeeded his father in his Earldoms. He bore his father's shield of arms, Fig. 41; but with reference to the higher dignity his father had enjoyed, Earl Edmond upon his seal displayed his shield as if it were *carried by an eagle*, the "guige," or shield-belt, being held in his beak by the imperial bird, as in Fig. 42. This is a singularly interesting

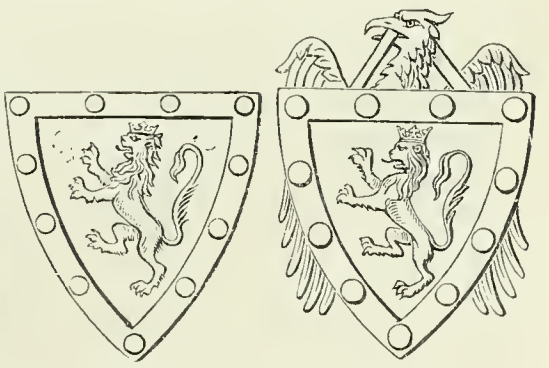


*Fig.* 41. RICHARD, EARL OF CORNWALL.

*Fig.* 42. EDMOND, SECOND EARL OF CORNWALL.

example of an heraldic usage of striking significance; and it illustrates the early existence of the sentiment, which at a later period led to the adoption of "Supporters" to shields of arms.

XIII. Leaving the arms borne by EDMOND, the second son of HENRY II., and by his successors in the Earldom of LANCASTER, for consideration in a separate chapter, I proceed to blazon the insignia of the two younger sons of EDWARD I., together with the arms borne by

* Continued from Vol. xxix., p. 223.

the husbands of three of the Princesses, the daughters of that Sovereign.

1. Thomas de Brotherton, so called from the village in Yorkshire where he was born in the year 1300, the elder of the two sons of Edward I. by his second marriage, by his half-brother, Edward II., was created Earl of Norfolk and Earl Marshal of England. He differenced the Royal Shield of England (Fig. 21) with a *silver label of three points*, as appears from the shield displayed on his seal, and represented in Fig. 43. This Prince died in 1338, without surviving male issue, but leaving (by his first Countess, Alice Halys) a daughter, eventually his sole heiress, Margaret, in her own right Countess (and afterwards created Duchess) of Norfolk. On her seal this noble lady displays the shield of her father, Fig. 43 (but the label has *five points*, as in Fig. 52), between the shields of her two husbands, John, Lord Segrave, who bore—*sable, a lion rampant argent, crowned or*, and Sir Walter Manny, who bore (a shield evidently founded on that of the great Earls De Clare, Fig. 47) —*or, three chevronels sable.* From the Duchess Margaret, who died in 1399, through her eldest daughter, are descended the Dukes of Norfolk of the House of Howard, to this day Earls Marshal of England, who quarter the arms of Brotherton with those of Howard, Mowbray, and Warrenne.

2. The younger brother of Earl Thomas de Brotherton, Edmond, Earl of Kent, called "De Woodstock," from the place of his birth, in the year 1329, and in the twenty-ninth year of his age, was executed upon an unfounded and frivolous charge of treason. He differenced the Royal Shield of England with *a silver bordure*, as in Fig. 44; and he married Margaret,



*Fig.* 43. Earl Thomas de Brotherton.



*Fig.* 44. Edmond, Earl of Kent.

sister and heir to Thomas, Lord Wake, of Lydel, in the county of Cumberland. The two sons of this Earl Edmond died early and without issue; and of his only daughter, and eventually sole heir, Joan, known as the "Fair Maid of Kent," I shall have to speak hereafter as the Consort of Edward, Prince of Wales, the "Black Prince." The arms of Wake of Lydel are—*or, two bars gules, and in chief three*

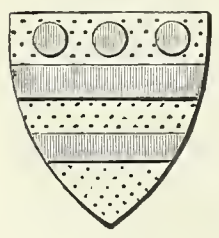


*Fig.* 45. Wake of Lydel.

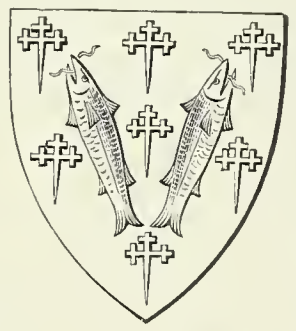


*Fig.* 46. De Barre.

*torteaux* (red roundles), as in Fig. 45, and to these arms I shall have occasion again to refer.

3. Of the Princesses, the daughters of Edward I., the eldest, Alianore, was married to Henry, Count De Barre, a French noble, whose arms were—*azure, semée of crosses—crosslets fitchée, two barbels* (the fish so called, as charges allusive to his name) *or*, Fig. 46. These arms, differenced by being placed within a *red engrailed border*, are well known in early English Heraldry, from their having been displayed by Count John De Barre in the military service of his uncle, King Edward I.; also somewhat later, from the seal of Joan De Barre, who was the wife of John De Warrenne, Earl of Surrey; and, later still, from their having been quartered by Queen Margaret of Anjou.

4. Joan, the second daughter of Edward I., was the wife of Gilbert de Clare, Earl of Gloucester, whose well-known arms, represented in Fig. 47, were—*or, three chevronels gules.*

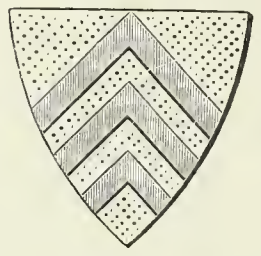


*Fig.* 47. De Clare.



*Fig.* 48. Holland.

5. Elizabeth, the youngest daughter of Edward I., having first been married at an early age to John, Count of Holland and Zealand (whose arms were *or, a lion rampant gules*, as in Fig. 48), became the wife of Humphrey de Bohun, fourth Earl of Hereford and third Earl of Essex of his name, who bore *azure, a bend argent cotised or, between six lioncels or.* This shield, distinguished from that of Earl William Longespée (Fig. 39) by the cotised bend, is represented, from the seal of the Earl of Hereford, in Fig. 49; and, like the shields of Wake



*Fig.* 49. De Bohun, Earl of Hereford.

and De Barre, it will appear again hereafter at later eras of our Royal Armory.

XIV. The younger of the two sons of Edward II. by his Queen, Isabel of France, Prince John, surnamed "of Eltham," in consequence of his having been born in the royal palace at that place, was created Earl of Cornwall; but it does not appear that he ever bore as his armorial ensigns the *bezants*, or golden roundles, of the Earldom of Cornwall, which I have shown charged on the sable border of the shield of Richard, Earl of Cornwall, Fig. 41. The effigy of Prince John of Eltham, carefully and effectively sculptured in alabaster, reposes on his monument in the chapel of St. Edmund in Westminster Abbey. It is a most valuable example of the armour and knightly equipment in use at the commencement of the reign of Edward III., and it shows the shield of the Prince having the charges executed with extraordinary spirit in relief. This shield may be blazoned as *England within a bordure of France*; that is, it displays the three lions of England, Fig. 21, within *an azure bordure semée of golden fleurs-de-lys.* The woodcut, Fig 50, which gives a faithful representation of this shield, with its exaggerated yet truly heraldic conventionalism of drawing and treatment, has been carefully drawn from the original, and the original itself is happily in a condition of the most perfect preservation. A comparison of this shield, Fig. 50, with the seal of Queen Margaret, Fig. 38, will show that Prince John applied the suggestion made by the blazonry of the seal in such a manner as was consistent with the advanced condition of heraldic Art in his own times. Students of Heraldry will not fail to compare the blazonry of this shield, Fig. 50, with that of the shield, Fig. 52.

An opinion has been prevalent that the coronet which now distinguishes ducal rank, with its circlet heightened with conventional strawberry-leaves, appears for the first time placed about the basinet of Prince John of Eltham in his effigy at Westminster. Prince John lived and died an Earl, before the rank and title of Duke were introduced into England. That there really is no such foundation for the supposed origin of the ducal coronet is evident from the effigy itself. The decorations



*Fig.* 50. Prince John of Eltham.

of the head-piece and of the rest of the armour are precisely the same, and they also are identical with corresponding decorations that appear in other effigies of about the same date. The basinet of Prince John of Eltham, how-



*Fig.* 51. Head of effigy of John of Eltham.

ever, was evidently once encircled by a plain, narrow fillet, probably of a rich and costly material, as is shown in the sketch engraved in the woodcut, Fig. 51. The Prince died, unmarried, in the year 1334.

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Chapter VI.—The Armorial Insignia borne by the Earls and by the First Duke of Lancaster, and by their Consorts. Also the Insignia borne by the Consorts of the Sisters of the First Duke of Lancaster.

XV. 1. Edmond, the younger of the two sons of Henry III. by his Queen Alianore of Provence, was born in the year 1245. In 1264 he was created Earl of Leicester, with the office of Seneschal or High Steward of England. Two years later he was created first Earl of Lancaster; and the Earldom of Derby, with the Lordship of Monmouth, accompanied with a proportionate increase of both power and revenues, were also added to his accumulated dignities. The Prince, who was surnamed "Crouchback," married, first, Aveline de Fortibus, daughter and heir to William, Earl of Albemarle. This lady died, without issue, within a year of her marriage, in 1269; and, five years after the decease of his first Countess, Earl Edmond married Blanch, daughter of Robert, Count d'Artois (brother of Louis IX., or "Saint Louis," of France), and widow of Henry, King of Navarre. By this second marriage Earl Edmond had two sons, both of whom succeeded to all the dignities that had been held by their father. The first Earl of the famous Earldom of Lancaster died in the year 1296, and was buried in Westminster Abbey, where his most magnificent canopied monument, with his effigy in mail armour and

in the cross-legged attitude, still remains in good general preservation.

From this monument, also from his seal and from an early Roll of Arms, Earl Edmond Crouchback is found to have differenced the



*Fig.* 52. THE EARLS OF LANCASTER.

Royal Shield of England, Fig. 21, not with a *bordure of France*, as after his decease was suggested by his elder brother's second Queen (Fig. 38), and as subsequently was actually borne by his great-nephew (Fig. 50), but with *a label of France;* that is, with *a blue label semée of the French golden fleurs-de-lys;* and this label was charged upon his shield by the Earl sometimes with *five points*, as in Fig. 52, and at other times with *three points*, as in Fig. 58, but in both cases *three fleurs-de-lys* were always blazoned *on each point* of the label. Thus, with true heraldic feeling, and evidently in commemorative allusion to his alliance with a Princess of the Royal House of France, the first of the Earls of Lancaster introduced for the first time the *fleurs-de-lys* of the French monarchs into the blazonry of the Royal Armory of England. The Surcoat worn by the Earl over his armour, as it was originally represented in his effigy, was charged with his armorial ensigns—*England differenced with a label of France*—and the red field was elaborately enriched with an heraldic diapering, of which some fragments yet remain; spared, as if expressly in order to make known to us the original splendour of this truly royal effigy. One fragment of this beautiful diaper, composed of eagles, lions rampant, and rich crosses, with the extremity of one point of the Earl's label showing a single *fleur-de-lys*, is represented in Fig. 53. It will be observed, from this example, that the proportion of scale between the label and the devices of the diaper is such as to keep the diapering altogether distinct from the Heraldry of the composition, and strictly subordinate to it. The eagles and the lions rampant may be as-



*Fig.* 53. DIAPER OF SURCOAT: EFFIGY OF EDMOND, EARL OF LANCASTER.

sumed to have been derived by Earl Edmond from his uncle Richard, the King of the Romans. Also his aunt, Isabel, Consort of the Emperor FREDERICK II., might have suggested the eagle for this beautiful heraldic diaper. The cross-symbol would suggest itself.

2. The arms of DE FORTIBUS, as they were borne by the first Countess of LANCASTER, were—*Gules, a cross patonce vairée* (the cross silver and blue), Fig. 54. This shield appears in seals, in

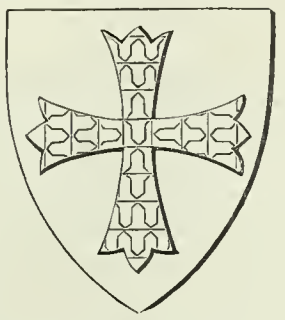


*Fig.* 54. DE FORTIBUS.

the early Westminster Abbey series, in early Rolls of Arms, and in the monuments of the Countess and of her husband, also in the Abbey Church.

3. BLANCH D'ARTOIS, as second Countess of LANCASTER, bore the insignia of her father, which were—*France ancient*, Fig. 36, *differenced with a label of Castile*, Fig. 55—that is, a red

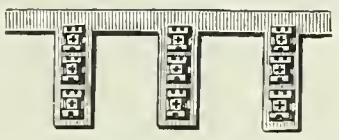


*Fig.* 55. LABEL OF CASTILE.

label charged on each point with *golden castles*, derived from the arms of Castile, Fig. 35. This label was assumed by the Count d'Artois in consequence of the Queen, his mother, having been born a Princess of Castile. Authority: the Monument of Earl Edmond.

XVI. THOMAS, second Earl of LANCASTER, the inheritor also of his father's other dignities, the eldest son of Earl Edmond Crouchback, bore the same arms as his father, Fig. 52. This example, Fig. 52, has been drawn from the Counterseal of Earl Thomas. On his Seal the Earl is represented, after the prevalent custom of that age, armed and mounted, with his heraldic surcoat, shield, and horse-bardings; the Label, as it is blazoned on coat and shield and bardings, has three points only (the Label on the Counterseal having five points), three *fleurs-de-lys* being on each point, as in Fig. 58. The helm of the effigy of Earl Thomas, as it is represented on this Seal, is surmounted by his Crest—*a wyvern*, having its tail extended, and standing upon a long flowing *Contoise*, or scarf, as it is shown in Fig. 56. This Prince was

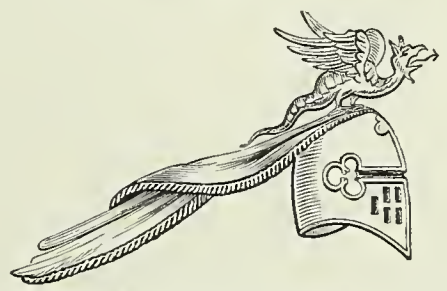


*Fig.* 56. CREST AND CONTOISE OF THOMAS, EARL OF LANCASTER.

executed by his cousin, Edward II., in the year 1322. He had married ALICE DE LACI, daughter of the Earl of LINCOLN and of his Countess MARGARET, who was the granddaughter of William Longespée, Earl of Salisbury. The arms of De Laci are—*Or, a lion rampant purpure*, as in Fig. 48. Authorities: Rolls of Arms and Seals.

XVII. Thomas, the second Earl of Lancaster, having died without issue, his honours all passed to his brother HENRY, third Earl of LANCASTER. Before his accession to the Earldom, this Prince bore the arms of England, differenced with an *azure bendlet*, as in Fig. 57, from his Seal, and as his arms are blazoned in the Roll of Carlaverock. After the year 1322, Earl Henry bore the same arms as his elder brother and his father, Fig. 52 or Fig. 58. He died in 1345, having married MAUD DE CHAWORTH, by whom he had one son and six daughters. The arms of Chaworth are—*Barry of ten argent and gules, an orle of martlets sable* (the ten bars alternately silver and red, and the birds black), as in Fig. 59.



*Fig.* 57.
HENRY OF LANCASTER.

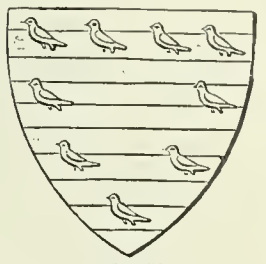


*Fig.* 59.
CHAWORTH.



*Fig.* 58. LABEL OF THE EARLS OF LANCASTER.

XVIII. 1. HENRY, the only son of Henry, the third Earl, succeeded his father as fourth Earl of LANCASTER; he also inherited his father's other Earldoms and dignities, and in the year 1352 he was elevated to the higher rank and dignity of DUKE OF LANCASTER—the second Dukedom created in England. What Difference this Prince may have borne before he became Earl is uncertain, as I am also unable to show what difference may have been borne by his uncle Thomas, the second Earl, during the lifetime of his father. As Earl, the second Henry, like his predecessors, Earls of Lancaster, bore the shield, Fig. 52, or Fig. 58. In the Calais Roll of Arms, A.D. 1347, this Earl's arms are blazoned as *England, with a label of France*. Again, the remarkable brass at Elsyng, in Norfolk, of the same date, which has given me the mounted figure of St. George, represented in Fig. 5, contains an effigy of the Earl, wearing his surcoat of the same arms, the label having three points. In this effigy also (which is engraved in my "Heraldry, Historical and Popular," 3rd Edition, p. 235), the Earl appears to be holding in his right hand his helm, with mantling and cap of estate, upon which stands his crest—*a lion statant guardant, and crowned*, Fig. 60. At a later period, pro-



*Fig.* 60.
HELM AND CREST OF HENRY DUKE OF LANCASTER.

bably on his accession to the ducal dignity, this Prince, as appears from one of his Seals, bore the quartered shield of Edward III., hereafter to be described and represented, differenced with his own label of France, Fig. 58, the label, as it may also be correctly blazoned, of Lancaster. One Seal of Duke Henry, it must be added, bears the shield, Fig. 52; and it displays, above the shield, the crest of the crowned lion. The first Duke of Lancaster died in 1362; and by his Duchess, ISABEL DE BEAUMONT, cousin to Isabel, Queen of Edward II., he left two daughters, MAUD and BLANCH of LANCASTER. The elder sister, Maud, who was married to WILLIAM, Duke of BAVARIA, died without issue shortly after her marriage; and thus she left her younger sister, Blanch, sole heiress of the honours, the wealth, and the power of the House of Lancaster. This illustrious lady will appear again in my next chapter, as the Consort of Prince JOHN of Ghent, son of EDWARD III. The arms of Beaumont are—*a lion rampant of gold, charged upon a shield of France ancient*, as in Fig. 61.

2. Beatrice, second daughter of Henry III., was married to John de Dreux, Duke of Brittany, and in England Earl of Richmond. Their



*Fig.* 61. DE BEAUMONT.

fourth son, John de Dreux, created by his uncle, Edward I., Earl of Richmond, lived in England, and died unmarried in 1330. His arms were—*chequée or and azure, within a bordure of England, and over all a canton of Brittany*, Fig. 62. In this composition the chequée field

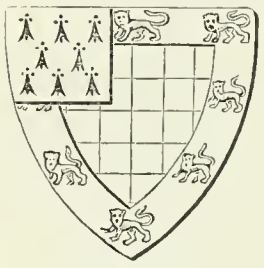


*Fig.* 62.
JOHN DE DREUX.

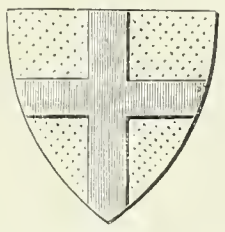


*Fig.* 63.
DE BURGH, OF ULSTER.

is for De Dreux; the red border with the golden lions declares the close alliance that existed between the House of De Dreux and the Royal House of England; and the ermine canton or quarter represents the shield of Brittany. It will be observed and borne in remembrance, that in this shield of De Dreux, Fig. 62, the *lions of England* charged upon the red border constitute the *personal difference* of this particular member of the family of De Dreux; by other members of the same family the red border was borne plain, without any charge for difference.

3. Blanch, eldest daughter of Henry, third Earl of Lancaster, was married to Thomas, Lord Wake, of Lydel, whose arms I have already given in Fig. 45. She died without issue.

4. Maud, second daughter of this Earl Henry, was married to William de Burgh, Earl of Ulster, who bore—*or, a cross gules*, Fig. 63. Their only child, Elizabeth de Burgh, as will be shown in the next chapter, was married to Prince Lionel, second son of Edward III.

5. Joan, the next sister, was the wife of John, Lord Mowbray, whose arms, marshalled in the third quarter by his descendant and representative, the Duke of Norfolk, were—*gules, a lion rampant argent*, as in Fig. 48.

6. Alianore, the fifth sister, was married, first, to John, Lord De Beaumont, who bore the shield represented in Fig. 61; and, secondly, to Richard Fitz Alan, ninth Earl of Arundel, whose arms were—*gules, a lion rampant or*, as in Fig. 48.

7. Mary, the youngest daughter of the third Earl of Lancaster, was the wife of Henry, Lord Percy, of Alnwick, whose arms, the same in design as those of De Laci, Mowbray, and Fitz Alan, but in tinctures differing from them all, were—*or, a lion rampant azure*, Fig. 48.*

The importance of *colour* as an element of heraldic blazon is shown in a remarkable manner in the group of shields that here have been brought together. Without colour, the four shields of Percy, Laci, Mowbray, and Fitz Alan are in every other respect the same; but in their varied tinctures they possess the most decided distinction, the one from the other; and thus these varied tinctures, without any other modification or change, do produce a consistent and sufficient "difference" in the arms of distinct families, not allied in blood, and being fellow-subjects in the same realm.

* The Examples, Nos. 39, 41, 42, 44, 45, 47, 48, 49, 50, 56, 57, 59, and 62, originally engraved for my volume entitled "English Heraldry," have been very liberally lent by the Proprietors and Publishers of that work, Messrs. Cassell, Petter, and Galpin, for the illustration of these Chapters V. and VI. of the "Royal Armory of England."

## GOLDEN THOUGHTS.*

The title of this elegant book might appear somewhat overstrained were it not in a degree justified by comparisons found in the sacred volume, from which the spirit of its text is drawn; as, for example, in the book of Psalms. The "Golden Fountains" are the writings of many of our most distinguished divines, and of those poets whose lyres were tuned to sacred melody. The "Golden Thoughts" are those which may be considered to express the most devotional feeling, with regard to the object of the compilers, to be found in the authors whose works have furnished the subject-matter.



The artists intrusted with the illustrative designs include many who have long achieved a reputation for excellency in this special kind of work—Messrs. E. G. and T. Dalziel, A. B. Houghton, J. Lawson, J. Wolf, W. P. Burton, W. Small, J. W. North, G. J. Pinwell, and G. Simms; the whole being engraved by the Brothers Dalziel in a way that leaves little or nothing to be desired as to the spirit of the drawings or delicacy of effect. The ornamental



initials and finials on each page are gracefully designed by Mr. P. Hundley.

The first of the two examples we have the opportunity of introducing is a very clever design by E. Dalziel, the second is a charming bit of landscape by C. Simms.

The book is printed by Messrs. Dalziel, and is certainly a first-rate specimen of typography; altogether it may be placed among the best works of its class which the season has produced.

* Golden Thoughts from Golden Fountains. Arranged in Fifty-two Divisions. Illustrations by Eminent Artists, engraved by the Brothers Dalziel. Published by F. Warne and Co., London.

## PARIS INTERNATIONAL EXHIBITION.

### No. IX.—NATIONAL SCHOOLS OF PAINTING.

#### FRENCH PICTURES (*continued*).

We commenced last month a review of the French school of painting, and we now propose to complete the survey. For the sake of clearness, and for purposes of comparison, we shall adopt a classification analogous to that we are accustomed to use in the annual review of the London Academy. In our January number, we opened with an estimate of the present aspect of high Art and historic schools in France; we traced the changes that followed the death of Delaroche, of Ary Scheffer, Flandrin, and Ingres; and we found reason to deplore the surrender of noble thought, and grandeur of design, for trivial incident and decorative treatment. In short, we were compelled, however unwillingly, to pronounce the high Art and the historic schools, for which France formerly was famous, to be in a state of absolute decadence and decay.

##### BATTLE-PIECES.

Whoever treats of French Art will be constrained, even against his will, to give prominence to battle-pictures. Salvator Rosa and Le Bourguignon, surnamed "Michel-Ange des batailles," gave in their days fire and passion to the shock of war, but in the whole range of Art-history no school has taken such complete possession of the battle-field as the French. Other artists were content with small episodes, while Horace Vernet and his scholars portrayed the main action and chronicled the entire campaign. For success in this department a painter should be somewhat of a soldier and a patriot. It has been said of Horace Vernet, perhaps in jest, that he valued himself on his military talents, and yet that he was only a colonel of National Guards and a general on canvas. This, with some critics, may account for the superficial and false aspect even of the best battle-pictures France has produced. More to the purpose, however, were it to consider that neither accuracy nor profundity is so much required in works of this character as dash, movement, and bravura. Patent also in these fiery products is the martial spirit which has always possessed the French people. As a great naval nation can alone give birth to great naval painters, so it requires an expressly military empire to call into being a specific school of military Art. These conditions have long existed across the Channel. Our neighbours have actually been enacting on the continent of Europe, in Algeria, and before Sebastopol, the gallant deeds which Vernet, Yvon, Pils, Protais, Bellangé, Beaucé, Beaume, and others have been busy in painting. When to these causes we add the fact that the Imperial Government extends to pictures which celebrate the glories of war a generous patronage, it will not be difficult to understand how it is that the French have been, and even still are, most prolific in the painting of battle-scenes.

Adolpe Yvon forsook the manner of his master, Delaroche, for the less studious but more seductive style of Horace Vernet. He paints by the acre, and his plodding industry rather than his brilliant talents has gained him abundant distinction, including a decoration in the Legion of Honour, and a second-class medal in international competition. The Galleries of Versailles are fit receptacles for Yvon's terrific enactments of the horrors of war. 'The taking of the Tower of the Malakoff,' and 'The Gorge of the Malakoff,' looked monstrous even in the Champ de Mars. Every one, by this time, has learnt to distrust these emblazoned chronicles of French glory, and as works of Art nothing exists lower, save the brilliant compositions set up in front of travelling caravans which contain Bengal tigers or Jack the Giant-killer. Isidore Pils is no less illustrious: he was created Chevalier of the Legion of Honour in 1857, he received a grand medal in 1861, and in the Great Exhibition he wins a first prize. The highest Art in France would seem to be scene-painting: the style of Pils is florid; truth is sacrificed to vain show. As we can scarcely venture to express all that we feel respecting such Art, we gladly avail ourselves of the judgment of a critic known to be generally favourable to the French school. Mr. Hamerton, in his recent volume on "Contemporary French Painters," writes as follows:—"The most coarse and truly vulgar of military painters is Pils, whose glaring daubs of gigantic dimensions are liberally purchased by the Government, while the author receives the honours of his profession. The reader may remember a picture by Pils in the Exhibition of 1867, representing a reception of Algerian chiefs by the Emperor and Empress of the French. I have never seen so perfect an instance of this particular kind of Art-degradation. Painters have often before condescended to flatter the pride of powerful sovereigns, but the adulation has been accompanied by Art. In this instance, the picture was as much painting in the true sense as the reports of the same scene by the Government penny-a-liners were literature."

The cleverness of these French battle-pictures, even though often misdirected, cannot but be a constant theme for admiration and amaze. The sabre flashes on the canvas, the wheels of the heavy artillery rattle on the ground, the swift cavalry fly to the rescue, and to make the picture French with a vengeance, blood swims on the earth and congeals among the dying. Yet one painter may be named, Paul Protais, an artist deservedly illustrious in France, who manifests for suffering the tenderness of sympathy. There is shown some warmth of humanity, some kindly feeling for individual welfare, something better than the usual thirst for blood, glory in carnage, and indifferentism to the soldier otherwise than as a unit or a wheel in a vast machine, in two truly touching pictures by Protais, 'The Morning before the Attack,' and 'The Evening after.' Some half-dozen more artists might be mentioned who in this same department have become famous for fling of hand and trenchant touch, ready to seize upon character and to arrest action as it flies. One of the most commendable of the class is the late Hippolyte Bellangé, who, as a pupil of Gros, was early initiated in the mysteries of battle-painting as a profession. Seven pictures exhibited in Paris proved that the high honours won by Bellangé were better merited than those bestowed upon most of his contemporaries. He painted in a style not so large and coarse as that of Yvon and Pils; yet his pictures, though on a smaller scale, have no less brilliancy, spirit, or cleverness. 'Les Cuirassiers de Waterloo,' and 'Le Salut d'Adieu; scène de Tranchée devant Sébastopol,' are well-known works. An artist comparatively unaccredited, M. Rigo, paints 'General Canrobert visiting in the Morning a Trench which had been attacked by the Russians during the Night.' The work is strong in that style which, for the treatment of scenes on the battle-field, is now not only firmly established in France, but, by the paramount sway of the French school, has become permanently planted among all nations. M. Rigo, by a vigorous realism, brings circumstantial detail vividly before the mind. It is extraordinary to behold to what infinitude French Art has multiplied the trophies of Crimean exploits. The English army fought side by side with the French before Sebastopol, yet our Royal Academy has not shown one picture for every ten—nay, not one for every hundred—that have been painted in Paris in celebration of the Crimean war. Perhaps it is matter of congratulation that in England there is neither on the side of the public domand for, nor on the part of painters the capacity to manufacture, these fiercely patriotic and heroic works. So vast is the diversity between the schools of the two countries! M. Jean Beaucé, already decorated with the Legion of Honour, further swells the list of combatants on canvas: his 'Battle of Solferino' is artistic in treatment. M. Beaume, also Chevalier of the universal Legion, is yet another artist who, by the painting of battles, has trod in the path which leads to glory. He celebrates 'An Episode in the Retreat from Russia,' the themo of one of Yvon's most appalling horrors. There is something painfully sickening and heartrending in all such works. They are for the most part, to say the least, a mistake, and in the worst possible taste. We know of few cases in which a painter has set forth tho genius of a general, the science of war, the skill of the tactician, scarcely even the bravery of tho individual soldier. What is noblest in battle is, in these French pictures, absolutely nowhere; while that which is brutal is signalised as glory. To fight a battle may be a national virtue, but surely to paint battles perpetually after this savage fashion is but to pander to a people's passion for blood. We are sorry to say that this Vernet school rages through Europe as an epidemic; the Universal Exposition gave signs that the distemper has fastened on the Arts of the whole world.

##### COMPOSITIONS, IMAGINATIVE AND POETIC.

Parisians are pleased with a feather and tickled by a straw; they live an artificial and feverish life, lighted by a thousand wax tapers: they go to the theatre for the study of character; they drive in the Bois de Boulogne to gain access to nature. And thus imagination, sharing in the nervous excitement of an overwrought system, becomes hectic; and Art, when it seeks the embrace of fancy, has to consent to divorce from truth in her sobriety and nature in her simplicity. Yet are French painters deservedly distinguished by their imaginative and poetic compositions. French Art has become, indeed, long proverbial for the elegance of its taste, for the play of its fancy, and the prettiness of its conceits. In fact, the English school has yet much to learn, even after all that has been borrowed, from the French. But still, again, there is ever cause to lament that even the imaginative and poetic phases of the Parisian school lack elevation and purity. Imagination, when brought into play, is not that faculty which ennobles whatever it touches, not that creative power which calls into being new worlds transcending the common custom of humanity. It is rather something decorative—a fantasy which sports over the surface of things, and strews the earth with flowers, and clothes

the world in glittering tinsel. Hence, instead of heroes, French Art paints fops; and when we might have looked for a goddess we come upon a *grisette*. Imagination, in short, is enslaved to sense, and the poetry of Art takes inspiration less from nature than the stage.

Conceive, if you can, of a meeting between Cabanel and Raphael; or let us suppose a rencontre between Cabanel's 'Venus,' as she was born from the foam of the sea, with Raphael's 'Psyche' in the Farnesina Palace! The "imaginary conversations" that might ensue were worthy of the pen of Walter Savage Landor. Surely not one of the gods, as painted by Raphael or modelled by Phidias, would willingly recognise the Parisian woman who the other day became too notorious even in the Champ de Mars. The qualities for which Raphael has been termed divine,—purity, dignity, and spiritual beauty,—are the direct converse of the characteristics of Cabanel. Yet this renowned French artist, the recipient of a grand prize, is academic, and ambitious of poetic, and even sacred, Art. With a versatility truly French, he passes from the rape of a 'Nymph' to 'Paradise Lost.' In this last grandiloquent composition, which recalls the vision of Ezekiel, the figures are over life-size, the forms studious, and the colour, if a little crude and inclined to the decorative, is assuredly deep and rich. In what, then, does this picture, wherein Deity swoops from heaven into the garden of Eden, fail to be a religious work? Simply, we reply, because its spirit is irreligious and its treatment irreverent. Cabanel represents the school of Romance in its sensuous phase; he is the ultra expression of the spirit now dominant in the French school.

M. Charles Landelle, a pupil of Delaroche, and created ten years ago Chevalier of the Legion of Honour, met with ill success in the Champ de Mars. He exhibited a voluptuous nude, a nymph not suggestive of innocence. His nearest approach to nature is the study of a Fellah woman, exhibited in *replica* in Pall Mall, a figure which bore singular resemblance to individual studies by Frederick Goodall. It is obvious, indeed, that not a few of our English artists avail themselves with advantage of French ideas and methods. M. Merle, like M. Landelle, is of the Legion of Honour; but like him, too, he failed to add to his reputation by contest in the international arena. His best work was 'Margaret trying on her Jewels,' which received commendation in this Journal when exhibited by Mr. Wallis in London. Paul Alfred de Curzon is an artist whose works, whenever of late encountered, have created an impression more than usually favourable. In the Great Exhibition, however, he was not seen to such advantage as in the *Salon*—a sign that the painter's star is still rising. Two pictures by De Curzon in the International galleries, 'Psyche' and 'The Garden of the Convent: a Memory from Tivoli,' were in treatment, as in sentiment, delicate, refined, and poetic. There are qualities quiet and true in this painter; his works are studious of tone and relatively true in keeping. He obtains a third prize. M. Roux is not so fortunate: 'L'Atelier de Rembrandt' we have long known in design in the series of 'Artists' Studios;' the picture, however, is poor in execution and wanting in technical excellence. Comte-Calix we have seen to greater advantage: 'Le Vieil Ami' is refined, but sickly and weak. M. Schutzenberger, as a pupil of Gleyre, the painter of 'Les Illusions Perdues,' has naturally poetic tendings. His picture of 'Bretons bathing their Fiery Steeds in the Sea' has colour, and for motive a certain naturalistic classicism. The combination of styles and schools in France is ever presenting complex and unexpected phases.

Among painters poetic and beauty-loving must specially be named Aubert and Hamon. There subsists, it is well known, in France a charming school of neo-classicists. Pictures ever and anon present themselves in Paris exhibitions which give new readings to Grecian and Roman life, modern renderings and romantic versions of classic Art. Ingres, in his later pictures, showed this relenting. There is something specially winning in the fabled creations of this school. They are at once relieved from the severity of the antique, and removed from the rude actuality of common life. The nearest approach we have in England to this subtle and super-material treatment is in the works of Frederick Leighton. Ernest Jean Aubert is not a prolific artist; all that we have seen from his easel bespeaks a fancy fastidious in its requirements. His lines are studious of melody, his tones delicate even to a fault, his motives of a tender, delicious melancholy, like to the joy which lies in sorrow. In last *Salon* we doted over a delightful idyl—girls lightly clad seated by the shore of a lake feeding swans. The single figure in the International Exhibition bearing the oft-repeated title, 'The Reverie,' has been well known for the last eight years. It is commended by the statuesque grace and the gentle repose affected by the disciples of neo-classicism. Aubert was a pupil of Delaroche, and received the *prix de Rome* more than twenty years ago. That his colour is delicate, even to the point of feebleness, may be accounted for by the fact that his studies were long directed to engraving and lithography. Hamon has made for himself a style eminently popular. His pictures, such as 'L'Aurore,' are multiplied in a hundred ways; they have been engraved, lithographed, photographed, and reproduced on ceramic ware. Hamon, in an early work, 'Ma Sœur n'est pas ici,' gave foretaste of what was to follow—idyls which date back to classic times, pictures which might have been hung in the abode of Pericles or Aspasia. This painter, in common with not a few of his contemporaries, was once upon a time the pupil of Delaroche, but he has since, like others, quitted a style which demanded severe study, firm drawing, and sustained thought, for the more alluring and accessible walks of romantic and decorative Art. In the Great Exhibition he gave copious expression to his not over-varied talents in eight poetic pictures, which won certainly full as much admiration as they deserved. That Hamon, however, does not find in his pretty popular manner the reward which crowns high historic Art is indicated by the fact that he received nothing more than a second-class medal in acknowledgment of all the effusions of his fancy. Among eight contributions, 'The Muses at Pompeii' gave most justly the measure and complexion of the artist's genius. His drawing is far from firm, and the range of his subjects seldom demands that his execution should be vigorous. His colour, too, judged by the standard or scale of nature, is wanting in compass: it is often content with little more than a harmony of grey. On the other hand, it is evident that Hamon's method of colouring is not a matter of accident or mistake, but of actual motive and intent. Certainly hazy softness and an atmosphere of murky mystery are no bad preludes to dreamland; monotone may, in fact, stand in close correspondence to monologue of sentiment, and a vapoury chiar-oscuro serve as a veil to hide what abides in shadowy suggestion rather than in vivid realisation. Furthermore, it would seem that the school of neo-classicists generally have certain theories as to chromatic harmonies which their works unmistakably illustrate. The direct relation which the figures bear to statues in these compositions might alone account for the negation of colour. But in such abnormal works something more remains to be explained. It is evidently the wish of a certain class of artists in France to throw the spectator into dreamland—to remove the mind from hard contact with nature, and for this end it is well that neither forms nor colours should be too strongly pronounced. The treatment, in short, required is that which may be termed non-naturalistic; and it happens that colour is just that Art-element which permits of most play and caprice, so long only as essential harmonies are not violated. Certainly Hamon, Gleyre, and others of the school seem intent on showing how much of poetry there is in the undefined, how much of suggestion there may be under a mist, a haze, or a fog; how much of harmony in plaintive monotones; how much of imagination may be awakened in the presence of forms dimly shadowed and colours faintly intoned. The experiments which the neo-classicists in Paris have been working out are well worthy of the attentive study of our English artists. Yet this much seems to be established—that the whole school, even by the conditions of its birth, is fettered by imposed finalities, and that thus its disciples are forbidden to hope for that progress which rewards students who place a simple trust in nature.

Among the artists who bring imagination and fancy to the relief of prosaic reality are Bouguereau and Barthélemy Glaize. The latter has made himself known in the all but deserted field of allegory; his creations are fantastic, wild, and far-fetched. The artist would rank as an exceptional phenomenon in any school. There was ambition, power, and repellent eccentricity in the picture of 'The Pillory,' which M. Glaize sent to London in 1862. The composition in Paris, 'Les Ecueils,' is of a treatment more hazy and dreamy. M. Glaize possibly counts his genius ill requited; his name does not appear in the list of prizeholders. M. Bouguereau's position is pretty accurately determined by the award of a third-class medal. His reputation must still rest on the noble and well-studied picture painted when the artist held the grand prize of Rome, 'The Funeral of St. Cecilia in the Catacombs,' a masterwork honoured by a place in the Luxembourg. Bouguereau, like too many of his contemporaries, has forsaken the arduous path of Academic Art for the more profitable calling of a popular-painter. Of the nine works collected the other day as the test of the artist's talents, sad to say, the earliest was the best. 'Le Jour des Mors,' exhibited in the *Salon* of 1857, is of deserved repute. There is true tenderness in the sorrow of the sisters come to offer tributes of affection at the grave of the dead. It is quite refreshing to find an approach to unsophisticated sentiment within the French school.

There are still other departments of French Art claiming our attention—*genre* and miscellaneous pictures and landscapes: these must be postponed to a future opportunity.

## ROYAL SCOTTISH ACADEMY.

By the courtesy of the President and Council of the Royal Scottish Academy, we have received their annual Report for the last year—the fortieth of similar publications. It congratulates the members not only on the continued, but the greatly increased, prosperity of the Institution. The Exhibition of 1867, which opened in the spring, and of which a review appeared in our columns at the time, proved the most attractive and successful of any yet undertaken by the Academy, with the single exception of that in 1855, when the new Royal Academy National Galleries were inaugurated. Upwards of nine hundred works of Art were exhibited; the amount of sales reached £1,000 in excess of that of 1866, while the receipts from visitors were greatly in advance of that year—facts which indicate in no uncertain manner the steadily growing appreciation of the National Fine Art Exhibition on the part of the Scottish public.

The greater number of the pictures and sculptures exhibited were, as may reasonably be presumed, the productions of Scottish artists; "and the Council feel fully justified in recording their conviction that these works gave unquestionable indication of progress. They consider it, however, their duty to state that, in their opinion, several of the works exhibited were marred by a slightness and assumption of *bravura*, which, however admissible, nay, admirable, in the works of a great master, as the results of lengthened practice and previous laborious study, are out of place, and suggestive rather of incompetence than of power, when found to predominate in the otherwise feeble or crude productions of young and as yet but half-educated artists."

At the last examination of the works of the students in the Life-School, the following awards of prizes were made:—To Messrs. R. Gibb, J. Wallace, and J. Dun, for drawings in chalk from the living model; to Messrs. Sanderson and J. Dun, for studies in oil from the living model; and to Messrs. J. Wallace and C. O. Murray, for anatomical drawings of the posed figure. With the single exception of Mr. Stevenson, the whole of these students were prize-winners at the preceding examination in 1866, as we find by referring to the list of that year. The "Stuart" prize was not awarded, three drawings only having been submitted in competition, all of which, "though not destitute of a certain amount of ability and care, upon the whole fell short of the standard of merit which the Academy are desirous of maintaining in the works to which the Stuart Prize is awarded."

The collection of pictures acquired by the Academy, and deposited in the Scottish National Gallery, has been enriched during the past year by the 'Bandit's Bride,' painted by the late J. G. Gilbert, R.S.A., and presented by his widow; eight cartoons by the late W. Dyce, R.A., and honorary member of the Scottish Academy. These drawings were the gift of Mrs. Dyce, and were made for portions of the works in fresco, executed by Mr. Dyce in the Queen's Robing-room in the Palace of Westminster, illustrative of the Virtues of Chivalry: they represent parts of the two frescoes known as the Vision of Sir Galahad and his Company, illustrative of Religion or Faith; and Sir Gawayne swearing to be merciful to the Vanquished, illustrative of Mercy. By purchase the Academy obtained a fine copy, by the late J. Phillip, R.A., of Velasquez's 'Surrender of Breda,' for which the sum of £231 was paid at the sale of Phillip's works; and six studies in water-colours by the same artist, purchased at the same time for £112: one of the studies represents the interior of the house at Seville occupied by Phillip. A portrait of the late A. Fraser, A.R.S.A., by himself, has also been purchased and added to the gallery.

The vacancy among the Academicians caused by the death of J. G. Graham, R.S.A., has been filled up by the election of Mr. J. Hutchison, sculptor, from the ranks of Associates; Mr. J. McWhirter and Mr. G. P. Chalmers have been elected Associates to supply the places void respectively by the elevation of Mr. Hutchison, and by the death of Mr. J. C. Brown, which occurred in May last; he was an artist "whose failing health during many years unfortunately prevented the full development of those powers of which his early productions gave such unequivocal indication, and thus denied him the attainment of that professional position which his ability and acquirements, combined with his thoroughly excellent and amiable character, would otherwise have achieved."

The "Appendix" to the Report contains the correspondence which took place between the Academy and the civic authorities of Edinburgh, relative to the removal of certain buildings of great national, antiquarian, and artistic interest, which, under the City Improvement scheme, were destined to be removed; such, for example, as Cardinal Beaton's house, and the town residence of the old Earls of Selkirk, &c. Before, however, the protest of the Academy had gone through the various official ordeals to which it was subjected, the bill had passed into Committee.

The Report concludes with expressing confidence that the success which has in every way attended the proceedings of the Academy, will have the effect of elevating its position "as a National Institution pledged to the advancement of National Art, of encouraging the body to a yet more earnest discharge of the public duties entrusted to it, and of stimulating the efforts of the members individually to maintain and augment its influence for good."

## EXHIBITION OF PICTURES BY GUSTAVE DORÉ, EGYPTIAN HALL.

It is scarcely necessary that we should here recapitulate the well-known characteristics of Doré's works—their bold originality, versatility, creative power, and productivity. His designs have grown familiar—perhaps too familiar—to every eye; in England, however, the public had yet to become acquainted with Gustave Doré as a painter in oils. The present exhibition, therefore, has excited not a little curiosity, though it will scarcely have satisfied the expectations grounded on the artist's reputation as a draughtsman. The first impression on entering the room is that Doré, however great he may be in design, has never taken the trouble to become a painter, in the true Art sense of the word, that he has never cared to obtain mastery over the material, that the technical manipulation of oil remains to him an unresolved mystery, that the distinction in the use of transparent, glazing, and opaque pigments is by him either unknown or unrecognised. And certainly, if these large and remarkable pictures are thus something short of satisfactory to artists, they will be still less acceptable to general visitors. To assert that the designs are not carried to completeness were to say little; inequality, incompleteness, and incongruity have become admirable traits in the painter's genius. These distinguishing merits, however, which many persons pronounce as defects, were never before placarded on so vast a scale. In short, Doré's faults—and we may add his merits too—could never before in England be measured on a surface of thirty feet by sixteen feet—the size of the largest of the pictures now on exhibition.

'Dante meeting Ugolino in the Frozen Circle,' is painted with some modification from the design for Dante's "L'Inferno," long before the public; increase of size hardly augments the grandeur, while certainly colour, material, and manipulation have given but little additional force or value to the original conception. Michael Angelo spoke in contempt, it is said, of oils, as suited only to women and children, but he mastered the method more thoroughly than this the last of his disciples in France. Yet are the drawing and treatment truly Michael-Angelesque. But few painters — not even Michael Angelo—would have ventured upon an atmosphere so muddy, murky, and opaque, as that which here envelopes the frozen circle of "L'Inferno," neither were it easy for an English artist to bring himself to the delineation here given of blood congealed into ice. Yet must it be admitted that Doré, in this awe-inspiring picture, falls not very short of Dantesque sublimity; there is grandeur in the terror here wrought out unrelentingly; there is fearful reality in that fissure of riven ice, where flows molten fire wherein the worm dieth not. Few painters save Doré could have come off victor in encounter with the difficulties here involved. Delacroix's well-known picture of 'Dante and Virgil' will no doubt always take higher rank; it is every way better as a picture. The imagination of Doré, however, is unapproachable; not even our own Martin could have come near to it; it is not only exhaustless, but ghastly and appalling, and it calls to its aid even the grotesque.

'Jephthah's Daughter:' here the painter is in another mood; we paid tribute to the poetic ardour of this work, when exhibited last season in the Paris *Salon*. It is in London better seen, and nearer view enhances its beauties. Certain technical defects, which we have already dwelt upon, are less painfully apparent than usual. The picture, almost as a matter of course, has power and breadth; it is good as an idea, beautiful as a poem. The sentiment, too, is less than sometimes open to censure, it is not only noble, but refined and tender. Carefulness, strange to say, may also be set down for commendation. This uncommon care and solicitude will be observed in the selection of noble forms, in studious drawing, in detail of drapery, in balance of colour, and skilful management of light and shade. The treatment, in fact, is throughout artistic. 'Jephthah's Daughter' is naturally not one of the artist's wildest phantoms of fancy, yet if the work do not manifest the exceptional phases of the painter's genius, it at any rate is more than usually exempt from errors in taste and mannerisms in style.

'Le Tapis Vert—Baden-Baden:' we can but reiterate the reprobation with which we greeted this shameless performance in the French *Salon*. This chronicle of vice, which some critics have excused under the plea of fidelity to contemporary history, is nothing else than the prostitution of talent. Folly is not reproved by reason, vice is not lashed by the whip of satire; on the contrary, the picture panders to the basest types and practices of humanity. Such a work can do no possible good, and in point of Art it scarcely merits notice. Character here and there may be delineated with the point and satirical touch of Gavarni; but a style permissible in the pages of the *Charivari*, becomes intolerable on a canvas thirty feet long. The picture contains indications that Doré might succeed as a painter of costumes. The work, we believe, in Paris provoked fierce controversy among critics; it threw the world of Art into commotion. The cry was raised, which we here re-echo, "What will Doré do next?"

The further question has been mooted, how is it possible for any one hand to do so much? Doré is not five-and-thirty till April next, and it is calculated that he must execute at least two designs a day, besides occasionally an oil picture thirty feet long. Rubens might have been nearly as prolific, but then the Flemish prodigy was aided by a whole army of scholars and fags. Surely Doré must obtain like assistance. How otherwise are we to account for the statement put forth in the catalogue to this exhibition, that "the young master's studios, situate in various parts of Paris, exhibit a profusion of works such as to startle one's imagination," that "these temples of Art are not only the finest in the French capital, but although called into existence only within the last few months, their walls are literally covered as if by magic with some of the most gigantic productions of our time!" It is no wonder that the Great Exhibition itself proved too small for this "Portentum." Doré refused to exhibit in the Champ de Mars, because the Imperial Commission could not allow him space for more than a dozen pictures exceeding "a limited size." And so in revenge it has been resolved to send even more than a dozen to America, where a whole continent, or rather hemisphere, will be placed at their disposal.

## SELECTED PICTURES.

FROM THE COLLECTION OF J. L. NEWALL, ESQ., ONGAR.

### DE FOE IN THE PILLORY.

E. Crowe, Painter. J. C. Armytage, Engraver.

DANIEL DE FOE, born in 1661, was the son of a butcher in St. Giles's, London. His parents were Dissenters, and he was intended for a Presbyterian minister. But abandoning these views, he entered into trade, and became successively a hosier, a tile-maker, and a woollen-draper, but without success in either business. The political contests of that period engaged a host of miscellaneous writers, and De Foe appeared among them. His "True-born Englishman," a political satire on foreigners, and a defence of King William and the Dutch, published in 1699, brought him into great note. Various political tracts followed this. In 1702, he published an ironical treatise against the High Church party, entitled, "The Shortest Way with the Dissenters;" the work was voted a libel by the House of Commons, and its author, being arrested, was tried, condemned, and punished by fine, the pillory, and two years' imprisonment in Newgate. The *London Gazette*, of July 31, 1703, thus reports the circumstance:—

"Daniel Foe, *alias* De Foe, this day stood in the pillory at Temple Bar, in pursuance of his sentence, given against him at the last Sessions of the Old Bailey, for writing and publishing a seditious libel, entitled, 'The Shortest Way with the Dissenters.'"

Referring to this degrading mode of punishing the satirist, his biographer, Wilson, says:—

"During his exhibition he was protected by the same friends from the missiles of his enemies; and the mob, instead of pelting him, resorted to the unmannerly act of drinking his health. Tradition reports that the machine, which was graced with one of the keenest wits of the day, was adorned with garlands. . . . . On the very day of his exhibition, he published his 'Hymn to the Pillory.'"

Pope, in his "Dunciad," writes—

"Earless on high stood unabashed Defoe."

Notwithstanding his political tenets, and the persecutions to which these subjected him, De Foe was employed by Queen Anne's ministry on a mission to Scotland to advance the Union, of which he subsequently wrote a history. On his return from the north, he again entered the arena of political satirists, was again imprisoned, and fined in the then large sum of £800. On his release, he entirely changed his literary work, abjured politics, and employed his pen on fiction. De Foe has been termed the "father, or founder, of the English novel." Of the numerous works of this kind he wrote, his "Robinson Crusoe" will, in all probability, endure coexistent with our language.

Such is an outline of the life of the remarkable man whom Mr. Crowe has made the hero of a very clever and effective picture, taking for its ground-work the extract from Wilson's biography given above, which he has wrought out almost literally. The scene is naturally one of great excitement, affording much scope for the artist's powers of arrangement and drawing. The narrative is illustrated with spirit and earnestness, yet the turbulence of the actors is kept within judicious limits.

For this interesting and admirably painted work we are indebted to the generous courtesy of J. L. Newall, Esq., Ongar, Essex.

## THE EXPLORATION OF PALESTINE.

OUR readers will, no doubt, be well pleased at our continuing reports on this interesting subject. Whatever discoveries may be made in various parts of the world in this age of earnest and searching inquiry, none can compare in importance and interest with those which may confidently be expected to await exploration in Palestine. The deep and multifarious interest also that is inseparable from all exploration in Palestine, centres and culminates in Jerusalem.

At the present time, the operations of the admirable association, known as the "Palestine Exploration Fund," are concentrated upon Jerusalem itself and its immediate neighbourhood. These operations and their results, as they are gradually developed, appeal alike to all. For, while the most forcible claim of Palestine, and especially of Jerusalem, upon our sympathy, arises from their connection with the founders of Christianity, these remarkable regions, the birthplace of all modern civilisation, possess also other claims, second only to this, which demand their minute and accurate investigation—claims based upon the exceptional and striking character of the country, in its antiquities, its physical structure and natural peculiarities, its geology, physical geography, zoology, botany, and climate. In order to enable our own readers to form an accurate estimate of the proceedings of the Exploration Fund, we purpose from time to time to place before them descriptive notices of the progress that is made, together with explanations of the plans that are formed for carrying out the explorations in time to come. In every instance our information will be obtained directly from official sources; and, in thus recording what this Fund has accomplished and aspires to accomplish, we shall always consider that we are authorised to regard the operations and aims of the Fund as the best and most persuasive form of maintaining a perpetual appeal for co-operation and support. We are convinced, indeed, that no other appeal for co-operation and support on behalf of the Palestine Exploration Fund can ever be necessary, except such as is indirectly but not the less forcibly made in the act of making known what the Exploration Fund is, what it desires to do, what it has done, and what it now is doing. Popularity for this Fund cannot fail to be the inevitable result of its being universally known and thoroughly understood. We desire to take a part, an active and a zealous part, in the good work of diffusing such a correct knowledge and clear understanding of everything connected with the Palestine Exploration Fund, as will be certain greatly to increase its popularity; and consequently will bring to the Fund abundant funds to enable the Committee to carry on their explorations to the most complete and the most triumphantly successful issue.

Before we enter upon any notice whatever of the present operations of the Palestine Exploration Fund, it is highly desirable, and indeed imperatively necessary, that we should give an introductory sketch of the character and constitution of the Fund itself, of its system of action, and of the work that lies before it which it has taken in hand.

This "Fund" is a "Society for the accurate and systematic Investigation of the Archæology, the Topography, the Geology and Physical Geography, and the Manners and Customs of the Holy Land, for Biblical Illustration." The funds of the Society are derived from voluntary donations and subscriptions, with the addition of whatever profits may arise from the sale of the photographs that have been and will be taken for the Society, and also from the sale of any other publications. Her Majesty the Queen is the patron. The affairs of the Society are administered by a numerous Committee of clergymen and laymen, under the presidency of the Archbishop of York, with Mr. George Grove and the Rev. F. W. Holland as Honorary Secretaries. It must be distinctly understood and carefully kept in remembrance, that this Society, while pre-eminently qualified to advance the true interests of religion, is not a religious Society; and, consequently, the Committee includes persons of eminence holding diverse religious opinions, among whom are many who have consented to forego whatever differences may exist for the purpose of acting cordially together upon the common ground of an equal interest in Palestine and in the exploration of it. The Society appeals to all, and desires to include among its members all, who participate in that interest; and the Committee represents—certainly it desires to represent—the entire body of the Society in England. Cabinet ministers and bishops; men of science and men of learning; men of taste, leaders of education; travellers and authors; churchmen of every shade, Catholics, Nonconformists, and Hebrews; men of business and country gentlemen; Conservatives and Liberals;—are all duly represented. All were alike invited; the co-operation of all was equally desired; and the same welcome is still ready to greet men of all parties, who now may declare their desire to join the goodly ranks of the Exploration Fund and its Committee. The Committee, as at present existing, it must be added, includes the names of almost all the most experienced travellers in Palestine.

Nothing can be more remarkable than the necessity for the existence of a Palestine Exploration Society, unless it be the rich reward that the explorers may reasonably expect. In the natural order of things, it might be supposed that the exploration of Palestine would have been exhausted, before any decided advance had been made elsewhere in either archæological or physical research. The reverse of this has proved to be the fact. The exploration of Palestine has been reserved for a crowning achievement, to be accomplished as the sequel to the grand discoveries in Assyria. And, upon more mature reflection, it appears to be a subject for very decided congratulation that the exploration of Palestine should have remained untouched, until the work would certainly be undertaken in a becoming spirit, and be carried on and accomplished in a worthy manner. The present is exactly the right time for the exploration of Palestine. Obstacles, before insurmountable, now either have ceased to exist, or may be easily cleared away; and, on the other hand, both the work of exploration itself, and the most advantageous system for carrying it on, now are thoroughly understood. As it is now all-important, while so many circumstances concur to facilitate the work and to ensure its success, that the exploration of Palestine should be delayed no longer, so it is indeed well that this exploration should not have been attempted sooner. The right time for this work has at length come; the right men have now taken it in hand; and now it is the privilege, as it is the duty, of every person for whom the Holy Land and the Holy City and the Holy Scriptures of the Old and New Testament have any stirring memories, any touching associations, to take a part with the Palestine Exploration Fund, and to strengthen the hands of its Committee.

The proposal to form an Exploration Society, which might undertake the accurate and systematic investigation of the whole of Palestine, may be considered to have arisen in consequence of the munificent project of Miss Burdett Coutts to supply the inhabitants of Jerusalem with water. The best mode of determining by what means the proposed water-supply could be most advantageously provided, was shown to depend upon a complete and accurate survey of Jerusalem; and, accordingly, Miss Burdett Coutts, at her own cost, directed a complete survey to be made. It was the first time that such a survey of the Holy City had been attempted; and the extreme scientific interest excited by this work led to the formation of the Exploration Society. The society having been established, and a plan of operations adopted, in 1865, Captain Wilson, of the Royal Engineers, who had so successfully conducted the ordnance survey of Jerusalem at the cost of Miss Burdett Coutts, was sent out to Palestine, in company with Lieutenant Anderson, R.E., to make a general survey of the whole country, which might enable the Committee to determine what particular localities should subsequently be




E. CROWE, PINXT.

J. C. ARMYTAGE, SCULPT.

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subjected to more searching investigations, and to collect such information as would throw light upon any of the objects which the Society desired to elucidate. This expedition was constantly employed in Palestine from December, 1865, to May, 1866. During that time, by numerous accurate observations, a series of detailed maps was formed of the whole backbone of the country from north to south, including the Lake of Genesareth and all the watercourses descending to its western shores. Materials were collected for making about fifty plans, with detailed drawings, of churches, synagogues, mosques, temples, tombs, and other remains in some of the most interesting districts of the country. Inscriptions and architectural details were copied; very many important and most interesting localities were identified and determined; various excavations were made on Mount Gerizim, at Damascus, and elsewhere; and everything was done which would most effectually prepare the way for the proposed future operations of the Exploration Society. In addition to their other works, Captain Wilson and Lieutenant Anderson, with the able assistance of Corporal H. Phillips, R.E., succeeded in obtaining 164 photographs (9 inches by 6 inches), all of them of the greatest interest.

In the year 1867 it was determined to follow up the operations conducted by Captain Wilson, by researches on a scale of becoming magnitude at and near Jerusalem; and, as circumstances prevented the Committee of the Fund from again availing themselves, as they had desired, of the able and zealous services of Captain Wilson and Lieutenant Anderson, the direction of the second expedition was entrusted to another experienced and energetic officer of the same corps of Royal Engineers, Lieutenant Warren. This gentleman, ably seconded by two non-commissioned officers, has been actively carrying on the work of exploration at Jerusalem since the middle of August last; and he is still at his work there, daily adding to his stores of fresh information. In addition to his excavations and researches within the walls of the Holy City, while at Jerusalem Lieutenant Warren has made a survey of the southern half of the Jordan Valley, of the Plain of Philistia, and of several portions of the Highlands of Judah, as well as of a large district beyond the Jordan—thus supplementing and completing the surveys of the preceding year. He also has already added 179 to the former series of photographs. Contemporaneously with the operations of Lieutenant Warren, other equally competent explorers have been entrusted with the prosecution of researches into the Botany, Zoology, Geology, Topography, Meteorology, and Climate of the country; and, at the instance of the Committee of the Fund, Mr. E. T. Rogers, the well-known British Consul at Damascus, has entered upon the preparation of an illustrated work on "The Manners and Customs of the Modern Syrians," on the same general plan as Lane's admirable "Modern Egyptians." And, finally, the Committee of the Fund, that the results of their explorations of Palestine may be brought within the reach of all, have determined to form in London a *Biblical Museum*, which may be expected fully to realise all that can be desired from an institution bearing such a title.

Such is a brief general sketch of what is the constitution, and of what nature are the proceedings, the aims, and purposes of the Society, which may claim universal sympathy and support with unprecedented confidence, because it offers and may confidently promise grander and more interesting and important results, than ever before were brought within the range of even probable success. In our next notice of this excellent society we shall enter minutely into the recent researches at Jerusalem; and thus, while describing what has been accomplished by Lieutenant Warren in the Holy City, and what he will be in the act of accomplishing as we write, we shall be enabled to show far more clearly than otherwise it would be possible what remains for the officers employed by the Exploration Fund still to undertake and to achieve.

## PHOTOGRAPHS FROM THE SEVEN CHURCHES OF ASIA.

At the rooms of the Arundel Society has been placed on view an instructive series of fifty photographs taken by Signor Svoboda, of the remains of the Seven Churches of Asia. The photographer is both artist and amateur, member of the Academy of Venice, and a private gentleman, who, in the course of his travels, wished to make trustworthy transcripts of great historic monuments, interesting not only to him but to the world at large. Friends who shared the enthusiasm of the traveller urged the publication of these photographs as likely to elucidate the history and topography of lands little known, and to throw additional light upon moot points in Biblical research. The complete work, which is nearly ready for publication, in atlas 4to., "handsomely bound," will consist of a series of fifty original photographs never before taken, with a map of the country, an itinerary to the Seven Churches, together with historical and descriptive accounts. Copies of individual photographs may also be procured separately.

Of the Seven Churches, that of Ephesus naturally obtains most ample illustration. Here were aqueducts, theatres, also the great Temple of Diana, reckoned among the wonders of the world. These photographs prove that Ephesus was designed by nature to become a chief capital in Asia—central for commerce, strong for defence, noble for architectural magnificence and religious ceremonial. That comparatively so little remains of structures which were once the pride of empires, will scarcely be a marvel to those students of history who know that the cradle of civilisation becomes ofttimes her grave. Frequently, as it were, in fulfilment of prophecy, the bittern's cry is heard beneath the broken arch, and on appealing to these photographs, it is found as a literal fact that the stork builds her nest on the capital of columns. The temples are now desolate that once looked down in pride upon the humble spots which sheltered the Seven Churches of Asia. The series of seventeen photographs taken in Ephesus include 'The Temple of Diana,' 'The Theatre,' 'The Prison of St. Paul,' 'The Aqueducts and Castle,' 'The Great Gymnasium,' 'The Odeum,' 'The Great Mosque—the ancient church of St. John,' &c. Every student knows that the surface over which the photographic lens has here taken range was for Art structures and human incident of interest almost beyond parallel. Here to Ephesus came St. Paul from Corinth, and finding certain disciples, abode for a period of two years, persuading, disputing, baptising. Here dwelt Demetrius, the silversmith, who, having made silver shrines for the image of the goddess, cried out with his craftsmen for the space of two hours in the theatre—the remains of which are now scarcely distinguishable in the general mass of ruins—"Great is Diana of the Ephesians." Here, too, supreme above the rest, stood the vast temple of the goddess, than which, it is said, the sun in its course saw nothing more magnificent. The foundations of a former temple had been laid with immense substructures; architects of the highest distinction were employed; Crœsus, the king of Lydia, lent his aid; and all the Greek cities of Asia contributed subsidies. And when fire brought devastation, the temple was again reared in more than its former magnificence. The Emperor Alexander, we are told, offered the spoils of his eastern conquests if only he might be permitted to inscribe his name upon its walls. The vanity of man has seldom been more manifest; the very site of the great temple is now reduced to conjecture, and the photographs brought to this country by Signor Svoboda of the wonder of the world, display little more than a mass of undistinguishable desolation. And yet we are told that the area of the temple measured 425 feet in length by 220 in breadth, that it contained 127 columns, 60 feet in height, each the gift of a king. The destruction which has devastated the entire region of Asia Minor, the site of the apostolic churches, is symbolised in the fate of Ephesus. This chief city had already sunk into decay by the time when Christianity had overspread the shores of the Mediterranean, and its proud edifices and sumptuous decorations served as materials and enrichments in the mediæval buildings of Europe, and may now be recognised in the jasper columns that support the dome of St. Sophia, and in the marbles which enrich Italian cathedrals. Yet it is this, the wreck of empire, which photography records in literal lines, more eloquent than words, more trustworthy than artist's sketches dressed for the public eye. Our readers were long ago informed that a railway runs from Smyrna to Ephesus, and thus Signor Svoboda was able to return again and again to his labours. When the sun shone high, and the light became too intense for photographic manipulation, the tourist retreated to the cool shade of a ruined aqueduct or temple. And before his task was ended, Signor Svoboda knew the ancient city so well that he could have threaded his way among its ruins blindfold. We shall hope to find in the promised letterpress not only the excitement of personal adventure, but the instruction gathered of persistent research.

Each of the seven churches obtains illustration; for example, of Ephesus there are seventeen photographs, of Laodicea eleven, of Smyrna ten, of Sardis six, of Pergamos four, of Philadelphia and Thyatira each one. The entire series, though scarcely at all points as complete as might be desired, will prove of no small value to the archæologist, the artist, and the biblical student. The antiquary may possibly desire more detail, indeed it is rather cause for regret that closer studies could not be made of direct Art objects — of statues, entablatures, friezes, capitals, and inscriptions. Still, even to the professed archæologist, facsimile transcripts of the monument of Sesostris at Smyrna, the supposed tomb of St. Luke at Ephesus, and the Niobe, a rock-cut figure of gigantic size, near to Sardis, not to mention the remains of aqueducts, amphitheatres, &c., will yield material for the illustration of dark and obscure pages in the worlds history. To the architect, the fluted Ionic columns of white marble standing in the valley of Aphrodisias may serve as a model; to the artist, the fine sweep of hills, almost sculpturesque in form, around the Acropolis of Sardis, the exquisite study of Mount Sypilus, and the pretty picture of Thyatira, will be looked upon with delight. To the moralist, there may be theme for speculation in the ancient palace of Crœsus, now but a mass of rubble. And, lastly, to the man of science, the incrusted waterfalls of Laodicea, "motionless torrents, silent cataracts that stopped at once amid their maddest plunge," may bring from Asia some facts to fortify or refute theories broached in Western Europe. The writer of this notice has himself travelled in these Eastern longitudes, and therefore can he estimate, at their true worth, such panoramic views as that of Smyrna taken from the height of Mount Pagus. We have had, both in the pages of literature and in the sketches of artists, much romancing of Eastern travel: when it was our fortune to traverse Palestine and the districts of the Lebanon, it appeared to us that after all the eloquence expended on the East, room specially remained for a faithful and unflattering record. This, at length, the art of photography is about to supply for the most interesting regions of Asia. We have had photographs from India, from the city of Jerusalem and Palestine generally, and now we are glad to welcome a work which registers all that remains of the Seven Churches of Asia Minor.

The whole series may be taken in illustration of the life and labours of the great Apostle of the Gentiles. The eye here follows the paths he trod, or gazes on trees, rocks, valleys, mountains, which have scarcely changed in aspect since the close of the Scripture narrative. The temples still stand, though in ruins, under the shadow of which St. Paul preached; also yet remain those ancient amphitheatres where they who strove for the mastery were temperate in all things. Whoever may have visited these spots, or in imagination followed these footsteps, must have felt how intimately connected is the outward scene with the spiritual teaching, and how essential becomes a faithful picture to the full understanding of the sacred text.

## THE ART OF THE ARMOURER.

A work which would profess to treat of the origin, progress, and equipment of the British army, however valuable and interesting it might prove to be in itself, would possess no claim for any special consideration in these pages, except with reference to that one section of the entire subject which would be devoted to the treatment of our national military equipment. Accordingly, we now, with marked emphasis, invite the attention of our readers to one* amongst the numerous series of important publications that have lately been issued by the firm of Cassell, Peter, and Galpin, not because we have become in the slightest degree unmindful of the pacific character of Art, but solely in consequence of the prominence which has been assigned by the author of this work to the artistic aspect of his subject, coupled with the singular excellence and beauty of his engraved illustrations.

Upon the general qualities of Sir Sibbald Scott's two goodly volumes it is sufficient for us to say, that they bear the impress of laborious and comprehensive research, that they contain a vast amount of valuable and varied matter, while they also testify to the earnest and hearty devotedness with which he has carried out his arduous, yet always attractive, project.

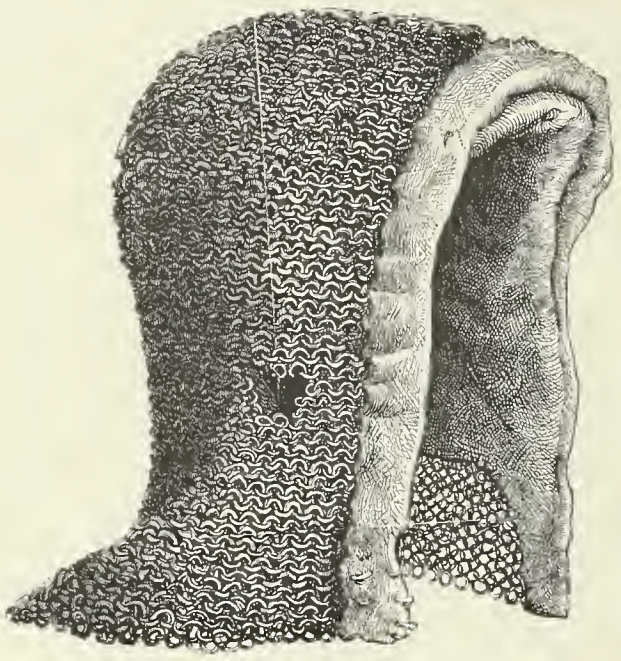


*Fig.* 1. COIF OF MAIL—ABOUT A.D. 1150.



*Fig.* 3. BASINET—ABOUT A.D. 1330.

It is the peculiar characteristic of the examples of the equipment of the British army in successive periods, that have been selected by Sir Sibbald Scott to be represented as the illustrations of his text, that, with very few exceptions, they are relics still in existence; and, consequently, the engravings have been drawn from the original objects which they represent, and thus they possess the highest authority. Nor is this judicious selection of these engravings, important as it is, their only distinction; for they have also been executed in a manner that claims our unqualified admiration. By the courtesy of the publishers we are enabled to enrich our pages with some specimens of one class of these engravings; these examples of the eminent ability and true artistic feeling of Mr. R. T. Pritchett, F.S.A., speak for themselves: on some future occasion we may introduce a second group, showing another class of these examples, which will be found equally worthy of our cordial commendation, as they will exemplify the versatility of the powers of the same accomplished artist.

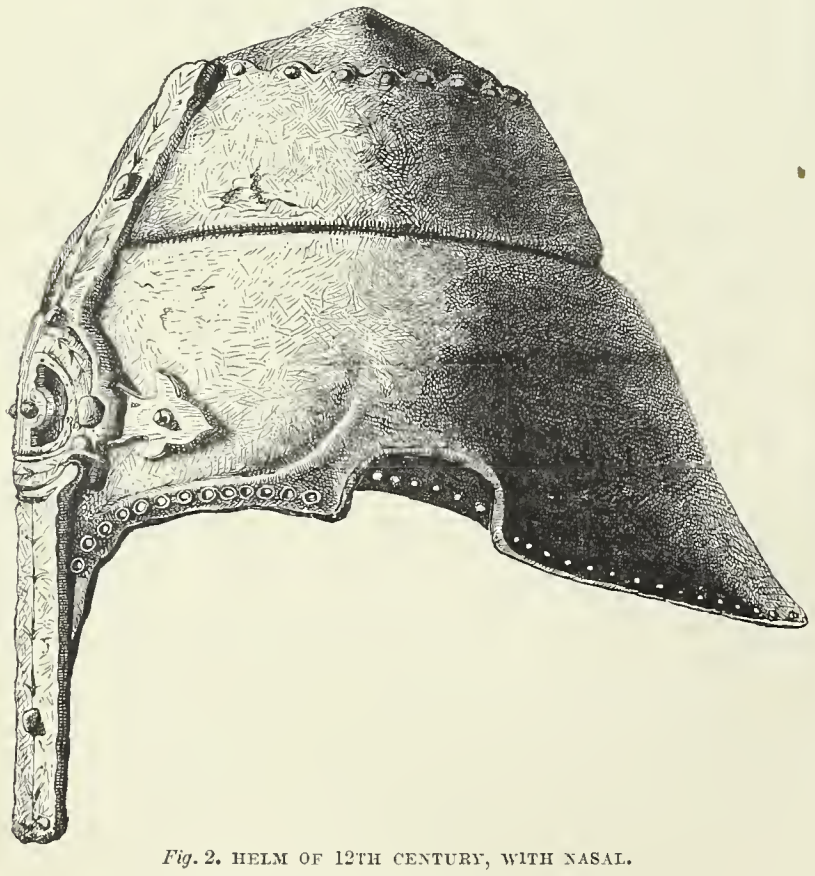


*Fig.* 2. HELM OF 12TH CENTURY, WITH NASAL.

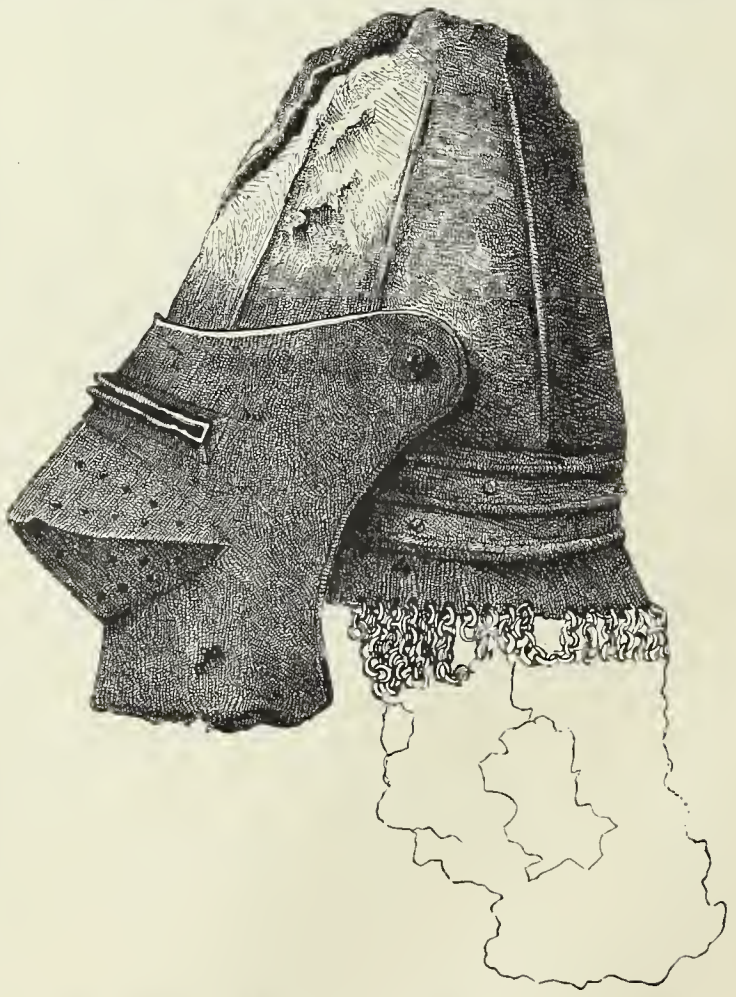


*Fig.* 4. BASINET, WITH CAMAIL AND VENTAIL—ABOUT A.D. 1360.

Armour, both in itself and through the influence of association, is always regarded with especial interest by artists, by all lovers of

* The British Army: its Origin, Progress, and Equipment. By Sir Sibbald David Scott, Bart. 2 vols. 8vo. Published by Cassell, Petter, & Galpin: and dedicated to Her Majesty the Queen.

Art, and also by every student of history. Sir Sibbald Scott has shown both that he ranks with the most ardent admirers of the productions

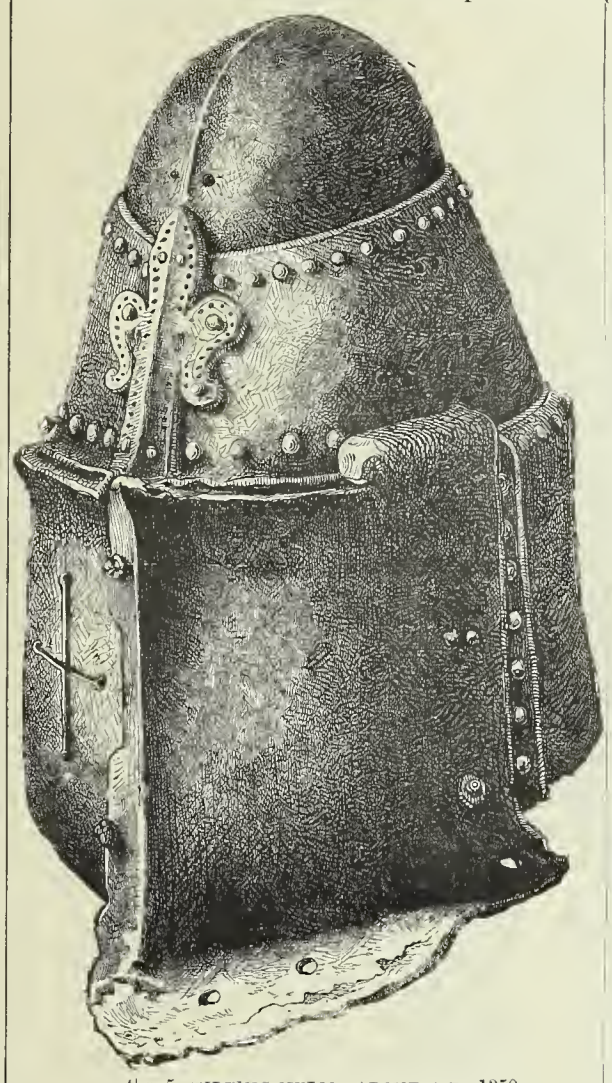


*Fig.* 5. TILTING-HELM—ABOUT A.D. 1350.

of the armourer, and also that he appreciates the important part that armour has taken in the



*Fig.* 6. MIXED ARMOUR—ABOUT A.D. 1300.

history of military equipment. Obtaining our examples from Sir Sibbald's illustrations, we proceed to give a concise sketch of the principal changes through which armour passed in the middle ages in England; and thus we shall be led to a consideration of the "Art of the Armourer," and his claim as an artist to a place of honour in the *Art-Journal*.

It must be borne in remembrance that veritable specimens of early armour are at once very rare and of considerable value. Such relics of this order as do exist are, consequently, to be found only in a few great collections; except in the case of a small number of scattered solitary portions of some good knight's harness of proof. But, if real early armour is scarce and not easy of access, faithful contemporary representations of it abound, and may be studied with ease and with most satisfactory results. Such representations of the armour worn in our country from the times of the Norman Conquest, till fire-arms demonstrated the powerlessness of any defensive equipment to resist the new projectiles and to protect the wearer, are found in the illuminated drawings which illustrate manuscripts, in carvings in ivory, in tapestry, in seals, in architectural sculpture and stained glass, and, above all, in monumental memorials, both sculptured and engraven. All this represented armour, and whatever relics of the early armourer's skill and Art may still be in existence, mutually illustrate each other. For the most part, it is the sculptured effigy or the graphic illumination which determines the era of the original helm, or hauberk, or plate, for defence of breast or limb; and, on the other hand, in the highly-prized treasures of armories and museums are found the evidences, which attest the accurate and exact fidelity of the mediæval sculptors and draughtsmen.

Again, there is another circumstance which requires to be taken into consideration before entering upon any inquiries concerning the varieties and the characteristics of early armour. This is the relative influences that offensive weapons and defensive equipments have always exercised, as indeed it was inevitable (and always must continue to be inevitable) that they should exercise such relative influences, the one upon the other. As soon as the armour was found to be an effectual defence against such arms as were in use, attention was immediately bestowed upon the improvement of the existing arms, and the introduction of new and more destructive weapons was certain to follow. Then, this increased power to inflict wounds would lead to corresponding efforts to strengthen the armour and to consolidate its protecting capacities. And there would be maintained, and thus indeed there always has been maintained, a struggle for supremacy between arms and armour. As is well known, the question that was so long at issue in the middle ages, was finally solved, so far as the wearing of armour by knights and soldiers was concerned, by the introduction and adoption of gunpowder; but yet this same question, modified in conditions and circumstances, has revived in our own times—the armour now covers, not "hearts of oak," but ships framed of massive beams; and the crushing and crashing "penetration" of enormous shot and shell has succeeded to lance-thrusts and blows of swords and maces; and we now add inch to inch in the thickness of our armour-plates, and ton to ton in the weight of our guns, until we may fairly expect this new strife between arms and armour to end, as it ended before—in the ship-armour becoming too heavy for the ships, and the guns too ponderous for the gunners. What may be the next phase of the rivalry between arms and armour it is not for us to speculate; still, we may desire, even if we may not anticipate, the coming of a time in which rival armourers will aspire rather to a supremacy in the Art that may decorate their works, than to any superior qualities of practical utility.

The examples of armour which illustrate the early "equipment" of the "British army" in Sir Sibbald Scott's volumes, are preserved in various armories, but the greater number are in collections of the Earl of Warwick, at Warwick Castle; and of the Honourable Robert Curzon, at Parham Park, in Sussex; and also in the armory of the Tower.

Great uncertainty still exists, notwithstanding the most careful investigation of the subject, with respect to the description of armour in use during the first centuries of the middle ages, and which constituted the transition from the defensive equipment of the warriors of antiquity to the panoply of the mediæval knights. In those early times, stout quilted garments were worn for defence. Rings also, studs and scales of metal were added, for such additional protection as might be obtained without any serious drawback from the flexible character of these defensive coverings. Then came the true mail armour, contemporary with the crusades, which would admit of no artistic ornamentation, its beauty consisting in the fineness of the interwoven rings, and the firmness of their construction. The all-important covering for the head, the *helm* or *heaume*, at first was of great simplicity as well in workmanship as in form. Until the twelfth century was drawing towards its close, the helm had a conical form, and in front it was generally furnished with a narrow prolongation, descending between the eyes to the chin, known as a *nasal*, which would afford to the face of the wearer a partial protection. At the commencement of the thirteenth century the cylindrical form of helm was adopted, and this sometimes was rounded or domed at the top, and sometimes it was cut flat above by a horizontal plane. For a while the nasal continued to be in use; but helms that were more or less completely closed were gradually introduced: they had horizontal clefts for vision, and also were perforated with holes for breathing. In some of these helms the covering for the face was moveable, so that it might be adjusted to its place at the pleasure of the wearer. At the same period also a species of demi-helm of comparative lightness was worn, sometimes under and sometimes over the mail coif; and, in actual conflict, whether on the battle-field or at the joust, the great closed or vizored helm was placed over all, and occasionally it was of such large dimensions that it rested on the shoulders of the knight. It was also secured to his person by a chain, so that he might recover it should it be struck off in the *mêlée*. These helms, whatever their form or comparative size, exercised the skill of the armourer in producing them, but they were not considered to be suitable objects for the display of such decorative arts as were employed by the goldsmith for enhancing the beauty and the value of the precious metals. Shields, in like manner, which at this era gradually diminish in size, appear without elaborate decorative enrichment, but as the thirteenth century advances they become charged with true heraldic insignia. Throughout this same period the surcoats which were worn over the armour, are found to have been formed of costly and splendid materials and richly adorned, and they also display heraldic compositions blazoned with the utmost splendour.

The changes in armour, which succeeded to one another after the defence of mail had attained to its highest perfection, so far partook of one common characteristic, that they all had a single aim and purpose—the increase, that is, of the defensive capacity of the armour itself. In the first place, the exposed parts of the knight's person received additional defences. Small plates were added, over the mail, upon the elbows and knees; then the front of the lower limbs had plates buckled over the mail; a plastron, or breast-plate, was secured beneath the mail; the arms had their appropriate secondary defences, and the elbows and shoulders were specially protected; and thus, after a while, the knights are seen to have been equipped from head to foot in plates of steel; and, finally, they have about many parts of their persons one plate screwed over another. These changes continued to be made, from the commencement of the closing quarter of the 13th century until the 14th century had passed away. Then, with the commencement of the 15th century, the panoply of plate armour became complete; and it was distinguished by the most dignified simplicity, and by a thoroughly martial aspect. As the century advanced, the additional plates, that were fixed over others, assumed increasing importance; and the *tuilles*, or pendant plates that covered the armour of the

thighs with a secondary defence, gave a distinctive character to the entire suits of harness. The right and the left sides of the knight also were protected after a different fashion, there being an accumulation of plates to guard the left or bridle arm, the shield having fallen into disuse, while the right or sword arm was comparatively unencumbered. The long surcoat of the days of mail armour gave place to shorter coverings; and after the middle of the 14th century the short, sleeveless, close-fitting *jupon*, with its rich embroidery and heraldic blazonry, was universally worn: this, in its turn, ceased to be in favour when the knight was armed entirely in polished plate armour; and, once more, before the 15th century had closed, a *tabard*, cut very short, with short sleeves also, and emblazoned both before and behind with heraldic insignia, was worn over the plate armour. At this same period the armour itself was frequently fluted; and, with the multiplication of defences, an increased elaboration of ornamentation was introduced, and the simpler dignity of the earlier armour finally passed away. One other great change in the fashion of armour yet remained to be carried into effect, in anticipation of its gradual disuse; this change began to take place in the commencement of the 16th century, when the armourers, while lavishing varied enrichments upon their works, endeavoured to assimilate them to the ordinary costume of the nobles and knights of the period. The true feeling for armour thus by degrees ceased to exist, and there remained steel dresses only in the place of the genuine knightly panoply.

All these changes in fashion of armour led to the development of the art of the armourer; and the increasing luxuriousness of the general habits of those ages of necessity caused armourers to invite the aid and co-operation of whatsoever arts were applicable to adornment and enrichment of their polished steel. Thus, the chaser, the damascener, the engraver, and every artist who before had worked only in the precious metals, were invited to take a part in the production both of armour and weapons. Artists of the most distinguished ability and reputation vied with another in furnishing designs for enriching and decorating armour and arms. Helms and every piece of armour were covered with elaborate arabesques, with heraldic devices, or with groups of figures, engraved, chased, embossed, hammer-wrought, and damascened in gold and silver; shields, introduced again apparently rather for display than for defence, were made circular or slightly oval, and they were frequently covered with rich and complicated subjects in low relief; and the horses, which carried these superbly appointed cavaliers, were no less richly armed and caparisoned than their riders. Such was the art of the armourer, when his art reached its culminating point, shortly before the great revolution in the art of war caused armour, and the arms that were in use with armour, to become relics and reminiscences and illustrations of the past.

The importance attached to armour alike by sovereigns, nobles, and knights, so long as it continued to be worn, would extend its influence to the art of the armourer; and thus, in armouries at the present day, in their later collections, the noblest triumphs of the decorative arts may be sought and found. It is not for any of these elaborate and gorgeous examples of Art in armour, however, that we turn to Sir Sibbald Scott's work. On the contrary, we look back to the early periods, and to simpler and more dignified styles, in order to form our small group of specimens of some of the more marked changes that armour passed through before the days of its final enrichment.

A coif of mail, its date about the year 1150, which still retains its original leather lining, an example of the greatest rarity, is represented in Fig. 1. A conical helm with a nasal is given in Fig. 2, the date early in the 12th century. The *basinet*, or close-fitting head-piece, worn from about 1330 to the close of the 14th century, appears in Fig. 3; and in Fig. 4 is shown another helm of the same class, having its moveable *ventaile*, or vizor, and part of the *camail*, or protection of mail for the neck, still attached to it. In Fig. 5, a noble tilting-helm of the middle of the 14th century, such as might have been worn by the Black Prince, is represented. It has a secondary plate for additional defence screwed upon its left side.

The early admixture of mail and plate armour is exemplified in Fig. 6, as it came into use about A.D. 1300. The shield that is represented



*Fig. 7.* PLATE ARMOUR—ABOUT A.D. 1450.

in this example is not English, nor does it belong to the same period as the armour. A complete suit of plate armour of great beauty and truly noble aspect is represented in Fig. 7, the date about 1450. And we complete our examples with the group shown in Fig. 8, composed of

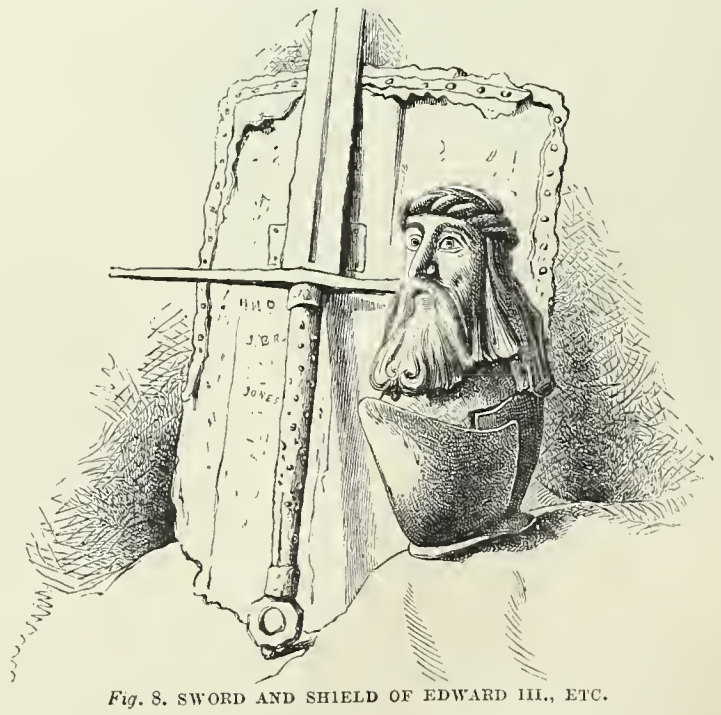


*Fig. 8.* SWORD AND SHIELD OF EDWARD III., ETC.

the shield and sword of Edward III. (the latter 7 feet in length), which are preserved in Westminster Abbey; and a crested helm of one of the Cobhams, still remaining with the magnificent monuments of that family in Cobham Church, in Kent. Figs. 1, 2, 5, 6, and 7, are from the Parham Collection, and Figs. 3 and 4 from the armory at Warwick Castle.

## ART IN IRELAND AND THE PROVINCES.

Cork.—The successful competitors for prizes in the Cork School of Design received their awards from the hand of the Mayor, on the 19th of December, when the master's report for the year was read. It stated that the total number of pupils receiving instruction through the agency of the school was 364: an increase of 22 on the preceding year. At the last examination of drawings sent up by the school to South Kensington, the works of 11 students were marked satisfactory, 6 received prizes, 2 had "honourable mention," 7 pupils had their works selected for national competition, and 1 received the Queen's prize for Art. The "Mayor's Prizes," distributed at the meeting, were valued at £20.

Dublin.—On the 23rd of December, his Excellency the Lord-Lieutenant presided at the distribution of the prizes to the Students of the Schools of Art of the Royal Duhlin Society. Mr. Waldron, D.L., Secretary, explained that the prizes for distribution were of three kinds, first those of the Department of Science and Art, secondly, the Taylor Prizes, and lastly, the medals of the Royal Dublin Society. Lieut.-Col. Adamson, Chairman of the Fine Arts Committee, said he wished they could see that establishment a branch of the Department of Science and Art. He regretted they were only the recipients, of what were called payments on results, of the very large sums voted by the liberality of Parliament. It would be observed with pleasure from the report, that there had been a growing taste among the lower and middle, as well as the upper, classes for the study of the Arts taught in that school—and the instruction would hardly be surpassed in any other school in the United Kingdom. In the presence of his Excellency, he wished to express the high opinion entertained by the Committee of Fine Arts of the talent and zeal of the head-master, Mr. Edwin Lyne, and concluded with an earnest hope that the Metropolitan schools both of Ireland and Scotland might ere long each have some reasonable grant made to meet the expenses of these establishments. After the proceedings had terminated, his Excellency was conducted over the schools by Mr. Lyne, in order to view an exhibition of the students' works.

Bradford.—The annual public meeting and distribution of prizes to the successful students of the Bradford School of Art took place towards the close of last year. The chairman, Mr. Alderman Godwin, said that in all respects the school appeared in a healthy condition, and had in it some principle of vitality which seemed to ensure success. The report stated that during the past year the progress of the pupils, though not very rapid, had been satisfactory. There are now 89 students on the books.

Bristol.—We observe that the annual Exhibition of the Bristol Fine Arts Academy will open in April next. This Institution was the first of the kind erected in the provinces for the sole purpose of promoting the interests of the Fine Arts, and is, we believe, the only one in the West of England where an Annual Exhibition is still maintained. The number of works in last year's collection amounted to 547, and of sold pictures, to 111.

Gloucester.—The annual distribution of prizes to the pupils of the Gloucester School of Art took place in December. From the report, we learn that "the number of students who attended during the year happens to be exactly the same as that of 1866, viz., 146. That the returns of the year do not show an increase is, we believe, chiefly ascribable to the nature and position of the building occupied as our School of Art. In the annual examination of last March, 48 pupils sat for examination, against 45 the previous year. Of these 23 were successful, against 21 in 1866. The students whose works were sent to the Department competition in 1867 were 54; in 1866 they were 48. Of 12 students, the works of 5 were chosen for national competition, against those of the 7 in 1866, which were all chosen. In the national competition we have no successes to show this year (1867); last year we obtained a bronze medal."

Lincoln.—The distribution of prizes to students in connection with the Art-Treasures Exhibition, open somewhat recently in Lincoln, took place in the School of Art, in which the exhibition had been held. There was a numerous attendance. The Mayor occupied the chair. The report of the school committee announced the steady success of the school. The position it attained in the first year of its existence was such as to astonish all connected with such institutions, but this success had been improved upon every year, the last competition being very satisfactory.

Manchester.—The annual meeting and distribution of prizes in connection with the Manchester School of Art took place on the evening of December 27, in the Lecture Theatre of the Royal Institution. Mr. Barge, in the absence of the Very Rev. the Dean of Manchester, presided.—Mr. Aspden, the secretary, read the report. The total receipts for the year had been £1,019 2*s.* 9*d.*, and the expenditure £989 4*s.* 7*d.* The balance in the banker's hands was £106 19*s.* 11*d.*, against £77 4*s.* 9*d.* in the preceding year. Not a single donation had been received during the year, and were it not for the increase in the students' fees, the financial position of the society would not be in so sound a position. Mr. Mückley, the head-master, read the report on the state of the school. Regret was expressed that the students were with great difficulty induced to undertake those studies which pertained to the decorative Art. The head-master was informed that but little encouragement was received by the artisans of this city to pursue that course of education necessary to make them efficient ornamentists, as when designs were required for the leading productions of the district recourse was at once had to the continent to furnish them. It was, nevertheless, much to be deplored that students did not see their interest in working with a view to meet those demands for decorative design, which would certainly be made in the future. It was deemed advisable to withhold the award of the Primrose Silver Medal this year for decorative design, as the works now in preparation for that prize were not yet complete. At the Government examination held here in March last, 40 passed, and seven gained 3rd grade prizes; and at the national competion, one gold medal, two silver medals, three bronze medals, and a book prize, were awarded. Five valuable original drawings by Mulready had been presented to the school by Messrs. Agnew. The report stated, in conclusion, that £20 had been presented to the school by Mrs. Goadsby, for prizes to the students, to be awarded in 1868. The same lady had also announced her intention of making a donation of £500 to the school, to be invested, and the interest to be devoted to such prizes as might hereafter be determined upon by the managers. The prizes were afterwards distributed by Mr. Tom Taylor, who prefaced the ceremony with an address on Art-education.

Reading.—The distribution of prizes in connection with the School of Art here, was made in December last. A number of oil-paintings, water-colour drawings, and architectural designs were exhibited in the Council Chamber. The proficiency of the pupils is very satisfactory, but it is stated that the Government minute of 1865, which transfers the management from the Art-master to the managers of schools, has had the disastrous effect of reducing the number of pupils from 838 to about 150.

Southampton.—The School of Art in this town, though existing since 1855, and having had 1,200 pupils under its charge, has not, according to the last report—read at the annual meeting on the 19th of December—"acquired that position, either in public opinion or in the actual state of its operations, which in a town the size of Southampton an educational institute of such importance might be expected to fill, and which in many towns of smaller populations similar institutions actually do occupy." The difficulty all along seems to have been of a pecuniary nature; the school has never succeeded in realising from the fees of the students such an income as would be required to make it self-supporting. After the first year or two, subscriptions gradually fell off, and for a considerable time past they had altogether ceased. Government, too, by periodically diminishing its subsidy, has practically withheld its support. Now, however, as the school has become incorporated with the Hartley Institution, there appears to be some hope of future prosperity. The number of pupils attending the classes during the past year was 154. There were 131 works, executed by 19 students, sent up to London in March last for examination for rewards of the third grade, and to satisfy the Department of Art that the course of instruction in the school was in accordance with the published regulations. Of these students, three had 3rd grade prizes (of books) awarded to them by the Department of Art, one received honourable mention, and the works of 11 others satisfied the examiners. The works of two of the students were selected for the national competition, but they did not succeed in obtaining an award.

Stourbridge.—The annual meeting of those interested in the School of Art in this town, was held in the month of December, when the Hon. C. L. Lyttleton presided. The report, which noticed the satisfactory increase in the number of pupils, directed attention to the manufacture of glass, for which Stourbridge is famed. There was a marked improvement in the study of colour, a quality in which England is said to have been always behind the manufactures of the Continent.

## ART IN CONTINENTAL STATES.

Montreal.—In the course of a paper recently read before the Montreal Literary Club by the Hon. Mr. McGee, reference was made to the proposed School of Design. Mr. McGee said, that "when abroad in the early portion of the present year he had several conversations on the subject with Mr. Henry Cole, Secretary of the South Kensington Institution, and he found that the directors had no authority to go outside the British Islands; still he had reason to believe that if we once had such a school here we should get every facility that provincial towns at home have in obtaining their medals and supplies through the metropolitan institution." It is much to be wished that this allusion to the School of Design may induce *action* on the part of those who have so often talked the matter over. And here we may state that there is an excellent institution of the above description in the city of St. John, New Brunswick, under the direction of a Mr. Gray, who is said to be a zealous and efficient teacher.—Bishop Strahan, of Toronto, died in November last. One of the remarkable incidents in connection with the deceased, and which must prove our apology for chronicling his demise in the *Art-Journal*, is the fact of his having been in early life the tutor of Sir David Wilkie, R.A. "After leaving St. Andrews," wrote the late bishop, "I applied for and obtained the parochial school of Kettle, in the county of Fife. Among my pupils at that time was Sir David Wilkie, since known as one of the best painters of the age. I very soon perceived Wilkie's great genius, and with much difficulty prevailed upon his uncle to send him, still very young, to Raeburn, then enjoying the highest reputation in Scotland." Thirty years after, teacher and scholar again met in London and renewed an intimacy. Often did Wilkie at the height of his fame declare that had it not been for the interference of his preceptor he must have remained in obscurity.—An Arts Exhibition was held in the little town of Guelph, province of Ontario, in November, at which were shown several paintings of merit and other works of Art; and a meeting of the members of the Mechanics' Institute at Elora, a neighbouring town of modest dimensions, was to be held for the purpose of considering the propriety of getting up a similar Exhibition. We would compliment the originators of these agreeable projects on their laudable efforts to promote public taste, and advance the interests of the Fine Arts.

## OBITUARY.

### BARON MAROCHETTI, R.A.

It is indeed a rare circumstance for a foreigner to attain so high a position in the artistic roll of England, as did Charles, Baron Marochetti, whose death occurred suddenly, at Passy, near Paris, on the 29th of December last. He was born at Turin in 1805, but while yet a child was taken by his parents to Paris, where the family became resident, the father practising as an advocate in the Court of Cassation. After receiving a general education at the *Lycée Napoleon*, young Marochetti, who had shown considerable taste for modelling, entered the studio of Bosio, one of the most eminent sculptors of the French school, though, like his pupil, an Italian by birth. His progress, however, was not very remarkable, yet he received "honourable mention" for his productions from the authorities of *L'Ecole des Beaux Arts*. Failing in his attempts to secure the award which would have entitled him to study in Rome free of expense, he went thither at his own cost when about seventeen years old. and remained there till his twenty-fifth year. In 1827 he exhibited in Paris a group entitled 'A Girl playing with a Dog;' it attracted considerable attention, and its author was awarded a medal; the work was presented by him to the King of Sardinia. At a somewhat later period he revisited Turin, and adorned the city of his birth with an equestrian statue of Emmanuel Philibert—a free gift to the inhabitants. The title of "Baron" was conferred upon him by Charles Albert, King of Sardinia, in acknowledgment of his admiration of the sculptor's liberality, no less than of the work itself; while to the day of the monarch's death he ever evinced warm personal friendship for him. In 1831 he exhibited the 'Fallen Angel,' executed for the Academy of Arts, Turin. Another of his works which adorn the city is the equestrian statue of his patron and friend, Charles Albert, which now stands in the courtyard of the Palazzo Carignano.

The royal favour bestowed on Marochetti in the place of his birth followed him when he returned to Paris. At the court of Louis Philippe he found the same welcome as greeted him at that of Turin. Handsome in person, courtly yet affable in manners, accomplished in the art of address, he was, independent of his talents as a sculptor, well fitted to have the *entrée* to the Palace of the Tuileries. France possesses from his chisel a statue of the Emperor, three of the Duke of Orleans, the monument to Bellini in Père la Chaise, that to La Tour d'Auvergne, at Carbaix, some of the bassi-rilievi on the Arc de Triomphe de l'Etoile, and that of the Assumption, on the principal altar of the Madeleine Church.

The revolution which deprived Louis Philippe of his throne brought Baron Marochetti to England. His attachment to the Orleans family kept him faithful to them in the day of their adversity; in 1848 he became a voluntary exile, and, like them, took up his abode with us. His connection, so to speak, with continental royalty was a sufficient introduction to the court of Queen Victoria, where he soon found employment; and to this it was, in all probability, owing, rather than to any extraordinary merit as a sculptor, that he attained to the academical distinction ultimately reached by him. In 1851 he first appeared as an exhibitor at the Royal Academy, sending to the gallery a bust of the Prince Consort, and one of Lady Constance Gower, now Countess of Grosvenor, with a pair of portraits in bas-relief. From his outset Marochetti's practice here was principally directed to portrait-sculpture, and principally among the aristocracy. Of those who sat to him, besides the two just mentioned, were the Queen, Earl Russell, Sir James Stephen, the Marquis of Abercorn, Lady Ashburton, the Duchess of Manchester, the late Marquis of Waterford, Marshal Pelessier, Duke of Malakoff, the Earl of Cardigan, Viscount Combermere, Lady Alice Hill, the Marquis of Downshire, Richard Cobden, Joseph Locke, C.E., and Sir E. Landseer, R.A., with many other less notable names.

His colossal statue of Cœur-de-Lion, seen in front of the great Exhibition building of 1851, first made his name familiar with the British public. That it is not a first-class example of the art is very generally admitted; still it was worthy of being perpetuated in bronze, and were it placed where it could be more advantageously seen than on its present site by the Houses of Parliament, the group would be a gainer by its removal.

The city of Glasgow possesses two of his works: a statue of her Majesty, and an equestrian statue of Wellington, with sculptured panels on its pedestal. Another statue of *the* Duke, from the baron's studio, is erected near Strathfieldsaye; and at the time of his death he was engaged on the long-looked for monument to the hero to be erected in St. Paul's Cathedral. In 1856, he executed the granite monument to the memory of the British soldiers slain in the Crimea. His latest work is the statue of Lord Clyde, standing in Waterloo Place; it adds nothing to his reputation.

Baron Marochetti's genius was certainly not that which carried him into the regions of the ideal; when he entered them, and it was but seldom, he unmistakably failed, as in his 'Sappho,' which presents not a single element of the grace and beauty of Greek sculpture. His group of 'A Child and Greyhound,' in the exhibition of the Academy in 1854, showed nothing beyond a pretty attractiveness. His true strength lay in busts, especially those of the female sex, which were always refined and elevated in expression, and true to nature: these qualities were a reflex of his own personal character.

Marochetti was elected Associate of the Academy in 1861, and Academician in 1866. He was made Chevalier of the Legion of Honour in 1839, and Grand Officer of St. Maurice and Lazarus in 1861.

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### THÉODORE ROUSSEAU.

A Paris correspondent of the *Athenæum* supplied our contemporary, at the commencement of the year, with a graphic and touching account of the funeral of this distinguished landscape-painter, whose death occurred towards the close of the last year. "Six months ago," says the writer, "when his genius had just received the highest honour in the gift of his country"—he was one of the four French artists to whom gold medals were awarded at the International Exhibition—"and he was a *grand prix* before all the world, he was struck with paralysis of the brain. The valiant soul had fought his last fight."

Rousseau was a native of Paris. For a long time it was his lot to struggle against the prejudices which his style of painting invoked, especially among those who were deemed the arbiters of all Art-matters, and whose judgments concerning what was right and what was wrong few presumed to question; while the Academy totally ignored his works, as unworthy of exhibition. "It is difficult to conceive at the present time," wrote a French critic several years ago, "that Théodore Rousseau was for more than fifteen years refused systematically by the jury. Now everybody admires works which have served as texts for so many violent polemics. . . At length the tumult subsided, and it was discovered that Rousseau was an excellent painter."

Rousseau, as just intimated, broke through the academic style, and became a true and faithful worshipper of nature, a deity whom the *cognoscenti* of Paris knew not, and therefore could not pay her homage. His pictures show bold and vigorous pencilling, and a richness of colour such as we are accustomed to see in the works of many of our own best landscape-painters. In the Paris International Exhibition of 1855 he exhibited no fewer than thirteen of his finest pictures, and in that of last year he was admirably represented; but we shall have more to say on this head when we come to review specifically the French School in this department of Art, as then and there seen. We may, however, remark in passing, that among the most esteemed of his paintings are:—'The Outskirts of a Wood,' 'Les Côtes de Granville,' 'The Way out of the Forest,' 'Fontainebleau—Sunset,' 'Oaks in the Gorges of Apremont,' 'The Plain of Barbison—Evening,' 'Marsh-land in the Landes'—perhaps the most thoroughly perfect of his works—and 'An Avenue in the Forest of Isle-Adam.'

In 1834 he received a medal of the third class, for landscape; in 1849 one of the first class; in 1852 he was decorated with the Cross of the Legion of Honour; and at the Universal Exhibition of 1855 was awarded a first-class medal. He died, in the fifty-sixth year of his age, at Barbison, on the outskirts of the forest of Fontainebleau, a locality which he made the subject of many of his best works.

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### ANTOINE FRANÇOIS CLAUDET.

The world of Photographic Art has sustained a heavy loss by the sudden death, on the 27th of December, of this eminent artist, to whom our pages were frequently indebted for valuable communications on the science. We must postpone till next month any detailed account of his life.

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### WILLIAM BOWNESS.

This artist died at his residence in Charlotte Street, Fitzroy Square, on Friday, 27th of December last, in the fifty-eighth year of his age. Mr. Bowness was a native of Kendal, where he commenced his career as a portrait painter with so much success as to excite in him the worthy ambition of seeking distinction in London, where he devoted himself with such diligence to his art as to secure a very respectable reputation as a painter. He was for many years an exhibitor at the Royal Academy, also in Suffolk Street, and at different provincial exhibitions. He was one of the few portrait-painters who, by their extensive connections, were enabled to continue the practice of their profession, notwithstanding the serious injury that photography inflicted in his particular branch of the profession.

Mr. Bowness, by his kindliness and social habits, endeared himself to an extensive circle of friends. He married the eldest daughter of John Wilson the marine painter.

## NOTABILIA
OF THE
## UNIVERSAL EXHIBITION.

### The Court of the Designers.—

"Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear."

Singular as it may seem, there was one quarter of the French Department at the late Exposition which might have elicited the familiar quotation. It lay, too, in the very midst of the most attractive collections of the great display; but its aspect was not inviting; its walls seemed covered with decorative drawings, in which there was no flamboyant flash, and its sides below presented ranges of very modest cases. The trooping crowds of visitors wholly passed it by, but it gave a rich reward to those whose more discreet scrutiny led them into close acquaintance with its contents. In fact, it was a kind of repository for works of original genius, where you encountered, not the exhibitor of other men's creations, but the true man himself, the *deus ex machinâ*. Here were to be found in, it must be said, from the strongly contrasted nature of their exhibited stores, an heterogeneous reunion of individuals, with whom we have scarcely an analogous class in England—men of original genius, who toil like workmen in their humble ateliers, in a fifth-story attic, and, with a heavily-tried fortitude, win an appreciating connection, and finally, peradventure, an independence. They are at once artists, workmen, and dealers. Such men, from their intrinsic worth, from bearing the precious jewel in their heads, should have been honoured on this occasion, in the quarters assigned to them, with some significant external manifestation. But it was not so, and the French Commissioners in that spirit, so little akin to the elevated, by which their dispensations were frequently characterised, left them in the plainest, the least inviting place of settlement to be found in the wide quarter under their control. To complete this proceeding, they should have affixed up a conspicuous notice:—

"Voi chi entrate, lasciate ogni speranza."

On entering this retreat at one end, the eye of the prying amateur was at once arrested and held on at a *vitrine*, in which objects, obviously of high *virtu*, were closely clustered. Upon minute inspection this proved to be quite a feast. Here were carvings, and chasings, and enamels, chiefly on metallic grounds. Here were small boxes covered with an intricate maze of *fioriture*, mingled with dragon crests, all carved, lightly or deeply, some, indeed, with their substance thoroughly transpierced. Here, too, one might dwell, with long, lingering gratification, upon ebony boxes of most graceful form, whose sides were all enwreathed with foliage and flower, the one of silver, the other of ivory, wherein the figures of birds and beasts, *variarum monstra ferarum*, were most fantastically and picturesquely tangled. The same species of design, but in bolder development, was framed in an oval hand-mirror. In a word, all the winning mysteries of carving and enamelling were revealed in this case. They came, it appears, from the hand of a comparatively young artist, M. Emile Phillipe, a gold medalist. It was assuredly gratifying to the British visitant to find, from significant notices attached to the choicest of these works, that they had been detected and duly appreciated by the accomplished taste of Earl Dudley and the mature judgment of Professor Archer, the representative of the Edinburgh Museum.

Not far from this, a most agreeable surprise brought us upon a small case, in which were a few precious specimens of an unalterable metallurgic photography—a new variety of the wondrous process—a step forward towards its secured permanence. Here objects of gold or silver surface were faithfully represented in their true aspect, and those selected for the trial were all of singular beauty. Among them was a helmet of Francis I., from the Artillery Museum, covered with gilt relievo of the Renaissance period. Here also was an Oriental poignard from the Marquis of Hertford's Collection, or here it seemed to be—blade and rich velvet sheath equally identified in form, and surface, and tint. A golden plateau, in redundant relievo of the sixteenth century, one of the most precious objects of the Vienna Museum, had its very double; and a framed collection of gold antique coinage appeared to be within your grasp. The name of Boeringer is most honourably connected with this delusive marvel.

Gold again played a remarkable part in a neighbouring *vitrine*, small almost as a casket. It exemplified a special mode of producing an incrustation of that master-metal upon steel, different from, but equally effective with, the finest damascening. M. G. Perot has had the credit of this fine invention.

From gold to iron the transit is precipitato, yet here M. Fonguières has made the homely metal play a noble part by the galvano-plastic process, which has been carried, by his scientific skill, to the furthest attained development. He has in that way given it pure, solid, and malleable. He has been successful, in a most important utilitarian point of view, in casing iron within a heavy coating of copper, and thus making screws for ship-building, wherein the strength of the one and freedom from rust of the other, are happily combined. Here also, by the galvano-plastic power, rigid, rugged iron was made to assume the finest form of Art, to offer the presentment of one of Cellini's choicest, most richly-worked basso-relievo cups. M. Fonguières has been duly honoured with the gold medal.

Hard by, in an unassuming depository, we recognised the veritable conceiver and creator of sundry master-works under the form of *bronze argenté*, with which we have been familiarised in the shop-windows of sundry Parisian dealers in plate. The name of Meissner consecrated a rich and varied array of charming productions—the very poetry of metallic Art; diminutive, exquisitely-modelled figures, *pateræ*, *plateaux*, sheaths and blades of poignards, or paper-cutters. Of the figures, what could be more charmingly fanciful and droll than those two *macaroni* of the middle ages, the one balancing a goose-quill, the other proud in his achievements of cup and ball? The litheness and animated action of these *facetiæ* of sculpture, could not be surpassed. The relievo, both alto and basso, in the other objects from M. Meissner's hand, was also of striking excellence, more especially in delicate undulations, which sink and swell over the surface of foliage.

There was quite a cluster of cameo workers in this secluded quarter, all of great merit. Among these was conspicuous M. Guyelant, the centre of whose case presented the head of a nymph, a masterpiece of wondrous projection and infinite detail. This artist is a worthy descendant of that Italian Michelini who, it seems, founded in Paris this refined Roman art. The names of Schmall and Bessinger should be united with his in fair rivalry. From the hand of Stanger came one of the choicest creations to be found in the whole Exposition. It stood alone—a small timepiece, some five or six inches high—its case of purest onyx, its plate a dark substratum, upon which each hour was indicated by an exquisite *spirituelle* draped female figure, soaring in a circle, and of finest cameo execution. This unique gem had not, we understood, found a purchaser to meet its justly-enhanced valuation. On the walls above and around these rarities, was an ample display of patterns for the French cashmere, from the ateliers of the men of mind, who lead into existence the gorgeous piles of this noble drapery, wherein the French toil so sedulously to emulate their Oriental model. The house of Gonelle Frères and Borrus Frères presented an ample display of exemplars of this infinitesimal mosaic of touch and tint—myriad of looped lines and rainbow harmonies. The gold medal has been awarded to the latter house.

On the same walls were copiously exhibited designs for the ornamenting of rooms, of the simplest and the most luxurious description, chiefly from the skilled pencil of M. Prignot. Singular elegance of style and plenitude of invention characterised these artistic drawings, from the most minute individuality of ornament to the most gorgeous compilation of cornice and drapery. The gold medal has been here, also, well awarded.

Among many other competitors in this class, the name of Wavovren-Delafosse was conspicuous. Here attention was especially attracted by a panel in the style of Louis XV., wherein, on a golden ground, flower and foliage in broadest and boldest sway of form, and in glowing richness of contrasted tint, were executed with a masterly confidence.

In the centre of this secluded *officina* of originalities stood the, let us say, pavilion of an exhibitor, whose intelligence, energy, and perseverance have gradually and effectively secured for him a position of proud independence, Monsieur Collinet, the inventor of a new ceramic process, the results of which command universal admiration. These, in the form of vases of every variety, and of mural sheathings imitative of the finest Persian patterns, are most charming in their brilliancy, yet delicacy of tint, the fanciful elegance of their floral embellishment, and, in a word, their singular refinement. The career of M. Collinet, like those of many other, albeit not so fortunate, men of creative genius, has been not a little singular. He was one of a numerous family left with indifferent resources of capital by their father, a colonel in the French army. In his youth he tried to emulate the paternal career, and, for a considerable portion of his life, played well the part of a soldier. Some four years since he hung up his sword, became a civilian, and devoted himself to substantiate certain dreamings and speculations on the very theme which has now taken such felicitous realisation. He is a gold medalist, and decorated with the Legion of Honour ribbon. Special good fortune seems to crown the labours of M. Collinet, inasmuch as he has reason to conceive, that he has, in very truth, come upon, in Lorraine, a vein or deposit of that most precious clay, the *pâte douce*, which has been esteemed as golden ore at Sèvres.

So much for the Court of the Designers in the late Exposition.

## SELECTED PICTURES.

FROM THE COLLECTION OF C. J. NORTHCOTE, ESQ.

THE WAYFARERS.

T. Creswick, R.A., and F. Goodall, R.A., Painters.
C. Cousen, Engraver.

So long as landscape-painting maintains its high position in the estimation of collectors, so long will the pictures of Mr. Creswick be found in the home of every amateur who can appreciate what is really excellent, and can afford to pay for it; for good Art is rarely to be bought for a trifle, the days of "bargains" have long since passed away. No English artist has so thoroughly associated his productions with the scenery of the country that gave him birth as Creswick. Its loveliest nooks and corners, its sweetest solitudes, its greenest pastures, its swift and o'ershadowed streamlets, whose courses are hedged in or turned aside by moss-covered boulders—these are the spots where the rustic wanderer would chance to meet him painting with masterly hand the beautiful nature amid which he has seated himself. He is a worshipper of "sweet summer-time," and, occasionally, of the young spring; but we do not remember ever to have met with him in a cornfield, when the golden grain is ready for, or is being swept down by, the reaper's sickle; though of late the tints of his foliage and herbage sometimes appear as if the breath of autumn had lightly passed over them, changing the bright green into tints approaching to those of the "scar and yellow leaf."

Every sketcher from nature knows how difficult it is to find a tree, or a group of trees, which, by their form and position, would—to adopt a technical term—"come well into a picture," if drawn exactly as they appear to the eye. The artist often finds it necessary to lop off, *with his pencil*, branches which come in the way, to turn others aside in order to render them somewhat more elegant in form and direction, and to give symmetry to the whole. Mr. Creswick is an adept in this pruning department of arboriculture; and hence his trees are a perfect study of elegance in shape and detailed arrangement. It is the custom with too many even of our best landscape-painters to mass their foliage, leaving it to the imagination of the spectator to trace out and define its ramifications as well as he can. David Cox, with his broad, sweeping dash of pencil, was a remarkable instance of this: not so is Creswick; without any attempt at delineating all the *minutiæ* of tree-growth, as if he were designing a pattern, or making illustrations for some scientific work on natural history, in which characteristic definition was indispensable, he makes this latter subservient to the grander purpose of producing a beautiful whole, but with quite enough of detail to satisfy the eye and leave nothing to be guessed at.

'The Wayfarers,' which owes its title to the few figures so skilfully introduced by Mr. F. Goodall, is one of those picturesque scenes to be found in almost every part of England: some fields on the outskirts of a village—the parish-church close by would probably induce the villagers to call them the "church-fields"—bounded on one side by a narrow stream o'erhung with thickly-clustered trees, among which the woodman's axe has been busy. Possibly the old bare-headed man seated on the armless trunk is pondering over the lesson it teaches of the death that soon awaits him.

## PAINTED GLASS.

At the glass works of Messrs. Powell & Sons, in Temple Street, Whitefriars, are to be seen some very beautiful examples of the glass-painter's art, especially a window, executed for Mr. King, of Branksome Dene, near Bournemouth—a work remarkable for the judicious selection and careful adaptation of the lights and shades of the material to the rounding and relief of the different objects introduced into the composition. Hence it will be understood that we have to speak, not so much of painting on glass, as of the embodiment of colouring matter in the process of manufacture. The window consists of three upright lights. The centre, or principal panel, is much higher than the supporting, or side lights, and contains, of course, the point of the subject. The success of the work would seem to be due to its extraordinary brilliancy, and the marvellously delicate adjustments observed in the glazing; but these alone, even with the most masterly painting, could not produce the effect of this window.

The centre light shows Mr. King's crest—a stag—which stands beneath a summer growth of various-coloured convolvuli, the tendrils of which suggest a Gothic arch in the centre. The animal is supposed to stand in a park, on a plot of well-grown herbage, wild flowers, and plants; among which are conspicuous docks, ferns, poppies, lilies of the valley, and other objects which we always see treated as the darlings of the painter's portfolio. Both the side-lights are canopied with an all but reckless luxuriance of the flowers and leaves of the dog-rose. At the base of the left is a rabbit, and on the right some partridges, all overtopped by the herbage among which they nestle. Below the centre is a shield, on which it is intended to paint the family arms, and on each side is a monogram composing a love knot: the letters are C. A. M. K. The stag is worked out from a drawing by Harrison Weir, and it presents an instance of the accuracy with which animals may be executed in glass-painting. The background is a piece of park scenery, containing different objects and forms. It is in the sky that the peculiarity of the work most particularly shows itself, for there are observable varieties of colour and imitations of clouds which have clearly not been enamelled on the glass. The entire window has been worked in with what is called by glass-makers "pot-glass," though the name given to it by the late Mr. Winston is "muff glass." It is perhaps one of the commonest and simplest forms of the glass manufacture, and its properties and suitability for windows seem to be precisely those which would unfit it for other uses. Being of unequal thickness, it gives beautiful gradations of light and shade. This is admirably shown in the body of the stag, the brown tint for which has been so carefully selected and adjusted as to throw the shade below, keeping the thin or light part of the glass upwards, by which means the bulk of the animal is perfectly described. The modelling, as it may be called, of the neck is also most satisfactory, as the strong light that breaks upon the outer lines is gradually softened into shade. Considering the richness of the design and the numerous objects introduced, the amount of pencil work is not conspicuous. We see it necessarily in the drawing of the ferns, leaves, flowers, and such details as require minute manipulation, and hence will be understood the nicety indispensable for the selection of pieces of glass suitable for the subject. Another excellence of the work is the great delicacy with which the objects are worked in. The lead-tracery is here concealed as much as possible within the shaded passages, and so effectively is this managed that very little of the lead is seen.

It was at the glass works of Messrs. Powell that the late Mr. Winston carried out many of those experiments to which the manufacture owes much of the progress that it has of late years made. His book on glass-printing is a most valuable record and manual of the Art.

## SOUTH KENSINGTON.

It has always been understood that the existing arrangements at the South Kensington Museum are only provisional; hence we have, year by year, additions according to necessity and expediency. The exterior, either from the Brompton Road or the side of the Horticultural Gardens, is less promising than that of any similar institution in Europe; yet the contents of these buildings possess an interest peculiar to themselves, and so widely comprehensive as to afford gratification to every taste, artistic, scientific, and even commercial. If, in certain categories of precious antiquities and unique curiosities, the collections do not yet present the attractions of the Hôtel Cluny, Paris, or of those of the "Green Vaults" at Dresden, it is simply because objects of rare quality are not often in the market. But our Museum is progressive, while the old museums of the Continent have long ceased to increase their catalogues.

It may be remembered that for the advancement of the permanent buildings £32,000 were voted last session; by the aid of which an extraordinary impulse has been given to the works. Many changes, however, must be effected before the consistency of the proposed plan can be accomplished; and certainly not the least welcome is the re-construction of the roof, and the erection of a suitable entrance in the Brompton Road. The present roof will neither be destroyed nor sold, but will be transferred to the east end of London to do duty as a covering to a museum about to be established for the benefit of the vast population which crowds the outlying districts east of the city. For this purpose, £20,000 have been allowed by Parliament, of which £5,000 were voted last session in immediate furtherance of the plan. However extensive may be the design for the permanent erections, it is to be hoped it is of such a nature that future additions may be made without injury to unity of construction, for no public edifice which we have raised within the last forty years can now serve the purpose for which it was originally built. Even the most recent public offices are already too small; "departments" are at their wits' end for space; and we are fully justified by numerous precedents in expressing an apprehension that the rapidly increasing catalogue of this Museum will in a few years fill to overflow the erections at present in progress.

It is probable that, for general purposes, no better professors of decoration could be found among ourselves than some of those who have been educated in our schools of design, and to their hands it is only fair that a large proportion of the complementary painting be assigned. But inasmuch as we cannot look to the schools of South Kensington for that high and matured tone which should prevail in subject-painting, it is gratifying to know that artists who are already well accredited in public estimation will be employed in figure-decoration. It cannot be doubted that, for the works already executed, the artists were carefully selected; but still some of these have failed, and such failures, we submit, should be removed. If our tangled skein of interests and influences stands in the way of our having that excellence which we could unquestionably command, let us at least have that quality which is unobjectionable. By the death of Mr. Godfrey Sykes, South Kensington lost an artist of rare talent. The decorations of the refreshment rooms were commenced by him, and they will be completed by his pupils, Mr. Gamble and Mr. Townroe; to whom also have been intrusted the painting of the corridors and the lecture theatre, the staircase to which is to be ornamented by paintings from designs by Mr. W. B. Scott. In attestation of the resolution of the powers that be to give satisfaction, Mr. Poynter has been engaged to paint certain subjects. He, be it remembered, exhibited last year at the Academy, 'The Israelites in Egypt,' which at once made him a reputation. A prominent part in the mural decorations will be taken by Mr. Moody. The panels, lunettes,

T. CRESWICK, R.A. AND F. GOODALL, R.A. PINXT

CHARLES COUSEN, SCULP

# THE WAYFARERS.

and other spaces open to decoration in the south *façade* and western side of the buildings will be in accordance with designs furnished by Mr. Townroe. The erections are being carried out in realisation of Captain Fowkes's plan, and the exterior will be faced with approved designs in flat tints, sufficiently durable to resist the severity of our climate.

## PARKESINE.

Among the wonders of the advanced and advancing progress of science is that of rendering what has hitherto been confined only to the laboratory, or men of science, practically useful to the many. Of the examples which illustrate this truism, there is, probably, not one more curious than that, bearing the name of its inventor, which forms the heading of this notice; a material exhibited in the Exhibition of 1862, and the complete application of which, for general use, and for the purposes of ornament, was completely demonstrated in the Paris Exhibition of 1867. In its first application it was simply known as collodion, *i.e.* the substance or film used in the production of photographic representations on paper. In plain words, the substance is simply gun-cotton deprived of its explosive properties and converted into a material capable of manipulation into thousands of forms to serve the purposes of use and ornament. The substance, in a very peculiar manner, marks the industry, perseverance, and fertile resources of the inventor: it is the result of twelve years' labour, and of no fewer than eleven patents or successive discoveries, so that pyroxyline, the base, which formerly cost not less than 130*s.* per lb., can now be produced at 1*s.* per lb. This result has been arrived at by the use of waste cotton rags, &c., procurable at a low rate; by dissolving the pyroxyline in a wet state, avoiding thereby the time and risk of drying, the flexibility and elasticity of the substance is increased by combining it with oils, as those of cotton-seed and castor; these are solidified, or partially so, by means of the chloride of sulphur; the application of this substance having been discovered by Mr. Parkes in his experiments on vulcanising india-rubber twenty years ago, at that period patented by him. The result of using a large proportion of the chloride of sulphur is to solidify the oil into a substance like jet; but a lesser proportion results in the production of a tough elastic substance: just in proportion as the oil preponderates, so is the elasticity of the material produced. The introduction of camphor into the mixture facilitates the production of the material in sheet form for veneering purposes. The solvents used in the manufacture of Parkesine readily take up the very beautiful aniline colours, and thus Parkesine, whether transparent or opaque, may be coloured, and add thereby to the beauty of the objects produced in that material. In the manufacture there is no waste, every scrap of it can be reconverted and rendered useful; there is no substance which cannot be imitated in it—amber, tortoise-shell, malachite, various gems and stones, jet, &c.; it affords the greatest facility for the production of imitation buhl work and articles inlaid with various coloured wood, metal, &c.

Its modes of manipulation embrace that of every kind of substance: it can be moulded and shaped in dies by pressure, can be turned in a lathe, made into screws, or cut with a saw; it is a material which may be planed, sculptured, carved, or engraved, and it can be rolled into sheets. Its applications are practically unlimited; in cutlery its varied uses have been well shown; in dressing and other cases its use and beauty have been equally demonstrated; in imitation cameos and carved gems the sharpness and stone-like appearance of many of the examples evidence how well these could be introduced in articles of jewellery and *bijouterie*; to the last may be added the production of ornamental buttons, and there is a yet wider application in the production of walking-stick, umbrella, and parasol handles. How accompaniments to the toilet may be adorned, various combs and brush-backs testified. Manufacturing industry will be benefited by the production of spinners' rolls, bosses, and spules; the chemist by taps, pipes, and battery cells in endless variety; and the photographer, whose substance, collodion, furnished the groundwork of Parkesine, is rewarded by baths produced of the material his Art suggested. Through what seas the electric wire, coated with Parkesine, will, in the future, convey glad tidings, it is not for us to say; though there can be no doubt whatever, as a medium, for the protection of the conductor, the freedom from impurities renders it one of the best, if not the best, substance yet discovered for the purpose. Surely so universal an application of Art and industry ought to have been considered worthy of one of the grand prizes about which so much was said, and of which so little came. Such alone would have rightly repaid and recompensed its ingenious and persevering inventor, Mr. Alexander Parkes.

## THE ROYAL ACADEMY.

On the 18th of December the Royal Academy elected a Member from the list of Associates. The choice lay between William Edward Frost, Esq., and George Frederick Watts, Esq., the latter being preferred to the former, the one having 24, the other 20 votes. On this occasion, in accordance with the new rule, the Associates voted. Of the other candidates, Mr. Leighton had 6 votes, Mr. O'Neill 7, Mr. Ansdell 2, Mr. Wells 2, Mr. E. M. Barry 3, Mr. Pettie 2, Mr. Sant 2, Mr. Dobson 1, Mr. Nicol 1. There is but one objection to this decision on the part of the Academy: Mr. Frost is the senior of the Associates, and Mr. Watts was its youngest member; but Mr. Watts is not a young man, and of his great ability there is no question. Mr. Frost, however, has a very high reputation, and is universally esteemed. It will strike our readers as somewhat unaccountable, that for nearly twenty years—we believe since Mr. Creswick was elected—there has been no landscape-painter promoted to the higher grade, unless we are to consider Mr. Cooke and Mr. Sidney Cooper in that light. Nay, there is no painter of landscape in the list of Associates. Sculpture and architecture, historic Art, portraiture, and the style *de genre*, are well represented, but that which is looked upon as the strength of British Art has but two representatives among the whole of the sixty, and these two are, to say the least, not what they were twenty years ago. Stanfield and Roberts have left us, and there seems no disposition to supply the places these great men vacated. This is neither wise nor just; it is to be hoped that vacancies among the Associates to be forthwith filled up, will remedy the evil, for it is one that can be described only as a peril to Art.

## THE POLYTECHNIC INSTITUTION.

At this popular place of entertainment a variety of novelties has been brought forward, blending, according to established usage, amusement with instruction, and admirably suited for young people, who still contemplate with silent wonder the phantom effects which are produced here so successfully, and applaud the apparitions, after they have vanished, so heartily as to induce the belief that they are glad when the ghost is gone. The programme varies every night. One of its most interesting subjects is a panorama of parts of the most romantic region of Rhineland, into which is interwoven a story of a certain Count Otto, who, like many other misguided youths, falls in love with the Lurlei, enchanted, of course, by her siren voice. We have accordingly views of Gutenfels, Kaub, and Pfaltzgrafenstein, the situation of which always, like the silent and solitary Chillon, reminds the passenger of its having been a prison. Common highway as the Rhine is, its legends do not wear out. Though comparatively vulgarised, the stories of its cliffs and ruins seem to gather freshness and vigour from being often told. The adventures of Count Otto with the Lurlei are narrated in rhyme, while the scenes of the story are presented in panoramic and dioramic effects, heightened by the bright apparition of the heroine. When the Count has determined to pursue the Lurlei to her usual haunts, guided by her voice, he gains the presence of the phantom, which disappears as he attempts to raise her in his arms. Still bent on securing the Lurlei, he is overtaken by a storm while in his skiff somewhere in the neighbourhood of the Lurleiberg, and so violent is the tempest that his boat, apparently struck by lightning, founders with him; but his is a charmed life, for he escapes both the Rhine and the Lurlei. "Be she fiend or fay," he resolutely presses his suit, and a day is at length fixed for the marriage. When the ceremony is about to be performed, and the bridal party is assembled, we see the Lurlei prominent amid the circle, with that indispensable part of herself—her harp. The priest who has been called to officiate is struck with horror and apprehension at the sight of the apparition, and insists upon her singing a certain song, when she gives forth the dread wail of the Lurlei and disappears, and so Count Otto is saved. The last picture in the panorama is a view of Heidelberg, with its necessary accompaniment,—the lovely valley of the devious Maine, which, in its silvery course, sets forth and repeats the painter's line of beauty.

Among other attractions of this popular place of resort is the scheme of commemorating our great chemist, Faraday, by illustrations of some of his most signal discoveries. Of these the first described is "Induction," the *rationalia* of which he announced more than thirty years ago. By the aid of a very powerful Grove's battery, the results produced are extremely beautiful, the electric streams being brilliant and of a variety of colours. In these exhibitions the lecturer supposes his audience entirely ignorant of the first principles of chemistry; and labours thus with much success in the pursuit of "science made easy;" for whatsoever of cause and effect the majority of the audience may not carry away with them, they cannot fail to be memorably impressed with the series of experiments illustrative of Induction. This lecture was followed by another having reference also to Faraday, particularly in his condemnation of spiritual phenomena, whereof his attempted solution in the *Times* must be remembered, and which neither added to the knowledge of the public on the subject, nor took away from its influence on those who believed in what they saw.

To the managers of this Institution all praise is due for their ceaseless activity in providing for the rising generation such amusements as may serve as a basis of profitable inquiry; for after all, during the many years we have known the Polytechnic, year by year its entertainments have abounded with valuable hints for even well-matured students.

## MINOR TOPICS OF THE MONTH.

The Art-Referees at South Kensington.—The "Council" (according to the phrase in use) having resolved on abolishing the office, Mr. Redgrave and Mr. Robinson, the "Art-referees," no longer exist as "officials" of the establishment; that is to say, Mr. Robinson goes, but Mr. Redgrave remains, having another and better appointment there. It has long been a mystery what these gentlemen did—if they did anything. Mr. Robinson has for many months been "prepared" for resignation; he would not resign, and could not be dismissed; so the difficulty has been met as we have pointed out. "The king wills it." On the 1st of April, Mr. Robinson, having received his three months' notice, will cease to be an officer of the establishment; and, consequently, have a little less to do there than he has had for the last two or three years. The position implied no great labour, but it did infer some responsibility. Mr. Robinson, having been "found wanting"—retires, let us say. If he take matters quietly, and in resigning is also resigned, he will have a liberal retiring pension; the "Council" desiring his peace, and especially his *quietness*. It is more than probable, therefore, that if he does not forgive, he will forget; and that the "Council" has no cause for apprehension that the prison-house will be invaded by any hostile eyes and ears.

The Society of Arts.—The one hundred and fourteenth annual address has been delivered to the society by its excellent and estimable Chairman of the Council, William Hawes, Esq., F.G.S. The society has achieved an immense amount of good to all classes and orders of manufacturers and artizans, and the chairman is fully justified in claiming for it large public support. Such support it does indeed receive, for its members now count by thousands. The little monthly *brochure* it issues is filled with useful matter, and in all possible ways it carries out its high purpose of instruction. Not the least of its good works is the latest—the sending to Paris a number of studious and thoughtful workmen, whose "reports" are about to be published.

The National Gallery has acquired, by purchase, Haydon's large picture of the 'Raising of Lazarus,' which hung so long in the Pantheon, Oxford Street. It is certainly one of the artist's best productions in high Art, and is quite worthy of the place assigned to it in our national collection.

The Purchases in Paris.—The purchases made by Mr. Cole at the Paris Exhibition are now exhibiting at South Kensington—such as have been actually bought, and such as it is intended to buy—if there be ways and means to acquire them.

The Artists' and Amateurs' Society, under the Presidency of Mr. James Holland—for the current year—will hold its *conversazioni* on the evenings of February 6, March 5, April 2, and May 7.

Female School of Art.—At the annual distribution of prizes to the pupils of this school, to which we briefly adverted last month, Miss A. E. Manly received the first gold medal, given by her Majesty to be annually competed for. The works that were deemed worthy of this special mark of honour, were three groups of flowers from nature, executed in *tempera*. Miss Manly also received a national silver medal at the last competition of the schools of the United Kingdom at South Kensington; and Miss M. Clarke, another pupil of the Female School, a bronze medal. These successes are highly creditable to Miss Gann, the lady-superintendent of the institution. It appears there are now 107 students enrolled on the books of the school, being 34 more than there were twelve months previously. It will accommodate a much larger number, and the probability is that when this fact becomes better known, and also when the advantages it offers are better understood, the result will be a considerable increase in the number of pupils.

Science and Art Department.—It is stated that Mr. Buckmaster, of the South Kensington Museum, has been engaged on a tour in various manufacturing districts of England, in order to explain the principles upon which the Department of Science and Art is prepared to give assistance to classes for the improvement of artizans in what is termed "technical" education.

South Kensington Museum has recently been enriched with a series of valuable drawings of Roman mosaics existing in Spain, France, Italy, Prussia, Switzerland, Great Britian, and also in some Eastern countries. These drawings, which will be placed in the Art-library of the Museum, are the gift of the widow of Dr. Wollaston, whose works they are.

Photography on Porcelain or Glass.—A recent number of the *Builder* says,—"The following curious method of transporting photographs on to ceramic surfaces has just been patented by M. Grune. The usual negative on glass is coated with a fusible glass by the heat of a common cupelling furnace, and the image is thus protected and positives are got from the negative by collodionising the image side of the negative in a dark room with iodised collodion; and after it is developed it appears in reduced silver. Before the collodionised surface is quite dry, a sharp point of a needle is run all along the borders, and the plate is then immersed in water containing 5 per cent. of glycerine. The film of collodion soon floats on the liquid. The film is taken out when wanted, and its silver surface changed to gold by chloride of gold, or to the appearence of steel by chloride of platinum, &c., after which it is dipped into a solution of metallic salts, which, by the action of fire, will yield certain colours according to the operator's wish. The film is now carefully laid on the porcelain or glass to be adorned; and it sticks by means of diluted glycerine and a soft brush. It is then coated with a vitreous flux, and becomes permanently fixed in the furnace."

Statue of Viscount Palmerston.—The commission for this work, which will be placed at the corner of the new enclosure in Palace Yard, Westminster, has been given to Mr. Thomas Woolner, a sculptor who will unquestionably do justice both to himself and the subject of his work. The figure is intended to be of large size, about eight feet high.

The Abbey and Palace of Westminster.—Two remarkable photographs of these noble edifices have recently been submitted to us. They are unquestionably amongst the very finest and most admirable works of their order it has ever been our good fortune to examine. One represents the "Victoria Tower" of the Palace at Westminster. It comprehends the entire tower, which is shown as it rises from amidst the dense mass of miscellaneous edifices that advance in such close proximity to it, the view being taken from a high elevation above the ground. The pictorial effect of this truly magnificent photograph is absolutely perfect, while in exact and complete rendering of details, and in a felicitous combination of the whole to form one noble picture, it leaves nothing to be desired: indeed, so excellent is this example of architectural portraiture, that it excites more than a little surprise while it commands unqualified admiration. To the right of the tower the river is seen, and on its southern bank appears the archiepiscopal palace of Lambeth. The second photograph, also of unusually large dimensions, and in every quality of excellence fully equal to its companion, shows on a grand scale the upper part of the exterior of Henry the Seventh's Chapel, with its rich clusters of pinnacles, its gorgeous panelling, its pierced parapets, and its quaint crockets, and, above all, its massive arch-buttresses with their elaborate enrichments. Both of these photographs have been taken by Mr. Stephen Ayling, of 493, Oxford Street, to whose technical skill and courage in attempting such colossal works as these we are able to give the very highest praise. A numerous series of photographic views of both the Abbey and the Palace of Westminster are in course of preparation by Mr. Ayling.

Enamel on Iron.—Years ago thoughtful ornamentists might have been struck by the application of enamel to our most common culinary utensils, stewpans, pots, kettles, indeed, every article formed of iron and intended for cooking.—This manufacture has, as might have been expected, resulted in the production of plates and panels with surfaces sufficiently fine for the reception of paintings as minute in finish as the rare works of the most eminent French enamellists. The examples which we have seen are at the house of Messrs. Willing and Co., in St. Martin's Lane, and they illustrate fully the wholesale application of a beautiful principle of Art to commercial stock. The merits of this patent, for such it is, we shall explain in a few words. The 'Bacchus and Ariadne' of our enamellist Bone, who died many years ago, is one of the largest plates ever executed on copper with perfect success; it measured $16\frac{1}{2}$ inches by 18, and was sold for 2,200 guineas. The difficulty of enamelling on copper is occasioned by the unequal expansion of the metal basis and the enamel surface; but this constant source of danger, very frequently of utter ruin, to valuable paintings, has been obviated by Mr. Baugh, the inventor of the process, whose enamel expands and contracts equally with the iron plate on which it is laid; and thus the process admits of the preparation of panels of any size. But the value of the invention is its cheapness and adaptability to the enrichment of an almost endless catalogue of domestic utilities, as finger-plates, door-handles, name-plates, ornamental panels of every kind, &c. In all ordinary cases the design is printed on the plate, then coloured by hand, and afterwards submitted, as usual, to the furnace. But in the production of large plates we see a new era opening in enamel ornamentation. Messrs. Willing address themselves to all concerned in the finishing and decoration of houses, and offer really beautiful enamels at prices inconceivably low.

Crystal Palace Picture-Gallery.—Artists intending to contribute to the coming season's exhibition may be glad to know that pictures will be received at the Hanover Square Rooms on the 3rd and 4th of March.

## REVIEWS.

LEAVES FROM THE JOURNAL OF OUR LIFE IN THE HIGHLANDS FROM 1848 TO 1861. To which are prefixed and added Extracts from the same Journal, giving an Account of earlier Visits to Scotland, and Tours in England and Ireland, and Yachting Excursions. Edited by ARTHUR HELPS. Published by SMITH AND ELDER, London.

This volume—so different from any hitherto published in England—is the most precious gift that could be presented by our sovereign to her people. It is the simple and unaffected statement of the inner lives of our royal family in their hours of retirement and relaxation, passed not in solitude either gloomy or grand, but in the unselfish and genial interchange of courtesy, kindness, and sympathy, with the very simplest and humblest surroundings of majesty, and proving a union between husband and wife—so perfect, so "thorough," that will live for ever as an example to all the subjects, high and low, of a kingdom on which "the sun never sets."

"These notes," says Mr. Helps, "besides indicating that peculiar memory for persons and that recognition of personal attachment which have been very noticeable in our sovereigns, illustrate, in a striking manner, the patriarchal feeling (if one may apply such a word as 'patriarchal' to a lady) which is so strong in the present occupant of the throne. Perhaps there is no person in these realms who takes a more deep and abiding interest in the welfare of the household committed to his charge than our gracious Queen does in hers, or who feels more keenly what are the reciprocal duties of masters and servants. Nor does any one wish more ardently than her Majesty that there should be no abrupt severance of class from class, but rather a gradual blending together of all classes, caused by a full community of interests, a constant interchange of good offices, and a kindly respect felt and expressed by each class to all its brethren in the great brotherhood that forms a nation."

In this valuable gift-book nothing is omitted that a woman of less instinctive dignity might have deemed a condescension to the more trifling and tender incidents and accidents of humanity. That is the feature which mainly constitutes the originality, the charm, the inexpressible sweetness, of the work.

To have withheld this book from the people of England would have been as treason to the pure and exalted love which united "Albert the Good" and our deep-hearted Queen! To them years were the scrvitors of love; each as it passed knitting the bond more and more closely. The Queen here calls around her—in our presence, as it were—her children; talks of them under endearing epithets; enjoys their gallant bearing in moments of childish trial; mentions them as "Bertie" and "Vicky," the "boys" and "girls;" suffers us to meet her at all moments and in all moods.

The Queen's tribute to the memory of the Duke of Wellington places an additional wreath on his tomb. She tells us of the rapture—so thoroughly English in its expression and demonstration—when the intelligence arrived at Balmoral that Sebastopol had really fallen, and of the triumphant excitement of the Prince and the household, Albert himself leading the party to fire the beacon so long prepared that would give the glorious news to the Highlands. With all motherly love and delicacy, she describes the betrothal of the Prince of Prussia and her eldest born; how on the hill-side of Craig-na-Ban he gathered and presented to the Princess a sprig of white heather (the emblem of good luck). "And this," says the Queen, "enabled him to make an allusion to his hopes and wishes, as they rode down GLEN GIRNOCH, which led to this happy conclusion." Here was the simple natural wooing of youth and maiden.

With what spirit are the "beats" in the Abergeldie Woods described, the salmon leistering in the lakes and streams, "the deer drives" on the heaths, the adventures by ford and fell, the attempts at *incognito* when travelling in those beloved Highlands, where the Queen realised that freedom from restraint which hedged her in at Windsor and in London.

The manner in which the royal party "roughed it" in these excursions, and the ready tribute paid to the attention they received from their servants, are not only interesting and amusing: they convey admirable lessons to those who cannot, when from home, accommodate themselves to circumstances, but create miseries and discomforts for themselves and others, magnifying the mole-hill into the mountain, and disqualifying themselves for enjoyment by the indulgence of perpetual fault-finding. *They* have indeed received a lesson from our sovereign lady the Queen.

After reading this charming volume, it is easy to understand how her Majesty is so powerfully attracted to the Highlands. The bracing atmosphere, so necessary to her health, the frank independence of the people, their untainted loyalty, the variety and beauty of the scenery, which captivate every stranger, early seized on the young imagination of the Queen, whose girlhood had been spent in the moist monotony of Kensington; and sanctified as it afterwards was by the approbation and companionship of her good and noble husband, Balmoral became the HOME OF HER HEART! But the fascination of the Highlands did not render Queen Victoria insensible to the attractions of Ireland; she pays a warm tribute to the beauty of the women, especially of the south of Ireland, and rejoices in the enthusiasm of her reception, rendering homage to the exquisite scenery of Killarney, though she evidently suffered from the humidity of the climate. That is one cause why the Queen does not more frequently visit the "Green Isle." Attached as we are to Ireland, unless by the sea-side, we ourselves suffer in a very short time from the enervating effects of the climate.

Never has there been a better proof than is afforded by this matchless volume, that all true and loyal women enjoy worshipping more than being worshipped. There is a still stronger tie that binds the Queen to Balmoral. We will tell it in her Majesty's own expressive words:—

"Every year my heart becomes more fixed in this dear paradise, and so much more so now, that all has become my dearest Albert's own creation, own work, own building, own laying out, as at Osborne; and his great taste, and the impress of his dear hand, have been stamped everywhere. He was very busy to-day, sketching and arranging many things for next week."

That is dated September 26, 1857. Eleven years ago! The people of England feel that however highly the Queen rates the lover of her youth, the loyal and devoted husband of her choice, she cannot overrate him; and though we bow to the mysterious Providence that removed him from us in the strength and wisdom of his age—when his experience, ripened by his marvellous clearness of observation, would have been so invaluable to the country of his adoption—if we lament our irreparable loss, what must that royal lady do, whose love was only exceeded by her veneration for her dear lord?

Let the women of England look to the example set them by their Queen, and consider their DUTIES, rather than indulge in insane clamour for what are miscalled their RIGHTS.

And let the men tread in the steps of the Prince Consort, who maintained his own dignity as a husband, combining it with the lovingness that arises from affection combined with faith.

We might fill page after page with extracts from this intensely interesting and most instructive book; but they are not needed; they have filled every periodical publication of the kingdom, and have thus been read by millions. We should, however, be neglecting a sacred duty if we passed it by in silence. We add our testimony to that of thousands. High as the good Prince has stood in the esteem, respect, and love of the whole British people, this volume will place him still higher; while, if it be possible, every subject of the realm and its dependencies will feel augmented gratitude for the knowledge that such a woman as the Queen sways and directs the destinies of so large a portion of human kind.

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LYRA GERMANICA: THE CHRISTIAN LIFE. Translated from the German by CATHERINE WINKWORTH, and Illustrated by JOHN LEIGHTON, F.S.A., E. ARMITAGE, A.R.A., and F. MADOX BROWN. Published by LONGMANS, GREEN, & Co., London.

It must be five or six years since an elegant volume, bearing the same title as that now before us, came into our hands. The translator of the German Hymns was in that case Miss Winkworth, and the book was also got up under the superintendence of Mr. John Leighton, who was assisted in the illustrations by Mr. Armitage and other artists. We do not happen to have the former volume by us to institute a comparison between it and its successor, but so far as recollection serves, Mr. Leighton has, in the present instance, outstripped his former efforts to produce a volume which shall challenge the criticism of the most fastidious admirer of illustrated and decorative literature. Mr. Armitage contributes six designs,—"Come unto me, all ye that labour," &c., a composition of several figures, excellently well drawn, expressive in character, and effectively grouped. "Doth conquer Sin and Death for evermore;"—the two latter impersonations are powerful in conception, and the accessories are all pointedly symbolic, but the action of the principal figure—that of Christ—is too dramatic to be consistent with the personage represented. The third illustration by Mr. Armitage is "The Walk to Emmaus," simple in design, yet characterised by the feelings which occupy the disciples' minds, and elegant in the arrangement of the figures. The next is a profile head and bust of Christ; the face sweet in expression, and the whole most careful in drawing. It is followed by another head, that of an old man—an ancient Israelite, it may be—such a head as Rembrandt might have put on canvas. The last of Mr. Armitage's contributions represents Job reproving his wife, a composition of several figures finely grouped, and telling the story in a way that requires no explanation. The figure of Job, who is seated on the ground, is remarkable for powerful design, anatomical knowledge, and force of expression.

Mr. Madox Brown's three subjects are 'The Entombment,' 'The Sower sowing Seed,' and 'Abraham about to offer up Isaac.' They all exhibit the peculiarities of this artist's style, and will, therefore, find favour with his admirers; and even those to whom it is unacceptable cannot fail to recognise the originality of idea which distinguishes the first-named design, as well as the vigorous manner in which the whole subject is treated. But there is something not quite comprehensible in the figures that bear the lower part of the dead Saviour's body into the tomb: we see a pair of hands clasped together around the body, but can discover no trace of any other portion of the person to whom the hands must belong, except some drapery from underneath which a foot is extended. Mr. Brown's idea of the knife with which Abraham purposed to slay his son is not a little eccentric: the instrument can only be compared to a bricklayer's trowel. It is much to be regretted when this artist allows his genius to play such fantastic tricks with his art.

The whole of the remaining illustrations, consisting chiefly of head, tail, and side pieces, and the ornamental initials, are by Mr. Leighton. Of these we can scarcely speak too highly. Many of the side-pieces consist of emblematic figures standing in decorated niches; others are floriated ornaments, all of them drawn with great delicacy, and designed with appropriate allusions to the subject of the text. There are a few larger illustrations from Mr. Leighton's pencil which show its versatility, no less than the skill with which he uses it: such, for example, is that of a girl reading a Bible, a charming figure, and engraved by Messrs. Butterworth and Heath in most excellent style; a twilight view of some foreign town on the banks of a river; the outskirts of a German village in winter—a beautiful landscape composition; and a sea-piece with waves and vessels in unmistakable motion, but the black lines in which, as a frame-work, these and other subjects are set, impart a heaviness to them that is highly detrimental. And we may remark that almost

the whole of the engravings are far too black: we can scarcely attribute this defect to the printer; it rather seems as if the subjects were drawn heavily on the wood, and that the engravers had only carried out the work of the artist. We have noticed this fault in previous woodcuts from Mr. Leighton's designs, and would recommend him to guard against it in future, for it certainly tends to lessen the beauty of his pictures.

A word about the hymns themselves. These German sacred lyrics, which date from almost the dawn of the Reformation to the present time, are not only highly devotional, but are also most poetical in thought and expression. The late Chevalier Bunsen collected and published, in their original language, a very large number of these compositions, and it is from them that Miss Winkworth has chiefly made her selection in this series and that which preceded it. We are unable to judge of the fidelity of her translations, but the hymns, as we read them, are of a very high order of such writings, and without any of that peculiar phraseology and those forced ideas in which many of the old writers of hymnology were accustomed to indulge. There must be a host of our countrymen and countrywomen who will heartily thank Mr. Leighton for giving them these Christian poems in such a truly beautiful form.

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Original Designs for Wood-Carving. With Practical Instructions in the Art. By A. F. B. Published by Longmans & Co. London.

This is the third, and by far the most pretentious, treatise on Wood-carving which has come before us of late. The supply leads to the inference that there must be a demand for such works; and it may therefore be assumed that the art is coming into more general practice as an "accomplishment," for a person desirous of following it as a profession would scarcely rely on books as teachers; he would rather place himself at once under the instruction of a skilful wood-sculptor. Still even in such a case, the former may prove useful helps.

The rules and suggestions laid down by the anonymous author, A. F. B., are very much of the same kind as those in the previous works we have noticed; but the examples here given are, generally, more complex and difficult; some of them, indeed, so much so as, in our judgment, to require a long-practised and skilful hand to execute with any probability of success. However, they are drawn on so large a scale that the learner can be at no loss to see and understand his subject, which in every instance is accompanied by explanatory remarks clearly expressed. The designs are either geometrical, or of fruits or flowers, and sometimes of a combination of all these when intended for special application—to a writing-desk, or work-box, for example.

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The Bird. By Jules Michelet. With 210 Illustrations by Giacomelli. Published by Nelson and Sons.

It is a renowned name, that of the writer of this volume; he has promoted the interests of humanity in condescending to this comparatively humble task; he has laboured, however, not as a philosopher only; he is an intense lover of nature, and has here been active in her service. Even as a translation, the language is seductively beautiful. It is a charming book to read, and a most valuable volume to think over. "The Bird," by Jules Michelet, has long been popular in France: it was a wise, and we cannot doubt it will be a profitable, duty to publish it in England, where it must take a place second only to that it occupies in the language in which it was written. The engravings on wood are of a very masterly character; they are all first-class, admirably drawn and exquisitely engraved; they may be classed, indeed, with the best productions of the art that has been produced in our age; and Messrs. Nelson have done them full justice in the minor accessories of paper and print.

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A Series of Sketches from Nature of Plant Form. By F. Edward Hulme. Published by Day and Son, London.

We have here a most useful work,—useful to all orders and classes of Art-manufacturers and decorators, and of much interest to the general public. It is entitled to a longer notice than we can now give it, although we made reference to it as a book of promise when the first part was issued. It is a large, yet not a costly, volume, containing 100 prints in chromo-lithography. It will be readily conceived, therefore, that nearly every plant available for the ornamental designer receives treatment—in its leaves and flowers: these are arranged with due regard to their special applications; while sensible and judicious letter-press directs attention to the peculiarities of each. They are, in all cases, drawn and coloured from nature; and the young artist deserves high praise for his industry as well as for his ability and artistic power. He has produced a very beautiful book, as well as one of manifest utility.

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Puniana; or, Thoughts Wise and Otherwise. A New Collection of the Best Riddles, Conundrums, Jokes, &c. &c., now newly told by the Hon. Hugh Rowley. With nearly One Hundred Designs from his Pencil. Published by J. C. Hotten, London.

An invcterate punster is a social nuisance, a man whom no intelligent and right-minded person cares to meet in company, or elsewhere. Puns to be really good should be highly flavoured with wit, such as Douglas Jerrold or Tom Hood would occasionally throw off. When they are little else than a mere senseless play upon words, which is the most that the majority of punsters perpetrate, they are absolutely offensive. The author of "Puniana"—we hope he is not one of the fraternity whose society we should naturally shun—has collected together an immense number of these "word-follies," as he rather deprecatingly speaks of them—puns both good and indifferent—and of riddles, &c. &c. We notice not a few which, on account of their vulgarity alone, should not have found admission into the book, if it is intended for the young whose ears are unaccustomed to slang and allusions not over delicate. There is, too, occasional use of Scripture phrases that shows but little reverence for the sacred writings. These introductions must prove obstacles to the general acceptance of a work which otherwise would be welcome in the family or social circle. We think Mr. Rowley wrong when he excuses himself for inserting what he felt inclined to omit, on the ground that "general taste" required their appearance: if so, "general taste" has something to answer for on the score of vulgarity, if nothing worse.

There is considerable humour in the author's illustrations. He is an ingenious designer and a skilful draughtsman, and equally ingenious in twisting words from their usual meaning.

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On the Ventilation of Dwelling-Houses and the Utilization of Waste Heat from Open Fire-places. By Frederick Edwards, Jun., Author of "Our Domestic Fire-Places," &c. Published by R. Hardwicke, London.

Both as regards health and economy, the subject of Mr. Edwards's treatise comes home to every housekeeper—nay, to every bachelor who only tenants his "rooms." Without entering upon the plans and arguments he employs in discussing questions of no small importance, which would lie beyond the scope of our journal, we may remark that a glance over the pages of his book has satisfied us that it contains much which commends itself to common-sense and to such judgment as a non-scientific reader is able to form upon the matters involved. Mr. Edwards comes to the conclusion that it is quite time the legislature took earnestly into consideration the condition of our cities and large towns, with the view of propounding some system that would lead to better local government. "It is now beginning," he says, "to be largely appreciated that a great requirement of our times is an improved system of metropolitian government that shall have sufficient power and influence to deal effectually with all sanitary and many of the most important local questions; and, assuredly, if we endeavour to ponder upon what might have been done and upon what might yet be done, it appears hardly possible to feel any very great consideration for the powers which stop the way."

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The Boy's Own Book. Published by Lockwood & Co., London.

There has never been a better book than this for boys. It is, indeed, fully established in public favour, and needs no word of recommendation; but into this new edition many improvements have been introduced; time and thought have rendered it perfect. The engravings, of which there are some hundreds, without pretending to be "fine" works of Art, are carefully drawn and well executed, and are more than sufficiently good for the purpose in view—to explain the text and to illustrate the rules laid down for cricket, croquet, racket, fencing, driving, angling, swimming, rowing, skating, and all the other games and occupations that are the fitting sports of youth. The book goes further than that, however; it is a teacher concerning pets—dogs, rabbits, pigeons, silkworms, and so forth; gives valuable instruction for the management of the poultry-yard; supplies a useful insight into chemistry and electricity; tells a good deal about photography and the stereoscope; in short, it is a full book of 700 pages, every page being a volume of knowledge, in which "practical details" are made easy of comprehension, and lessons are so conveyed as to have nothing of dulness.

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Texts and Flowers. Published by Partridge and Co., London.

This is a book of pretty and pleasant illuminated pages: flowers grouped, and encircling a selected Scripture text; containing also graceful poems, that accompany each print. The prints are exceedingly well drawn, and are good specimens of chromo-lithography.

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Cavendish on Whist. Published by Delarue & Co., London.

It is fitting that the best writer on the game of whist should find a publisher in the best maker of cards, for it is certain that all players prefer the "packs" issued by Delarue to those of any other manufacturer; moreover, they are generally admirable as examples of good Art. "Cavendish" is the "authority" universally accepted; he settles all disputes: from his fiat there is no appeal. But he is not that only; he is a sound and safe teacher, very simple, easy of comprehension on all points, perfectly intelligible to the learner, while entirely satisfactory to the advanced player. We perform a needless duty in recommending this book, for it is the eighth edition, considerably enlarged, yet still a small volume, with some striking and valuable novelties, to explain which would occupy too much space. It is, of course, gracefully printed and bound, and should be at all times accessible to parties at a "table."

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The Life of Jesus for Young People. By the Editor of "Kind Words." Part I. Published by H. Hall. London.

This little work cannot fail to find friends among the folk for whom it is specially intended. It is written in a clear, simple style, and contains much information concerning the scenery and manners of the ancient inhabitants of Palestine, and also the life of Him who carried out his great mission among them. The book is profusely illustrated with excellent woodcuts, by Messrs. J. and G. P. Nicholls, from drawings by artists of repute. These illustrations are far above the average we see in publications of a low price. For Sunday-schools, and institutions of a like character, no less than for the children's school-room of all classes, this "Life of Jesus" will be a "treasure book."

THE ART-JOURNAL.



LONDON, MARCH 1, 1868.

## BOOKS AND BOOK-BINDING IN SYRIA AND PALESTINE.

PART I.

THE earliest method known to have been adopted in the East for the preservation and transmission to posterity of laws and traditions, and for recording public and private events of importance, was that of engraving them, by means of hieroglyphs or words, on rocks or on tablets of stone.

There are ranges of mountains in Egypt and in Arabia which are justly called "Jebel Mukâttib," that is, the "Inscribed Mountains," on account of the numerous signs and letters upon them. These memorials have as yet been only partially deciphered. They are of various periods, and are generally found in mountain passes, and in valleys, carefully engraved on the smoothed façades of almost perpendicular rocks.

On the face of a steep high cliff formed by a spur of the Lebanon, which is washed by the river Adonis, or Dog River, there are large tablets which record the exploits of Assyrian and Egyptian monarchs.* Near to Antioch similar memorials have been found. The Hebrew, Samaritan, Greek, Latin, and Cufic and Arabic inscriptions engraved at various periods on the limestone rocks in many parts of Syria and Palestine, help to tell the story of the "Holy Land" and of its successive conquerors. The art of engraving on stone was evidently familiar to the Hebrews when they "came out of Egypt." Their Decalogue is described as having been engraved on two tables of stone; and it is recorded that the Hebrews were commanded to take great stones and to plaster them with plaster, and to write upon them the words of the law, and to set them up on Mount Ebal, as a memorial of their entrance into their "promised land." (Deut. xxvii. 2.)

Since that time, the art of engraving on stone has been extensively practised throughout the country, and it continues in favour to the present day.

In the cemeteries of the cities, some excellent workmanship, both ancient and modern, may be seen.

The letters engraved on the tombstones are sometimes filled up with coloured plaster. After being exposed to the sun for a short time, the plaster becomes as hard as stone, and will bear polishing. But a still better effect is produced by writing the inscriptions on the marble or stone, within an ornamental border, and then grounding it out, so as to leave the border and letters in relief. The ground is then filled up with black plaster, and afterwards polished by rubbing it with a piece of wet marble.

I am astonished at the durability of the plaster thus used. It is employed extensively at Damascus for extra-mural decoration, but never in large masses; and only to fill up interstices made in stone or marble. The colours which can thus be introduced, partake somewhat of the character of the delicate tints peculiar to drawings in *tempera*. The memorial stones of Mount Ebal, above referred to, may have been plastered in this manner, but it is more probable that rude blocks of stone were surfaced with plaster or clay, and that the inscriptions were made in the soft material, and allowed to harden afterwards in the sun.

In Syrian villages, and in inferior houses in the towns, I have often seen ornamental borders and inscriptions thus executed in clay, and in plaster of a coarser kind than that above referred to.

In the deserted cities of the hills, beyond the river Jordan, there are a great number of storied stones, introduced in the walls and over the great stone doors of the now roofless buildings. Many more probably lie buried under the fallen columns, among which the Bedouins pitch their tents from time to time. There is a large field of labour here for the explorer, and many an old stone book waiting to be read. There is every reason to believe, too, that among the hills of Judæa and Galilee, as well as in Samaria and the Lebanon, there are still entombed in the earth's safe keeping graven stones which could speak to us of the past.

The Jews and the Mohammedans are forbidden by their religious laws to make representations of man or of any living thing. This restriction naturally led to the frequent introduction of elaborately-designed inscriptions as a substitute for pictures, and, in course of time, produced the pure arabesque style. The graceful and flowing lines of the Arabic characters are well adapted for ornamentation. The carved inscriptions, illuminated with gold and purple and crimson, which decorate the domes of the principal mosques, and the mystic monograms which enrich the arabesqued walls of sacred shrines, have an excellent effect.

In the houses of the wealthy Jews of Damascus, portions of the Hebrew Scriptures, engraved on marble or stone, appear in nearly all the rooms, and especially over the doors. In Moslem homes, sentences from the Koran are similarly, but more profusely, introduced. The names of God and of His Apostle Mohammed, are seen in all directions, either sculptured, or simply painted or written on the walls. Inscriptions of any kind, and especially those engraved on stone, in known or in unknown languages, are highly valued in the East, and they are rarely defaced or injured intentionally. It is believed that they have a magical and beneficial influence, and that they can avert danger or drive away evil spirits.

This superstition, which is very general, has led to the preservation of many ancient tablets, in unexpected places. For instance, over a portal of the Great Mosque at Damascus, which was formerly a cathedral, a remarkable inscription in Greek, proclaiming a Christian doctrine, is preserved in its original position!

At Nablus, the ancient Shechem, a slab of stone inscribed with portions of the Decalogue, in Samaritan characters, was built into the minaret of a mosque erected on the site of an ancient Samaritan synagogue, of which the Moslems took possession about five hundred years ago.

The town of Nablus is situated in a beautiful valley between Mount Ebal and Mount Gerizim. The latter is the Holy Mount of the Samaritans, and, according to their version of the Pentateuch, it was there, and not on Mount Ebal, that the memorial stones were "set up." It is very remarkable that there still lingers in Nablus a little community of Samaritans, numbering not quite two hundred souls, the last remnant of this interesting people; interesting not only historically, but ethnologically. Their version of the "Torah," *i.e.* the Pentateuch, which differs in many points from the Hebrew version, is the only book which they accept as sacred. It is their sole guide and rule of life. The other portions of the Hebrew Scriptures they regard as forgeries. They still celebrate their sacred festivals "in the mountain where their fathers worshipped."

The Samaritans are a fine race of men; handsome, tall, and strong, and generally shrewd and intelligent, but possessing a rather limited range of ideas. An unmistakable family likeness pervades the whole community, which is not surprising, as they never intermarry with strangers. It is difficult to define the marks which distinguish them from the Jews, and other Oriental races, but I am sure that I should know a Samaritan anywhere. They generally have oval faces, prominent dark eyes, high foreheads, Assyrian noses, full large lips, and peculiarly large ears. Their houses are all closely clustered together round their synagogue, or "Kinsha," as they commonly call it, though it is sometimes spoken of as "Beit Allah," *i. e.*, House of God. This is a small unadorned vaulted building, of irregular form, having on the south-east side a veiled recess to represent the sanctuary, to which their priests (who are of the tribe of Levi) alone have access.

Here, among their other literary treasures, they preserve with jealous care two very ancient copies of the Pentateuch, one of which is believed by them to have been written in A.M. 2813 by Abishua, the great-grandson of Aaron. As evidence of this, they point out his name introduced in acrostic form in the text of the book of Deuteronomy. This much-prized volume is exhibited to the congregation once a year by the Chief Priest and his assistant the Ministering Priest. This ceremony takes place on the Day of Atonement, and then all the people, young and old, are permitted to kiss that part of the roll on which the Aaronic blessings are written; the consequence is, that the blessings are by degrees disappearing. Strangers are very rarely permitted to see this copy of the law; but when I was at Nablus, with my brother, in the spring of 1856, Selameh, who was then the Chief Priest, not only allowed us to examine it, but kindly sat down on a mat spread on the stone floor, and held the precious volume while I sketched it and him. He was then a tall, fine-looking old man of about seventy years of age. He wore a lose pale blue cloth robe, lined with crimson silk, and under it a long gown made of yellow and red striped satin, confined by a heavy shawl girdle. His large turban and his flowing beard were quite white. His eyes were dark, and had a peculiarly searching expression: he seemed to be looking through me, rather than at me. He had gained great influence, not only over his own people, but over the credulous of

* When I visited this spot during my second sojourn in Syria, I was sorry to find that one of these old tablets had been defaced and carefully smoothed, in order to make room for an inscription in the French language, recording the fact that a French army had occupied Syria in 1860 and 1861. The names of the chief officers of the expedition are included. The whole is engraved in large and deeply-cut letters, and can be seen from a considerable distance. No Arab or Syrian would destroy an old record to make way for a new one.

other creeds, on account of his widely spread reputation for skill in the occult sciences.

His correspondence with Baron de Sacy, in the year 1808, has made his name well known in Europe to the students of ancient literature. He died in 1857, and the sketch reproduced here is probably the only portrait of him in existence. The celebrated roll of the law, which he supported with a rather trembling hand, was in a cylindrical silver gilt case, about two feet and a half long and ten inches in diameter, opening, as a tryptich does, on two sets of hinges. The outside of this case is embossed, and in some parts engraved. On one of the divisions there is a quaint representation of the temple and all its furniture, with several explanatory inscriptions. The other divisions of the cylinder are ornamented with conventional designs, in *repoussé* work.* The globular knobs or *cornua* at the head of the rollers have scrolls and flowers and ears of wheat embossed upon them. The handle of the middle pole is a flat pierced brass disc, very much battered about and seemingly older and of less delicate workmanship than any other part of the case. This disc is almost exactly like some of the perforated and polished metal standards which I have seen, mounted on long staves and carried in processions by dervishes, in Damascus and elsewhere. Sometimes the staves are adorned with embroidered banners, and sometimes only with shreds of green cloth. May not this appendage to the Pentateuch case be an ancient Samaritan standard?

Standards quite as simple in design were used by the ancient Assyrians, as may be seen by reference to the Nimroud marbles. Some of their standards were crescent-shaped, and others were circular discs perforated with various simple forms.

Mr. P. H. Gosse, in his interesting work called "Assyria, restored from her Monuments," says:—"The paucity and simplicty of the Assyrian standards contrasted with the number and variety of those of



Egypt and Rome, in which many sorts of animals, real or fictitious, and other objects, were elevated on the tops of spears, and served as the rallying-points for the divisions of the army to which they were appropriated. Standards and banners are frequently alluded to in the sacred Scriptures, and the tribes of the camp of Israel in the wilderness were distinguished by peculiar ensigns; but we possess no authentic information as to their forms or devices" (p. 231).

Does the above suggestion throw any light on the subject?

The accompanying illustration represents (two-thirds of the real size) the knob of another roll-case, which Priest Selameh showed to me. This is a very beautiful one, more harmonious and simple in design, and evidently of a later date than the curious old case containing the famous roll of Abishua, to which I must now return. A red satin cover, on which Samaritan inscriptions are exquisitely embroidered in gold, envelopes the treasure. The roll itself is composed of prepared goat-skins, twenty-five inches high and fifteen inches wide. They are very neatly joined together, but in many places they have been torn and rather clumsily repaired with parchment of various qualities. The writing is small and regular, and extends to above one hundred columns. A large proportion of it is too much obliterated to be easily read, and it has altogether a very venerable appearance.

The "volume" alluded to in the Psalms, and the "roll" described in Jeremiah xxxvi. as having been cut to pieces with a knife, and thrown in the fire, were probably of this kind. It was natural that a wandering and pastoral people like the Hebrews should seek some portable material on which to write, and it was as natural that their flocks should furnish it.

Eumenes, king of Pergamus, who reigned from the year B.C. 263 to 241, and who was



a great patron of literature, is said to have invented parchment; but the Hebrews long before that time had (if we may depend on the testimony of Josephus) attained to great excellency in preparing the skins of animals for the purpose of writing on them.

Ptolemy the Second, king of Egypt, who died B.C. 246, a contemporary of the above-mentioned Eumenes, "was extraordinarily diligent in what concerned learning and the collection of books." He was anxious to procure, for his library, a translation of the Hebrew Laws into the Greek tongue. He accordingly wrote a very courteous letter to Eleazer, who was at that time the High Priest at Jerusalem, begging him earnestly to send a copy of the Law to Alexandria, and with it some learned men of good character to interpret it. This letter was conveyed to Jerusalem by two of the king's chief officers, men whom the king described in his letter as friends whom he held "in very high esteem." They were accompanied by attendants, bearing magnificent presents for the High Priest, which are fully described by Josephus. They included vessels of gold, and a golden table adorned with precious stones, "to the value of a hundred talents."

"When Eleazer the High Priest had paid due respect to the ambassadors, and had given them presents to be carried to the king, he dismissed them."

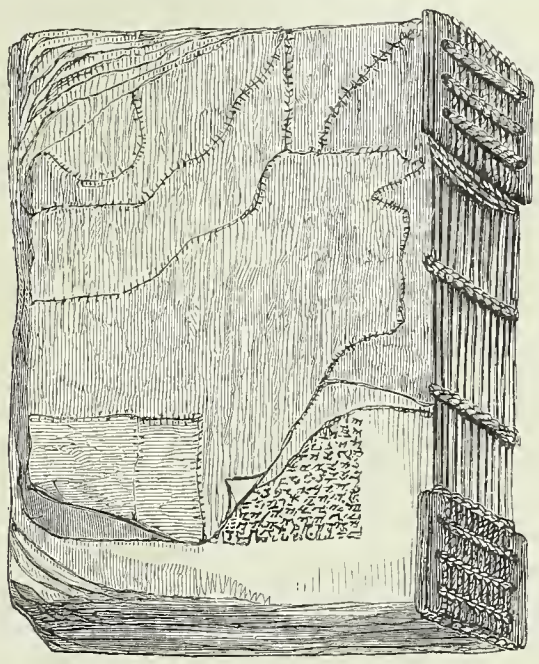
Eleazer wrote an answer to the king's letter, and concluded it thus: "We have chosen six elders out of every tribe, whom we have sent, and the law with them. It will be thy part, out of thy piety and justice, to send back the Law when it

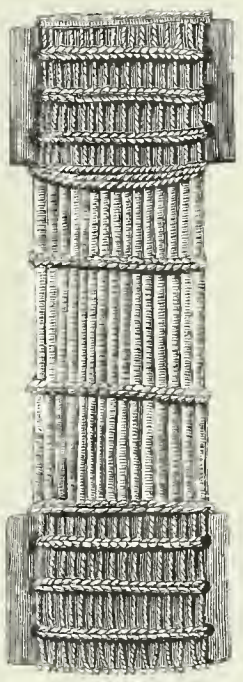
* Mr. G. Grove made "some imperfect rubbings of this case in 1861, and from these the authorities at the South Kensington Museum pronounced the work to be Venetian, of the fourteenth or fifteenth century." See the account of his visit to the Samaritans in "Vacation Tourists," 1861.

hath been translated, and to return to us in safety those that bring it. Farewell."

These two remarkable letters are given in full by Josephus. They are models of Oriental courtesy and dignity.

When the ambassadors and the Jewish elders arrived at Alexandria, the king made haste to meet them. "As the elders came in with the presents, which the High Priest had given them to bring to the king, and with the membranes, upon which they had their laws written in golden letters, he put questions to them concerning those books; and when they had taken off the covers wherein they were wrapt up, they showed him the membranes. So the king stood admiring the thinness of those membranes, and the exactness of the junctures, which could not be perceived (so exactly were they connected one with another); and this he did for a considerable time. He then said that he returned them thanks





for coming to him, and still greater thanks to him that sent them. He gave orders that they should sup with him, and that they should have excellent lodgings provided for them in the upper part of the city."

In seventy-two days the Jewish elders completed their work, and then they presented to the king a fair copy of their Laws in the Greek tongue.

"The king rejoiced exceedingly, and gave to each one of the elders three garments of the best sort, two talents of gold, and a gold cup." *

Josephus does not inform us what kind of membrane it was, the extreme fineness of which so astonished and delighted King Ptolemy; but we may conclude that it was superior to any that the king was accustomed to see, although it is recorded that he then had in his library twenty times ten thousand books.

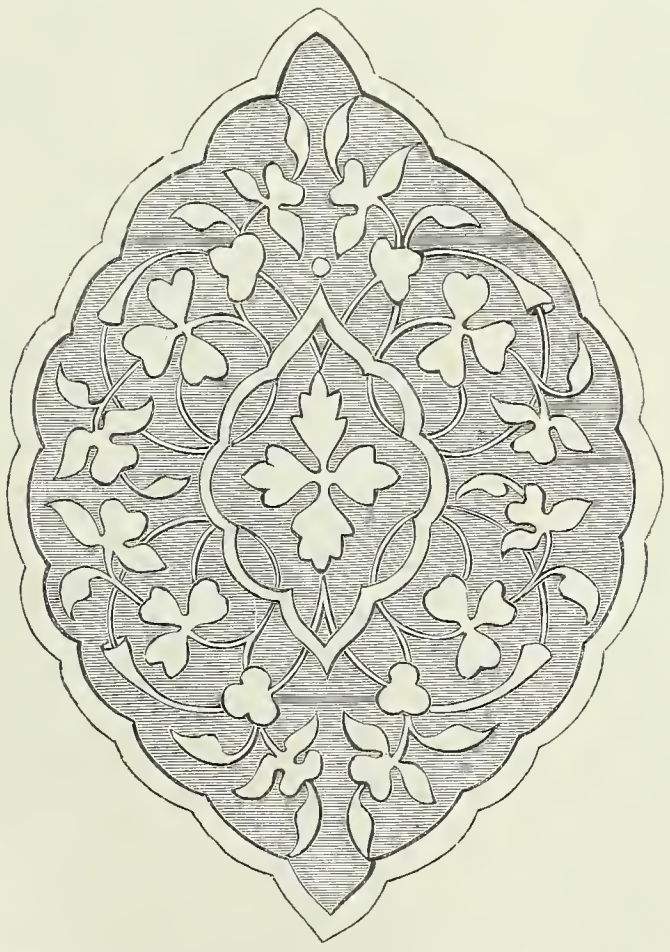
I have seen a few fine old copies of the Hebrew Scriptures in synagogues at Jerusalem, written on the finest vellum, and at Hebron, Tiberias, and Damascus, some valuable Hebrew books, both written and printed, are preserved. A written roll of the book of Esther is to be found in almost every Jewish house.

It is the established custom always to read the Law from an unpointed manuscript roll, at the services in the synagogues; but both Jews and Samaritans possess ancient copies of the Law written on skins of parchment and vellum folded in book form, instead of being sewn together.

This mode of folding skins and other materials into quires, and binding them together, is said to have been invented by Eumenes, the learned King of Pergamus, above referred to. This convenient form, which has now become universal, soon superseded the rolls.

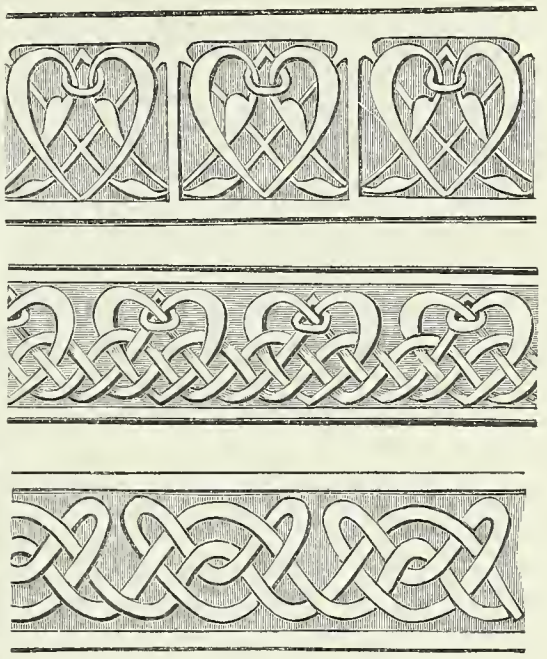
* See the 2nd chapter of the 12th book of "The Antiquities of the Jews," by Flavius Josephus.

The oldest and simplest example of bookbinding that I have ever met with, was shown to me by a Samaritan in the spring



of the year 1866, and I made two careful drawings of the curious volume, which are here reproduced.

The original was about fifteen inches square, and nearly five inches in thickness. It consisted of fifteen parts or quires of fifteen sheets each, fastened together very securely with strong cord or twist. The leaves had evidently never been pressed, and no glue or paste of any kind had been used, but the back of the book was strengthened by two rather clumsy blocks of polished walnut-tree wood. Each block was pierced with six holes, through which the cords were passed and neatly secured, as the illustrations will show. I was surprised to find that the mode of finishing off the edges, at the top and bottom of the back of the book, very nearly resembled



the method now in use. The wood and the cord had worn wonderfully well, but the unprotected outer leaves of this curious old volume had been torn and patched repeatedly.

I may as well remind my readers that, as the Samaritans write like the Hebrews, from right to left, that which appears in my sketch to be the end of the volume is really the commencement of it.

The destruction of the outer leaves of books bound in this incomplete way, naturally suggested the use of side covers and leather cases to protect valuable manuscripts.

The Arabic word for a bookbinder, *majild*, implies that he binds "with leather," and in this material, in various colours, I have seen, in private libraries at Damascus, some exquisitely beautiful book-covers of the fourteenth and fifteenth centuries.

The three borders on this page are from the leather covers of Arabic manuscripts of the sixteenth century, and are probably of Damascus work; they are certainly oriental.

The large centre ornament here engraved is a full-sized drawing of a design on the brown leather cover of a very interesting manuscript belonging to my brother, H.M. Consul at Damascus. It is a religious book of the Druses, written in 1560. It contains their history of the creation of the world and of mankind; a series of curious criticisms on the inconsistencies of Mohammedanism and Christianity; and an exposition and declaration of the Unitarian creed of the Druses. Some portions of this volume are obscure, and could probably only be understood by the initiated; but it appears to me, on the whole, to be the most interesting account of the Druse religion that has ever fallen into the hands of a non-Druse. It is fortunately in an excellent state of preservation. In time of war, the Druses frequently destroy sacred books, if they cannot conceal them.

MARY ELIZA ROGERS.

*(To be continued.)*

## MICHELET'S ORNITHOLOGY.*

Last month we spoke in a few, but justly commendatory, terms, of the literary portion especially, of M.



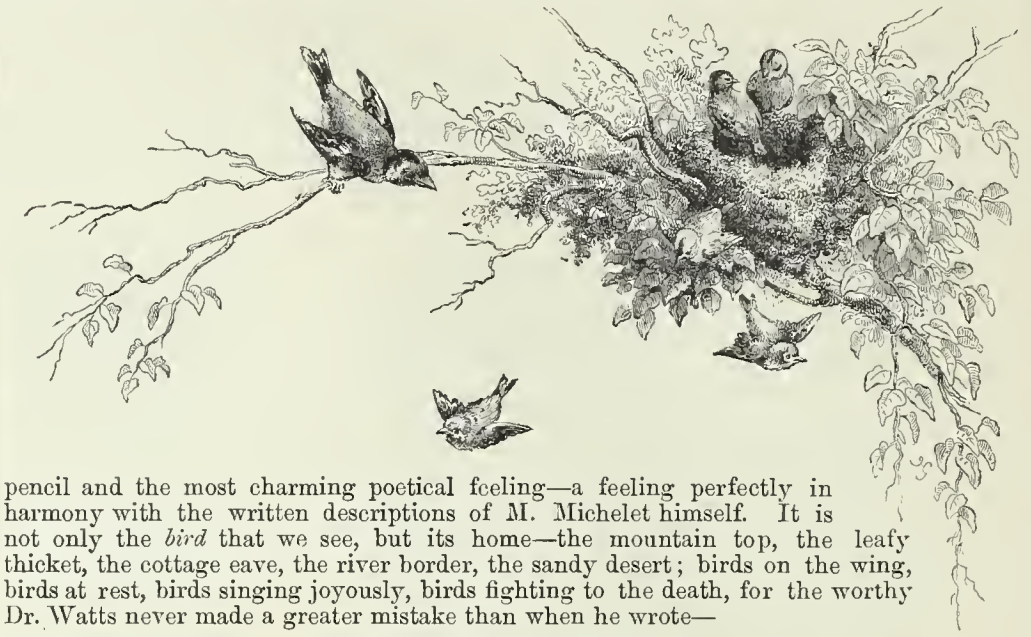
Michelet's very elegant work on birds. The illustra-



tions, certainly not by any means the least valuable



part of it to those who love Art, were alluded to only incidentally; but Messrs. Nelson, the publishers, have supplied us with some specimens of these, and our readers have now the opportunity of forming a judgment upon their excellence. Certainly, natural history has never, in our opinion, been more exquisitely illustrated by wood-engraving than in the whole of these designs by M. Giacomelli, who has treated the subject with rare delicacy of



pencil and the most charming poetical feeling—a feeling perfectly in harmony with the written descriptions of M. Michelet himself. It is not only the *bird* that we see, but its home—the mountain top, the leafy thicket, the cottage eave, the river border, the sandy desert; birds on the wing, birds at rest, birds singing joyously, birds fighting to the death, for the worthy Dr. Watts never made a greater mistake than when he wrote—

"Birds in their little nests agree."

There is a wonderful picture of two eagles engaged in a death-struggle in the solitude of the "upper air," and another of vultures feasting in the desert on the carcase of a dead



horse. But there is scarcely one of these two hundred and more designs about which something might not be said; and all are engraved with the greatest delicacy of work.

* The Bird. By Jules Michelet. With Two Hundred and Ten Illustrations by Giacomelli. Published by Nelson and Son, London and Edinburgh.

# THE FOURTH GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.

## DUDLEY GALLERY.

This Exhibition more than sustains the credit of its predecessors. The Dudley Gallery has distinctive characteristics which from the first secured for the experiment success. Its fundamental basis, an open field and no favour, invites talent the most diverse—from that of the tyro with his first picture to that of the Academician who brings as an offering some byplay of genius. The managing committee, consisting of thirty members, appears to command the confidence of the profession at large, notwithstanding the self-imposed and invidious duty of hanging their own pictures. There are few, indeed, among the three hundred contributors, who can complain of injustice. That the Exhibition represents so large a constituency is a fact which in itself speaks volumes. That as many pictures were turned aside for want of space as the number which found entrance, is but one indication among a multitude of the amazing productive power of Art at the present moment. The Dudley Gallery was, when established, simply a necessity; it is now looked upon as one of the most interesting exhibitions of the year.

A truly remarkable work, 'May-Day in the Olden Time,' by H. S. Marks, makes a most fortunate centre-piece at the top of the gallery. In the best sense of the word the work is decorative; like a fresco of the middle ages it catches light, and throws off colour from afar. The mode of treatment, in fact, like the subject itself, belongs to "the olden time." As in the mural paintings of Italy, the execution is simple and broad; the colours are pure and transparent, the figures are defined by firm lines, as in fresco and glass-painting; they, moreover, detach themselves decisively from the background. Throughout, the treatment inclines to the flat rather than to the round, and the light and shade are not so much focussed or concentrated as evenly diffused over the entire length of the composition. These are points it will be instructive for people at all interested in the characteristics of historic schools to mark well. The picture is indeed at once a curiosity and a success. That it is severe in mediævalism, that it abounds in sly humour, that individual character is pushed to the point of the grotesque, will be taken for granted by all who are acquainted with the works of Mr. Marks. This remarkable composition ranks among the painter's *chef-d'œuvres*.

We also incline to think that W. F. Yeames, A.R.A., has never produced a better picture than 'Exorcising.' The artist, as usual, thinks out the subject with singular independence. A company of Carthusian monks are assembled for the purpose of exorcising an evil spirit from one of their brethren. The delinquent, on his knees, stripped to the waist, submits to castigation. The subject is conceived in solemnity, yet satire. Nothing can be finer than the subdued half light, the dreamy stillness, the deep tone of colour lit by a half-seen fresco on the wall, the contrast between the white serge robes and the dark brown panelling behind. Each face is a character, each figure a study.

Eccentricity has always distinguished the Dudley Gallery. And what can be more singular and abnormal than the productions—clever withal—of Simeon Solomon, Spencer Stanhope, C. P. Slocombe, C. Rossiter, A. B. Donaldson, and H. E. Wooldridge? Solomon is a genius of eccentricity, he can do nothing like other people, and in being exclusively like himself, he becomes unlike to nature. As for choice of subject, most religions of the world have struck by turns the painter's fantastic and splendour-loving fancy. On the present occasion 'Bacchus,' 'A Patriarch of the Eastern Church,' and 'Heliogabalus, High Priest of the Sun,' obtain from the painter about equal favour, whether as to ritual, robes, or anatomies. The latter, however, would not be recognised by the College of Surgeons. 'Bacchus' is a sentimentalist of rather weak constitution; he drinks mead, possibly sugar and water, certainly not wine. The idea is that the young fellow is the inspirer of Art and Poetry, the beloved of the Muses; and the painter, it must be confessed, has thrown over his work a certain aroma of poetry and colour. The background is in scale and management false, yet on the whole the picture possesses, as we have said, unmistakable signs of genius, only run a little mad. Mr. Wooldridge is an artist who belongs to the new school of Neo-Classicists; 'Arcades Ambo,' nevertheless, is a case of washed-out weakness. The purpose of this artist, however, must for the present be counted as inconstant, inasmuch as in another anomalous production he affects the manncrisms of Leighton and Prinsep. Stanhope's 'Ariadne in Naxos' is yet another example of pseudo-classicism. The true classic was an exalted naturalism; this manner degenerates into affectation and excess; the treatment wants moderation, and this is the more to be regretted, because Mr. Stanhope is avowedly an artist possessed of power. Also classic, in the mere traditional sense of the term, are the elegant and beauty-doting drawings of Mdlle. Marie Spartali. Among the anomalies in the hanging of the Gallery is the fact, that an ill-drawn head of 'Christina' by this lady finds a place on the line. On the back of the screens should be observed some highly commendable studies of drapery, by Albert Moore. This is the way to work, in order to attain mastery of antique styles.

Opposed to the classic is the mediæval; each is found in ultra form in the Dudley Gallery. Indeed, there are artists, such, for example, as Simeon Solomon, who are divided equally between the two opinions, and thus on either horn of the dilemma they fall far short of nature. A. B. Donaldson ranks among the most inveterate of mediæval sinners; he is absolutely lost to nature, nothing can redeem him to the consciousness of form or of material substance. Again, even the jokes of C. Rossiter are distressingly mediæval and far-fetched; it would appear as if even so simple an act as a theft in an orchard of apple trees could not be conducted in a picture by this artist in a natural manner. The mediævalism of C. P. Slocombe is of a better sort; it evidently is borrowed from the arch-fiend of mediævalism, Mr. Marks. 'The King's Pictures,' by Mr. Slocombe, is a trenchant satire; dry humour gives to the figures true mediæval angularity; in the studios of these would-be middle-age artists the goddess of wisdom, we may be sure, is perched as a croaking raven on some severe gable summit. The works of Miss Solomon are always clever and frequently singular; 'Memories' recall, indeed, past memories of the lady's pictures in intensity of colour, earnest striving for a meaning, and general eccentricity of treatment. Robert Bateman contributes five works little likely to make a reputation; save possibly, a figure of studied grace, touched with some sentiment of mediæval romance, used as an escape from naturalism. Walter Crane swoons away into delicious sentimentality of colour and morbid mannerism, as he paints up to the strain—

> "My soul is an enchanted boat,
> Which, like a sleeping swan, doth float
> Upon the silver waves of thy sweet singing."

Mr. Cave Thomas, we presume, speaks in irony when he calls his decidedly sickly picture 'A Glance at Healthy Life.' What truly may be designated healthful life are vigorous transcripts from nature made by James Lobley. 'One of the Desolate,' an admirable study of an old woman; and 'Toeing the Mark,' a company of ragged-school children, are works scarcely to be surpassed anywhere for direct naturalism and vigour of hand. If Mr. Lobley can but gain a little more elevation in treatment, he will rank among the best painters of rustic life in the present day. 'The Tramps,' by G. L. Pinwell, is a clever picture spoilt for want of better management. The composition, scattered to the point of frivolity, needs bringing together; the colour lacks moderating greys. Among minor works may be commended a head by Edward Radford for style in form and treatment: also, 'The Little Onion Seller,' by Lawrence Duncan, a small study which, in colour and character, recalls pleasantly the style of Murillo. Likewise may be praised as a careful study a head by Miss Helen Thornycroft. We would note in passing that the best "Female Artists" prefer the Dudley Gallery to their own room in Conduit Street. Miss Gilbert displays the usual routine known as her style. 'Presents from India' has force, brilliancy, even blackness. Miss Juliana Russell continues steadily to advance; her present work has gained in precision and firmness of touch, and shows growing maturity in treatment. Miss Constance Phillott has in a picture, 'A Rose in Roses,' a play upon words, thrown away good work. The subject and treatment imply an error in judgment. Miss Fraser's 'Reading Lesson' is pretty and refined; perhaps more vigour would have spoilt this pleasing charm. Miss Kate Greenaway paints daintily a fanciful frolic of fairies to the lines—

> "Then deep in the stream her body they laid,
> That her youth and beauty never might fade."

Miss Adelaide Claxton again repeats with emphasis, and with obvious trick, the ghostly visions that would seem to visit nightly her couch. 'A Midsummer Night's Dream at Hampton Court' is a capital compound of moonlight, white chalk, and india ink. To the above list of "Female Artists" we may add Miss Solomon and Miss Spartali, both before mentioned. We must, however, add a tenth, for we find we have passed over 'The Stork,' by Miss Emily Alldridge, a figure which, if it lack force, displays, at any rate, taste and elegance. Altogether female genius is looking up in the world.

Several Academicians favour the Dudley with their presence, and among the number is Mr. E. M. Ward, who contributes 'The Reverie,' a head of power in intention and treatment. There is a largeness in the manner though the scale be small. The clenched hand of the lady seems to indicate that "reverie" may have its sequel in revenge. The passionate blood of the south burns in her veins, while a mass of raven hair gives to the head shadow and grandeur. Mr. George Leslie, the newly elected Associate, also exhibits a couple of fancy heads, 'Barbara' and 'Olive,' both, as a matter of course, delicate and refined, but they would be better for more firmness in drawing. Mr. Wynfield's picture, 'The Children of Henry VIII.,' is injured by scattered composition and crudity in the green background. Mr. Smallfield has a 'Portrait,' capital as usual in the drawing, but here too the colour of the background is ill judged. Walter Field passes with success from landscape to figure. 'Sunday Morning,' the artist, by his treatment, has rendered refined and winning. E. W. Russell can scarcely be going to the good. 'Piscator' is a picture which has lost its way in the process of painting. It is scattered, discordant, and purposeless. The more is the pity, because Mr. Russell has always given proof of talent. Frank Topham is another artist concerning whose future the critic will yet be doubtful. There seems a danger that this painter, who made a good beginning within these walls, may be beguiled, by dexterity and brilliancy of touch, into the frivolity of showy costume. The talent of this artist appears to need only a little sobering down. Mr. Joplin gives aggravated symptoms of confirmed mannerism. Mr. Hayllar works an idea to the death. His pictures would seem to say that there is but one little girl in the whole world. Mr. Richardson's 'Janet and Wee Annie' are commendable rustic studies. The same artist has painted 'Highland Cattle' with a vigorous hand. A. Luxmore exhibits two praiseworthy pictures. 'An Eaves-dropper' may specially be mentioned for harmonies of colour in a low key. George Thomas produces four drawings, clever and vigorous as ever. The sketch for a well-known royal picture has more spirit and dash than the picture itself, which is by no means an unfrequent occurrence. Edward Poynter exhibits the "original sketch" for the famous picture 'Israel in Egypt:' likewise he paints a 'Portrait,' individual in character, firm in drawing, and realistic in detail.

Space fails us to speak of the landscapes and the miscellaneous pictures according to their abundant merits. Let us at once seize on the

most noteworthy work, Il Ponte Vecchio, Firenze,' by Holman Hunt. This well-known scene is treated with novelty: the hour is night, and the darkness of sky and river is lit by glimmering specks of fire shining from windows which overlook the waters of the Arno. These picturesque materials become transfused with poetry and thought. Deep and impressive are these slumberous shadows, made visible by struggling light. Great is the skill which has saved darkness from blackness, which has given to obscurity colour, and to the oblivion of night the consciousness of watching, wakeful eyes.

Poets would seem to abound in the region of Piccadilly. But the school is evidently of the sort formerly called "cockney." Nature is not a reality daily looked upon, but a dream among smoke and chimney pots. Poetic doubtless is Mr. Ditchfield; dreamy and impalpable are his forms, symmetric and ideal his compositions, as if the ghost of Claude or visions of Italy had given him inspiration. His pictures require a daily "constitutional" over rugged paths of nature. Among Dudley Gallery poets must be reckoned J. C. Moore, Albert Goodwin, Arthur Severn, Dillon, Pilleau, Mawley, Graves, Vincent, Binyon, Earle, and D'Egville. The Italian subjects of J. C. Moore are treated with refined quietism; 'The Valley of the Arno,' under the pencil of Albert Goodwin, bursts into rapturous colour; Dillon and Pilleau gild the East with the sun's golden rays; Vincent environs the Isle of Skye with brilliant atmosphere; Binyon, in Italy and Algiers, surrenders his imagination to southern romance; Beverley is equally ecstatic whatever be the clime; while George Morley reconciles his literal facts, wrested from nature by diligent study, with the gushing sentiment which in inferior artists usually loses itself in indefinite ideality.

Another class of artists in this gallery seems to regard romance as a delusion, poetry as a snare. They see nature with prosaic eye, they paint her with literal hand. 'A Winter Torrent,' by R. S. Bond, is such a transcript, truthful and grand, yet unmitigated in its power and forbidding in its aspect. Equally commendable for vigour is a coast scene in 'Squally Weather;' the elements, as here painted, by H. Moore, are all in storm and action. George Hall exhibits his best work, a study of the open sea around Arran. Tucker is vigorous, but would be more original, were he less like Hook. Jutsum's colour continues too crude and blue. 'Southampton Pier,' by Harry Goodwin, is a picturesque scene well managed—the artist has sought repose. Harry Johnson has not thrown as much melodrama into nature as usual; his return to comparative simplicity and sobriety is quite refreshing. Talfourd has some clever drawings after his accustomed manner. C. J. Lewis, in a totally different style, equally preserves his idiosyncrasy though he shifts his sketching-ground. Curnock increases in power; he will do well to seek also for delicacy. Aston is studious of detail, perhaps sometimes he may be dotty. 'Sunset on the Tay,' however, is a scene generalised into broad poetic effect. Peel is always studious; 'Windings of the Torridge' is a drawing which proves knowledge. Phenè Spiers exhibits some of his clever architectural studies, seen frequently in London.

We must conclude this rapid enumeration by yet a few remaining drawings which it were a sin to omit. Hung near the floor may be discovered with difficulty the merits of an admirable study in 'A Welsh Lane,' by H. T. Holding. Very truthful also, though a little hard, is the scene around Dunnottar Castle, photographed as it were by the pencil of Walter Paton. Again the gallery owes, to Vicat Cole, one of its most lovely transcripts from nature. The artist, we think, shows himself more at home in water-colour than in oil. 'Evening Shadow' is a drawing eminently skilful; general effect is preserved from distracting detail; colour, though dazzling, is kept down. Lastly, this survey of chief works, in a collection reaching to nearly seven hundred, were incomplete, did we omit to mention Mr. Cooke's marvellous study made in Catalan Bay. The drawing, to our mind, has higher qualities than the great picture in the Academy, which no one can forget.

## SOCIETY OF FEMALE ARTISTS.

TWELFTH SEASON.

The present Exhibition shows some slight improvement on its predecessors; the gallery certainly, either from better quality or more judicious disposition of materials at command, presents a prospect more pleasing and promising than heretofore. The works are numerous—perhaps too numerous to be select—a strong administration would at once have sent back one quarter of the whole to the school-room. Indeed, nothing has done so much to lower the credit of this praiseworthy enterprise as the amiable admission of works which could not find a hanging on other walls. But we are glad to think the time has come when the Committee may make a bolder stand, not only in the interests of Art, but for the sake of the good cause they seek to promote. Their hands are strengthened—their Gallery has received valuable accessions. It has hitherto been the misfortune of the "Female Artists" that "Female Genius" has held aloof; this year, however, as well as last, painters of well-established repute have made common cause with the sisterhood of Art. Altogether, we are happy to say that the prospects of the society are brightening.

One side of the gallery is devoted to water-colour drawings, the other to oil-paintings; the former are the best. A water-colour sketch is just within reach of female artists, many of whom it is to be feared have had but few advantages. Among painters of the figure we again recognise names familiar in former years, a fact which indicates, at any rate, some persistency in study. The figure-pieces, indeed, contributed by Miss Burgess, Miss Partridge, Miss Adelaide Claxton, Miss Bouvier, Miss Laird, and the lady well known under the disguise of E.V.B., rise out from their amateurish companions into positive professional rank. Miss Burgess shows herself the balanced cultured artist in two drawings; 'The Little Match Girl,' moreover, appeals to the spectator's sympathy. And among studies of promise must be mentioned Miss Partridge's 'Coffee Bearer,' in costume of Algiers, a work executed in the "Life Class" for ladies which has been instituted under the auspices of this society. Also, as more than commonly artistic, may be noted 'The Legacy,' by Miss Laird. The composition is nearly right; it only wants, in common with most of its companions, the hand of a monitor to guide inexperience. Yet not a few among these young ladies confess to the fact of having had a father, and in this fortunate category stands Miss Bouvier. 'Resting at the Stile,' seems a scene from Arcadia; but lived there even in that or any other climate a race of pink, waxen, satin peasantry, such as the Bouviers have for two generations painted? Again Miss Adelaide Claxton has seen a ghost! an every-day occurrence, which the lady treats as a matter of course. Among the water-colours there remain scarcely any other figure-compositions worthy of note save the series of original drawings by the easily recognised E.V.B., in illustration of the "Story without an End." This lady knows the nack of putting a neat thought into compact pictorial form; she has a pretty fancy, and a fluent, flowery utterance.

Poor "Elaine," is she yet, season after season, to suffer more at the hands of tyros? Female artists seem to have a weakness for this ready-made sentiment. In kindness the painters shall be nameless who have desecrated the Laureate's verse.

Landscapes abound; a few only need be recorded. We may, however, just say that we find in our catalogue words of commendation against works answering to the names of Bodichon, Deakin, Dunbar, Gastineau, Kempson, Warre, and Warren. Madame Bodichon occupies, with off-hand, masterly sketches from Africa, the screen effectively furnished a year ago by Mrs. Bridell's truthful studies from the same continent. These regions have been of late favourite resorts of the ladies, who appear intent upon outrivalling each other in the marvels they bring home, to the amaze of less privileged eyes. Lady Dunbar assuredly has overstepped the modesty of nature in doing her utmost for the 'Ghiffa Pass, Algeria.' Artists who have not learnt to paint the simplest scenes truthfully often rush impetuously into the sublime as a refuge. 'The Glory of Scawfell,' by Miss Kempson, is not, as may well be supposed, lacking in ambition: the work, however, has more maturity of manner than most of its neighbours. This much assuredly cannot be said for Miss Townsend's washes of brilliant colour. We had been led some years since to hope for better things from this lady. She too, like the sisterhood generally, has little capacity for work: everything must be won by a stroke of genius at once, or not at all. Miss Gastineau fortunately inherits a style, so she paints passably well by tradition. Mrs. Oliver simply adheres to what has long been recognised as her manner. The family of Rayners do the like; one and all of whom we trust will meet their just reward.

Fruits and flowers seem by divine appointment the property of ladies, yet in this favourite department the gallery contains nothing super-excellent. Miss Stannard, now that the British Institution is no more, transfers her showy canvases to Conduit Street. Miss Forest is said to have been a pupil of Rosa Bonheur; 'Poppies and Peony,' however, scarcely indicate that her advantages have been turned to the account which might be expected. 'Ripe Fruit,' by Miss Walker, has more than common care and completeness. 'Roses,' by the same, are elaborate and brilliant. Also 'Roses,' by Miss James, are specially commendable for colour, variety, and lightsome freedom. 'Flowers from Nature,' by Miss Manly, merit a word of praise: it is much better thus to sketch with spirit on low-toned paper, than to niggle detail endlessly till all life be lost. There are various flower-pieces by Miss Lane and Miss Emily Lane which bespeak the watchful student. It is evident that the innocent department of flower-painting will remain overstocked until strong-mindedness impels women to desperate study from "the life."

It were kindness to pass unnoticed nine-tenths of the oil-pictures. It is certainly ill-judged policy that such untutored works should be exhibited at all. Ill-judged for the sake even of the artists themselves; also ill-advised as regards the interests of the exhibition, which, to our knowledge has thus been brought to low repute with critics; and certainly unfair to those few painters of merit who have kindly come forward to rescue a cause they may deem in itself meritorious. Out of this assemblage of one hundred and four oil-pictures, we may notice a praiseworthy beginning by Miss Faed, true to the genius of her family. Miss Bowers, known as a book-illustrator, a vocation to which we hope ladies may more and more betake themselves, has a clever little picture, a boy on a pony. Miss Williams's small landscapes have a neat, pretty handling. Mrs. Blaine dashes into colour. Four of the Swift family paint portraits and fancy pieces as of yore. The face of pretty 'Lesbia' has been fairly well managed by Miss L. Swift in the flesh tints; and a clever head by Miss Kate Swift gains somewhat of the pleasing effect which makes the child-pictures of Sant popular. It is left, however, for Mrs. E. M. Ward to bring to the Exhibition its chief attractions in two charming little works: the one, child's play round the table of 'Merry Christmas;' the other, 'In Memoriam' to a dead canary bird. The management of the three primary colours, yellow for the bird, blue for the velvet cushion, and red for the background, is skilful. Altogether this is the best bit of painting in the room.

This society means well and deserves encouragement. The exhibition is of interest as a sign of rising talent, and as a promise for the future. Perhaps the hints we has thrown out may, if acted upon, conduce to its prosperity in years to come. That there is abundant talent among the female artists of the country to form an attractive and valuable annual exhibition, no one can deny; it wants little more than public encouragement to bring it forth.

## OBITUARY.

### JOHN DOYLE.

With the year 1867 has departed from among us one of the most remarkable men of the remarkable epoch in which he lived—one who for a period of, we believe it may be affirmed, nearly a quarter of a century, played with the pencil a part similar to that of Junius with the pen; and from beneath the shadow of a severely sustained *incognito* flashed forth an incessant series of graphic strictures on public events and public men, of unique power and popularity. We allude to the individual who, for so long a time, baffled all inquiry as to his identity under the monogram of HB, but who, for some years, has been revealed as a gentleman named John Doyle, and who, in the revelation, lost no interest in the estimation of those who had the good fortune to become known to him. We may remark that the celebrated signature was but a duplicate of his initials, two ID's, one above the other.

Mr. Doyle was a native of Dublin, and of a highly respectable family. Very early in life he yearned after Art as a profession, and was permitted to gratify his wishes. He became, in his teens, the favourite pupil of an Italian landscape painter named Gabrielli, then established with much repute in the Irish metropolis. That he was also a student in the Dublin Society's Drawing Academy, we learn from a book named "Irish Varieties," published by Herbert, a contemporary artist, and who mentions his name with such illustrious *allumni* of that school as Shee (subsequently Sir M. A.), Danby, Rothwell, O'Connor, Comerford, Lover, and Behnes. Mr. Doyle thus became generally accomplished as a painter, but more especially in portraiture. He had also a fine faculty for delineating the horse, as became so frequently obvious in his subsequent works; indeed, his love for that noble animal was a distinctive trait in his nature. He was an admirable judge of its qualities, and not unfrequently tried them in the hunting-field. This won for him the early patronage of Lord Talbot, the Irish Viceroy, of the Marquis of Sligo, and Sir Edward Kerrison. He married early a lady who merited, and to the end of her life held, all his affections.

Very few years after that event Mr. Doyle sought the wider field of London for his future career. This was about the year 1822. After an interval of strenuous struggle against the difficulties arising from want of connection, his subtle sense of portraiture led him to lithograph and publish likenesses of public men, drawn merely from reminiscence. In these he was at once cheeringly successful. Among the most remarkable of them, appearing at intervals, we may notice the recollections of the Duke of Wellington on a favourite white charger; the Duke of York, on his cob, an exquisite miniature gem, which had a wide sale; small highly finished paintings of George Canning, Mr. Huskisson, Sir R. Peel, and Lord Lyndhurst; and a charming drawing of the young Princess Victoria, in her pretty landau, with its ponies and postillion. The strong consciousness which grew upon the young artist of power of seizing character, combined with a high native intelligence which gradually fixed his attention upon political topics, drew him to the House of Parliament; he became a quiet, silent, unsuspected frequenter of the lobby and gallery—he was among them taking notes, and HB came into existence. It would be superfluous now to dwell minutely upon the extraordinary continuous work which thus began its development, so singular in its dramatic vivacity, its exquisite delicacy yet force of humour, and the wonderful truthfulness of its living likenesses. Let their merits, however, receive the sterling stamp of poor Haydon's opinion, as thus expressed in his Memoir:—"1831. Oct. 29. Exchanged several of HB's admirable caricatures for my Napoleons. Whoever HB is, he is a man of great genius. He has an instinct for expression and power of drawing, without academical cant, I never saw before."

And now for one noble conclusive trait of this unmatched political satirist. He clung to an absolute *incognito*, and although attached to the highest and purest ameliorative conservative principles of policy, he never made his services to the men of that party a source of remuneration—never, either "under the rose" or overtly, did he seek a return for his continuous services; and when at length the curiosity of *quid nuncs*, "comparing, compounding, and abstracting," gradually divested him of his veil, he quietly and resolutely abandoned his cherished functions, and fell back into the retirement of private life.

The seclusion to which Mr. Doyle had so long subjected himself ceasing to be expedient, he now mingled somewhat more largely in society, and he might have widened his circle to any extent he pleased. He was recognised by his tall, graceful figure, and by a noble cast of features. The *prestige* of his great repute ever insured a welcome, which he was sure to justify. His intelligence commanded every prominent topic of the day, and his manner, whether grave or gay, was unfailingly prepossessing. An innate amiability of the most winning kind was united in him with an unaffected self-respect, on which no levity could trespass. There were few men to whose sound sense and assured taste an appeal could be more safely made. He was one whom to know, even but little, was insensibly to esteem; to know much, to love much. In a word, he was from the hands of nature a rare gentleman. He was in his 71st year at the time of his death.

Beneath a portrait of him might be affixed most appropriately the concluding lines of the Martial epigram—

> "Ars, utinam mentem animam que effingere posset,
> Pulchrior in terris, nulla tabella foret."

Mr. Doyle has not left his name unrepresented. His eldest son—both artist and man of letters—is well known as the author of "A Chronicle of England," illustrated by him with some eighty admirable chromotype plates.

His second son, Mr. Richard Doyle, is equally familiar to the public for his most graceful and piquant contributions to *Punch* in past times, for his "Pepys' Diary," the "Continental Tour of Messrs. Brown, Jones, and Robinson," and for those exquisite gems of poetic fancy, to the creation of which in water-colour drawings he is now devoted.

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### ANTOINE FRANÇOIS CLAUDET.

Mr. Claudet, whose death was briefly reported in our columns last month, was born at Lyons, in August, 1797. Many years since he came to England for the purpose of carrying out a project for the production of cylindrical glass shades. Messrs. Chance & Co., the eminent glass-manufacturers of Birmingham, took up the idea, and a house of business was opened in Holborn under the name of Claudet and Houghton. The name of the firm still exists, though we know not whether Mr. Claudet retained any interest in it of late years. Messrs. Chance embarked largely in the scheme, procuring skilled workmen from France for making both shades and the sheet glass, which had previously been made from cylinders. To render less costly the method of cutting the bottoms of both shades and cylinders by hand, Mr. Claudet, who was in every way a man of science, invented an ingenious and simple machine, for which, in 1850, he was awarded a medal by the Society of Arts.

In 1841, shortly after the introduction of the Daguerreotype, Mr. Claudet commenced to practise the use of cameras in this country, and he communicated a paper to the French Academy of Sciences upon the discovery of a new process for accelerating the production of the image by the addition of bromide and chloride of iodine to the iodide of silver, thus permitting a portrait to be obtained in from five to fifteen seconds, a hundred times more rapidly than by any process previously in use. This discovery was, with the fixing of the image by the chloride of gold, the completion of Daguerre's invention. In 1848 he communicated a paper on a new instrument called the "Photographometer," the object of which was to measure the intensity of the photogenic rays and to compare the sensitiveness of certain compounds. This paper was read before the British Association, in 1849, at Birmingham. In the same year Mr. Claudet communicated a paper to the French Academy upon the use of the "Focimeter," a new instrument he had invented for the purpose of securing the perfect focus of photographic portraiture. At the Universal Exhibition of 1851 Mr. Claudet received the Council Medal from the President of the Jury for his numerous discoveries in photography.

In 1853 Mr. Claudet was elected member of the Royal Society for his various scientific labours and discoveries in connection with photography. His certificate of admission was signed by Sir John Herschel, Sir David Brewster, Professor Faraday, Professor T. Grahame, Professor Wheatstone, Messrs. Babbage, Glaisher, &c. &c. In the same year he had the honour of taking the portrait of her Majesty the Queen and several members of the royal family, and was appointed Photographer in Ordinary to her Majesty. In 1855 he obtained a first-class medal at the French International Exhibition for his eminence in the profession and the superiority of his works. In 1858 Mr. Claudet communicated a paper to the Royal Society upon the "Stereomonoscope," an instrument founded on the "inherent property of the ground glass of the camera to produce in relief the image of the camera obscura."

In 1862 Mr. Claudet was elected member of the jury at the London International Exhibition, and received the medal of the jury; and in 1865 he was elected member of the jury at the Dublin International Exhibition, and received the medal. Mr. Claudet obtained medals from all the photographic exhibitions where his works were exhibited: London, 1851; Paris, 1855; Amsterdam, 1855; Brussels, 1856; Scotland, 1861; Birmingham, 1861; London, 1863. That which he obtained from the Photographic Society of Scotland was presented to him by the late Sir David Brewster, who upon this occasion highly complimented the recipient.

To enumerate the various papers which Mr. Claudet read before the members of

our scientific institutions, or contributed to scientific publications, would be to publish a long list. In the early part of last year there appeared in our Journal two valuable illustrated papers from his pen on "Stereoscopic and Pseudoscopic Illusions." In all matters connected, either directly or indirectly, with the art of photography, his practical and theoretical knowledge made him an authority, and his labours in that department of artistic science contributed not a little to the advance made in it during the last few years. He was a man of courteous and refined manners, of a highly cultivated mind, associated with the taste and feeling of a true artist. The decoration of a Chevalier of the Legion of Honour was conferred upon him; and the late Emperor of Russia acknowledged his merits in a way honourable to both donor and recipient. Mr. Claudet has left a son in every way qualified to direct the *atelier* of his father.

JOHN ELLEY HINCHLIFF.

Recently, at the very advanced age of ninety-one, died Mr. J. E. Hinchliff, sculptor, at his residence, Hampstead Road. The works of this artist are chiefly of a mural, monumental character, and from their purity and simplicity of style, are well known in various parts of the country. In private life he had long enjoyed the sincere regard of a large number of friends, who found in the integrity of his nature many of the highest social qualities. Mr. Hinchliff was one of the last links connecting the present with a past generation of artists, and his personal recollections of by-gone celebrities dated far back in the last century. Apart from his various claims as an original artist, much that is interesting is attached to his name and memory. For upwards of twenty years preceding the death of Flaxman, he had been his confidential studio assistant, and thus was brought into closest intimacy with the great master of modern sculpture, of whom he never spoke but with the profoundest veneration. On Flaxman's decease, his trustworthy disciple assisted in the completion and erection of his unfinished works, among which were the statues of the Marquis of Hastings for Calcutta and of John Philip Kemble for Westminster Abbey.

J. H. LYNCH.

The death of Mr. Lynch is reported to have taken place in the month of January. By the members of his profession he was well known and esteemed as Honorary Treasurer of the "Artists' Annuity Fund;" by the public generally, as well as by artists, his works in lithography were held in good repute. These consisted chiefly of portraits, many of which were seen in the exhibitions of the Royal Academy. Among them may be pointed out several of our Royal Family, from paintings by Winterhalter; Cardinal Wiseman, of whose church he was, we have heard, a prominent member; the Princess Hohenlohe Langenburg, after Winterhalter; Colonel the Hon. Sir G. Townshend, after H. W. Pickersgill, R.A.; Colonel Day; Count de Diez, after a painting by F. de Madrezo; Sir Charles Bagot, after H. W. Pickersgill, R.A.; Admiral Gifford; General Sir De Lacy Evans; besides many others. Of a different class of subjects may be noted his lithograph of 'The Lucky Escape,' from the picture of the veteran Belgian painter, F. De Braekeleer: this print was exhibited at the Academy in 1856.

## SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOHN PENDER, ESQ., MANCHESTER.

THE JUSTICE OF THE KING.

J. Faed, Painter. C. H. Jeens, Engraver.

To those artists who take the trouble to search into the histories of times long passed away, we are often indebted for the revelation of incidents both curious and instructive as manifesting the character of the age. It is quite true that some of what the historian writes may be matter of tradition only, or, seen through the dim twilight of many past centuries, may be misapprehended, or may have a distorted view given to it; but the narrative, nevertheless, serves the artist's purpose, and he works out his object, leaving the arguers for unquestionable truth to whatever remedy they please to adopt by way of satisfying their own minds. So long as the painter adheres to the correct illustration of the story as he reads it, he may well leave its credibility to be tested by others. But the time has long gone by when history will be judged by an uncertain light; or, in other words, when posterity will be in doubt as to what has occurred in our own age, and during a few preceding centuries: the printing-press unlocks every secret the world cares to get at, and exposes it either for admiration or contempt, for example to be copied or rejected.

Every country has its own traditional or historic fact which has become a portion of its annals. It is only natural that a Scottish painter, as Mr. Faed is, should consult the history of his native land for a subject adapted to his pencil, and he has found one in the records of the reign of one of the early kings James. Two of the rude nobles of the period having had a dispute, one of them struck his opponent in the presence of the monarch; an offence punishable in those comparatively barbarous times by "mutilation by law," as it is legally expressed. The delinquent was therefore at once condemned to lose his hand on the spot, and by the arm of the man who had received the insult. The sentence was passed by the king, who offered his own sword as the weapon to execute it; but at the intercession of the queen, the ladies of her court, and the culprit's friends, his crime was pardoned.

The story is of that dramatic character which is well adapted for pictorial representation, and Mr. Faed has seized the most telling point of it. Seated at the table, in a fearless attitude, is the delinquent, with his right arm bared and stretched out to receive the punishment awarded; opposite to him stands the king, who has unsheathed his sword, and presents it to the "executioner;" the latter hesitates to take it, for his attention is arrested by the kneeling group of ladies interceding for the culprit; while a mitred prelate of the Church lays his hands on the monarch's shoulder and arm to support the appeal, in which he is joined by a venerable courtier on the opposite side of the table. The other *dramatis personæ* are guards and retainers of the court, among whom is a young harpist; all of them evidencing the deep interest they feel in the proceedings.

These materials are well put together, and the action throughout is maintained with spirit. Several of the heads are remarkable for powerful and appropriate expression; and the rich carvings of the apartment and its scanty furniture give pictorial value to the scene.

## ART IN IRELAND AND THE PROVINCES.

Dublin.—In the month of January a deputation, consisting of the president and several members of the Royal Hibernian Academy, waited upon Lord Mayo to represent to his lordship the present position of that institution, with a view of obtaining his assistance in urging the Imperial Government to take the case into consideration. In reply to the memorial addressed to him, Lord Mayo said that the entire question of the Arts of Ireland was at present occupying the attention of the Government. Mr. Ward Hunt, Secretary to the Treasury, had lately been in Dublin, and had inspected the various institutions in connection with Art, and had made some valuable suggestions. The subject was receiving the attentive consideration of the Government, and, pending their decision, he could not say any more. His own view was, that a too niggardly support was almost useless, and that it would be better that the Academy should have no grant than an insufficient one. The attendance at the Castle on this occasion was the result of a meeting of the Academy, held on the 17th of December, to protest against the action of the Science and Art Department, a matter to which allusion was made in our columns towards the close of last year. At this meeting, at which Mr. J. H. Foley, R.A., who is an honorary member of the Hibernian Academy, was present, and spoke in favour of "justice to Ireland" with respect to the matter of Art-aid, it was contended that the Academy in Dublin was not placed on an equal footing with similar institutions elsewhere. One of the speakers, referring to some statistics, stated that "out of a grant, in 1865, of £161,000 for the promotion of a knowledge of Science and Art, £26,000 went for this object to the provinces, including £15,000 direct payments for Ireland. £32,000 that year went for the maintenance of Kensington Museum; so that this plethoric museum is fed better than all the Irish institutions put together by more than double the amount! Dublin is accused of never leaving the secretary of the Science and Art alone. It is always crying for more. When upwards of £1,000 is given by the Government for one picture, surely one Royal Hibernian Academy may look for a like amount from a Government which will not tax the absent landlord, to whom alone the Arts legitimately look for encouragement."

Bath.—The Bath Graphic Society had a *conversazione* on January 21, when a collection of works of Art was exhibited more interesting than has for a long time been seen in the city. Among the paintings and drawings were examples of Etty, R.A., Sir E. Landseer, R.A., E. Nicol, A.R.A., W. Duffield, A. Hunt, G. H. Simms, S. Solomon, Miss Solomon, Smallfield, W. Müller, A. P. Newton, Leader, J. Hardy, W. Hunt, G. Wolfe, Rosenberg, E. Corbould, Syers, D. Cox, S. P. Jackson, G. Warren, &c.

Birmingham.—The last annual exhibition of the Birmingham Society of Artists, which closed in January, proved a success both in regard to the number of visitors and to the sales effected. The former amounted to upwards of 28,000, and the latter reached the sum of £3,135, including about £695 for purchases made by prizeholders in the Birmingham and Midland Counties Art-Union. The principal pictures sold were,—'Sheep on the Moors,' by T. S. Cooper, R.A., and W. H. Vernon, £250; 'View on the Ribble,' H. Dawson, £250; 'Enoch Arden's Farewell,' G. E. Hicks, £130; 'The Contested Election,' J. Ritchie, £85; 'Nature,' J. J. Hill, £84; 'Phœbe Dawson,' A. Johnston, £84; 'The Trent, near Wilford—Evening,' F. H. Henshaw, £80; 'The Strolling Player,' E. C. Barnes, £80; 'The Rosy Idol of her Solitude,' G. E. Hicks, £80; 'Near Bettws-y-Coed,' J. Syer, 50 gs. The last two were bought by a prizeholder in the Art-Union, who won the highest prize offered, namely, £100, and who, we presume, paid the difference on the catalogue prices of the pictures.

Darlington.—The annual business meeting and exhibition of works by the pupils of the

J. FAED. PINXT

C. H. JEENS. SCULPT

# THE JUSTICE OF THE KING.

FROM THE PICTURE IN THE COLLECTION OF JOHN PENDER ESQ. MANCHESTER

Darlington School of Art took place in the early part of January. The exhibition included a number of drawings and other objects of Art lent by the authorities of the South Kensington Museum. The report stated that the institution had been fortunate in its financial results, and that the last examination of the students proved quite satisfactory: the number, however, had decreased from 185, in 1866, to 161, in 1867.

Dorchester.—The School of Art in this town is scarcely of one year's growth, yet it has sixty-four pupils, an increase of eleven over the number it opened with in April last, the only drawback to its real success being the comparative absence of the class of students for whom it was more especially instituted, namely, the artisans, who had not availed themselves of the advantages offered so numerously as it was hoped they would. Otherwise the prospects of the school were most satisfactory.

Gloucester.—Mr. H. Cole, C.B., somewhat recently visited this city with the object of conferring with the Committee of the School of Art relatively to proposed changes in the system of Government aid to Science and Art Schools. He strongly urged the desirability of uniting in one building the School of Art, the Free Library, and the Museum, and explained what help would be given by the Department of Science and Art in the erection of such a building. He further stated that however long the demand for technical education, one of the greatest exigencies of the day, might be postponed, it would ultimately compel the foundation of such an institution, and it was not unlikely that an "education-rate" to provide for such objects would ere long be made compulsory.

Kidderminster.—The annual meeting for receiving the last year's report of the Kidderminster School of Design, and for distributing the prizes to the successful students, was held in the month of January. The report stated that the attendance of the pupils of the artisan class showed a considerable and most satisfactory increase over that of the previous year; yet the committee could not too strongly press upon the manufacturing community of the town the importance of furthering the efforts made to add to the number of artisan students, and to encourage the attendance of intelligent young persons for the purpose of efficient Art-teaching. At the national competition for prizes and rewards of merit, which annually takes place at South Kensington, a gold medal was gained by Edward Poole, carpet designer, and a bronze medal by George Lee, carpet designer. Numerous other prizes were obtained by various pupils.

Leeds.—Her Majesty the Queen has been graciously pleased to communicate, through Sir John Cowell, to the executive committee of the forthcoming Fine-Arts Exhibition, her intention of contributing a considerable number of pictures from the Royal Collections, illustrative of the various schools, with other valuable works of Art from Windsor Castle.

Nottingham.—The successful competitors for prizes in the Nottingham School of Art were presented with their awards on the evening of the 27th of January, from the hand of Lord E. Clinton. The report of the head-master, Mr. J. S. Rawle, contains some valuable suggestions as to the management of these institutions generally, but we have no space to extract them. The number of students attending the classes last year was 389, being an increase of 113 over the preceding year. In the last National Competition the school gained one gold medal—by Mr. E. Doughty, for designs for lace—one silver medal—by Mr. H. Freestone for designs for flat decoration—two bronze medals, and three Queen's prizes. Mr. E. Doughty was also the recipient of the Mayor's silver medal. The financial accounts of the school show a large deficiency, very little short of £2,000, of which about one-half is secured on mortgage. This debt is pressing most heavily on the committee, and will require very strenuous efforts on the part of the friends of the institution to discharge.

Torquay.—In this town the School of Art is connected with that for instruction in Science, and bears the name of the School of Science and Art. It has been in existence only two years, and held its second annual meeting in the month of November last, when the prizes were presented by Lady Palk. In the Art-classes of the sessional year twenty pupils had passed, and seventeen were awarded prizes: some of the marks were selected for national competition. Sir Lawrence Palk addressed the students on Art and Art-education; and the proceedings of the evening terminated by their presenting Mr. A. B. Shepperd, the retiring president of the school, with a portfolio beautifully illuminated and transcribed, containing a number of drawings by the pupils, as a token of the zeal and energy he had displayed for their progress and welfare.

Trowbridge.—The School of Art in this town, established in 1864, has, under the judicious care of Major Clark, gradually prospered, and is now on a firm basis, both educationally and financially; the debt of £50 owing at the commencement of last year having been liquidated. On the 16th of January the annual distribution of prizes took place, when Major Clark occupied the chair, and gave an encouraging account of the institution.

Worcester.—The fifteenth annual meeting of subscribers and friends of the School of Art in this city took place in January, when Mr. H. Cole, C.B., presided. We ascertain from the report that the progress of the pupils continued to give satisfaction to the examiners and the committee; that 172 works were sent up to London for national competition, when several prizes were awarded, Miss Dunn receiving a silver medal. The various classes conducted in, and by the agency of the school, have all been maintained in a healthy state of operation. The number of pupils under Art-instruction last year was 284. The treasurer reports a deficiency in the income of about £47. The chairman, in his address to the meeting, denounced the corporation of Worcester for refusing any aid to the school, which, he said, was certainly not one of the best in the kingdom, nor one of the worst; "it was a medium one."

## ART IN CONTINENTAL STATES.

Paris.—The fine collection of ancient and modern pictures, formed somewhat recently by his Excellency Khalil Bey, was sold by auction on the 16th of January and two following days. The gallery contained about 110 works, and realised nearly £26,600; an amount from which may be gathered some idea of the richness of its contents. The principal ancient paintings were—'The Artist's Studio,' F. Boucher, from the Pourtales collection, £560; 'Portrait of a Young Girl,' Gérard Douw, £450; 'A Young Girl about to light a Lantern,' Gérard Douw, £208; 'Preparing the Supper,' Gérard Douw, £340; 'Head of a Child,' Greuze, £230; 'La Cinquantaine,' Ostade, £124; 'The Gallery of the Archduke Albert, Brussels,' D. Teniers the younger, £600; 'A Flemish Interior,' the picture known under the name of 'Le Petit Bonhomme à l'Echelle,' D. Teniers the younger, from Count de Morny's gallery, £384; 'Interior of a Courtyard,' D. Teniers the younger, from the Salamanca gallery, £180; 'The Despatch,' Terburg, £292; 'Le Voyage de Cythère,' Watteau, £184; 'The Declaration of Love,' Vander Wert, £800, bought by the Marquis of Hertford; 'Departing for the Chase,' Wouvermans, £244; 'La Chasse aux Canards,' Wouvermans, £802; 'The Stirrup,' Wouvermans, £188. The modern pictures seemed most in demand; they included works by some of the most distinguished French and Belgian painters: for example—'The Stag Hunt,' G. Courbet, £160; 'The Fox—Effect of Snow,' Courbet, £136; 'The Young Bather,' Courbet, £140; 'The Ferrymen of the Oise,' Daubigny, £140; 'The Massacre of the Archbishop of Liége,' E. Delacroix, from the Orleans gallery, £1,840; 'Tasso in Prison,' Delacroix, £660; 'A Scotch Legend,' Delacroix, £150; 'St. Sebastian succouring the Holy Women,' Delacroix, £400; 'The Watering-place, a *souvenir* of Maroc,' Delacroix, £600 (M. Say); 'Landscape—Sunset,' J. Dupré, £110; 'Louis XIV. and Molière,' J. L. Gérôme, £600; 'The Clothes-merchant,' Gérôme, £864 (M. Say); 'The Turkish Bath,' Ingres, £800; 'The Sleeping Venus,' Ingres, after Titian, £200; 'The Message,' Baron Leys, from the Demidoff collection, £320; 'Amateurs of Painting,' Meissonier, £1,272 (M. Say); 'The Guitar-player,' Meissonier, £640 (M. Basilewski); 'L'Etape Solitaire,' Meissonier, £460; 'Landscape, with Animals,' Troyon, £260 (M. Bischoffsheim); 'Landscape, with Figures and Animals,' Troyon, £160; 'Water-carriers,' Troyon, £220; 'Shepherd and Sheep,' E. T'Schaggeny, £268; 'Helen,' a statue in marble by Clésinger, £680.—According to a somewhat recent statement in the *Moniteur des Arts*, the Marquis Maison has sold his gallery of paintings to a foreigner (the name is not given) for the sum of £28,000. The collection comprises, among many other works, nine pictures by Decamps, including his fine 'Corps-de-Gard,' four by Greuze, four by Watteau, three paintings and twelve drawings by Prud'hon, and one painting by Leopold Robert.—A collection of modern French and Belgian pictures, purporting to be the property of a gentleman residing in St. Petersburg, was sold on the 23rd of January. It produced nearly £8,000, and contained several very excellent works; among them were—'The Torrent,' Achenbach, £240; 'The Shepherd and his Flock,' Mdlle. Rosa Bonheur, £516; 'Goats,' Mdlle. Rosa Bonheur, £160; 'Lake and Rocks,' Calame, £208; 'The Edge of the Forest,' Calame, £154; 'Landscape,' Jules Dupré, £154; 'The Prisoner's Family,' Gallait, £728; 'Head of an Old Man,' Gallait, £128; 'The Return of the Flock,' Gallait and Jones,—Mr. Jones is an Englishman long settled in Brussels, and works in the studio of Verboeckhoven,—£124; 'The Torrent,' Koekkoek, £148; 'The Brook,' Koekkoek, £186; 'The Skirts of the Forest,' Koekkoek, £208; 'Héloïse and Abélard,' De Keyser, £148; 'The Approach of the Enemy,' Lies, £233; 'Visit to the Armourer,' Baron Leys, £229; 'Fêtes in Honour of Rubens,' Baron Leys, £964; 'Cavalier,' Meissonier, £188; 'The Forest Sunset,' T. Rousseau, £110; 'Sale of the Spoils,' Ten-Kate, £120; 'Return from the Fair,' Troyon, £194; 'Landscape, with Cattle,' Troyon, £400; 'Ewe and Lamb,' Verboeckhoven, £194; 'Interiors of Stables,' companion picture, Verboeckhoven, £280; 'The Toilet,' F. Willems, £165; 'View of Venice,' Ziem, £192.—The Imperial Commission has awarded a sum equal to £4,000, by way of *honorarium*, to M. Le Play, the Chief Commissioner of the recent International Exhibition; half that amount each to M. Tagnard, the treasurer, and M. Alphand, the engineer; £1,000 each to MM. Focillon and Donnat, assistant commissioners; and £48 each to MM. Gassies and Dax, who managed the two aquariums gratis. M. Le Play has since been raised by the Emperor to the senate. The prizes in the agricultural and horticultural sections have been presented to the exhibitors by the Emperor at the Tuileries.—The King of Prussia has presented to the civic authorities of Paris a bust of himself, executed in marble by M. Cauer; and the King, Louis I., of Bavaria, has also sent to the same civic body a bust of Maximilian II., in honour of whom a banquet was given by the city of Paris in 1857. These two works of Art will be placed in one of the principal saloons of the Hôtel de Ville, where is being formed a gallery of sovereigns who have been entertained by the corporation.

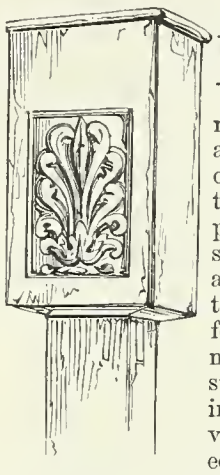
Berlin.—It is announced that an Exhibition of Pictures, &c., will be opened in this city during the autumn of the present year. The Berlin Royal Academy of Arts will notify at an early date the period for receiving works.

Carlsruhe.—The Grand Ducal Gallery of pictures in this city has been enriched, it is reported, by Lessing's great painting of 'The Religious Dispute held at Worms, in 1525, between Luther and Dr. Eck,' official advocate of the Pope in Germany. The price paid for the acquisition was about £2,333.

Neufchatel.—Mdlle. Adèle Robert, sister of Leopold Robert, has bequeathed to the museum of Neufchâtel, Switzerland, a picture by her brother Aurelius, representing the studio of Leopold in Rome.

## PICTURESQUE COTTAGE, GARDEN, AND VILLA ARCHITECTURE.

BY C. J. RICHARDSON, ARCHITECT.



FEW subjects have received more attention than the English cottage: the best means of construeting it so as to ensure the largest amount of health and cleanliness to the labouring poor, the proper kind of door, window, stove, walls and roofing, have all had earnest attention paid to them. The materials used for building these cottages must, of course, generally be such as the neighbourhood in which they are placed provides. The lowest class, mud cottages, are found in many districts. A construction of brick for the walls, raised one foot or more above the ground, receives the layers of mud, or soft loamy chalk, each layer being put on when the under one is dry; the brickwork protects the walls slightly from damp; the walls are coated externally with stone lime, coloured and drawn. This is the worst construeted cottage of all; damp gets in the walls, the frost comes and ruins them. Then we have cottages with clay walls;—the clay is placed within a movable hollow trough of two sides only, the size of the wall; it is beaten down, and the trough is then lifted up and replaced. This is a very old method with us. It was lately used by the Emperor Napoleon for the construction of some labourers' cottages in the gardens of the French Exhibition. A material better than either of these is concrete blocks; cottages construeted of them are very warm, and the walls are of great strength, when not overweighted. The most picturesque, as well as the strongest of all our cottages, are the old Post and pan houses,—a framework of timber laid on strong sleepers, resting on a brick or stone foundation: the framework either weather-boarded—but that is only done in poor examples—or brieknogged, a coat of lime and hair put on the outside of the brick; this is washed with lime-white, and either stamped with an ornamental pattern or covered with powdered glass, the wood-work always painted black or tarred. Some large mansions of this style still remain; in John Thorpe's Book of Designs, preserved in the Soane Museum, are plans even of palaces construeted in that style.*

As a dwelling for the labouring poor, the most useful of all is the cottage introduced by Prince Albert, which has taken such permanent hold with us that it is being construeted in immense "blocks"† in every part of the country. A more useful type, or one more deserving of being adopted universally, cannot be imagined.

It is not our intention to illustrate the labourer's cottage in these pages, for truth to say, they are not very picturesque, and are generally, if not always, construeted with a stern eye as to expense. But there is an ornamental cottage above that intended for the labouring poor—that for confidential servants, gardeners, gamekeepers, stewards, and even for gentlemanly occupation; there are lodges for parks, and the picturesque structures used to ornament gardens; and it is these, as well as small ornamental villas, which our papers are intended to illustrate. Most of the examples that will be given have been executed, or are in progress of construction, under the direction of the writer.

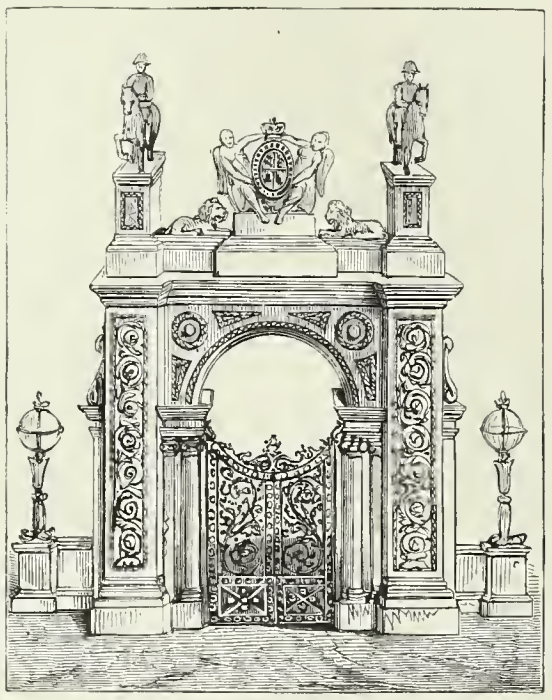
* A copy of this book is in the fine library at the Brompton Museum.

† It may be necessary to explain the meaning of the term "blocks." The cottage becomes a floor, two are placed side by side, and repeated, story over story, with one staircase for the whole. It is only in towns where such construction takes place. The lower rooms are generally shops; and sometimes work-rooms for the men and washhouses for the women are added to each block. There are a large number of such structures in London and the chief towns of England.

## THE LODGE, QUEEN'S GATE, HYDE PARK.

The highest class cottage is probably the lodge, and the first here given had the honour of being construeted under the approval of his Royal Highness the Prince Albert, at Queen's Gate. This new part of the metropolis, which promises to become one of its most attractive centres, owes its formation, as is well known, to the Prince. The first design submitted for the entrance into the park from Prince Albert's Road was on a grand scale; it had an archway in the centre, with lodges, and gate entrances on each side. The centre archway was surmounted by bronze equestrian statues of the Queen and Prince Albert, with scroll ornaments containing the shields of the sovereigns of Great Britain. It is here given as a good entrance to a park.

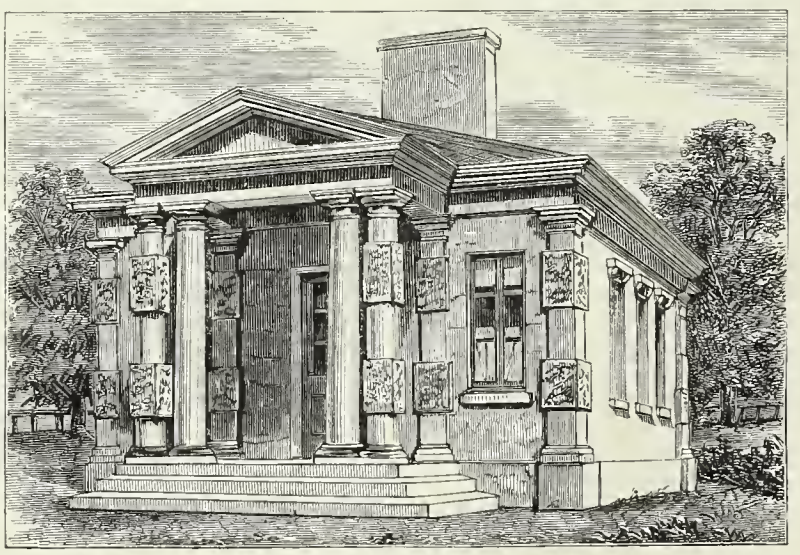
As the cost of the whole had to be borne by the builders, the lessees of the Harrington and Alexander estates, one of more moderate expense and modest character was selected. The whole was finished under the direction of Sir Benjamin Hall, in 1857 and 1858. The lodge was built by Mr. Aldin, at an expense of about



ARCHWAY AS INTENDED, HYDE PARK.

£900; it contains two rooms on the ground-floor and two in the basement—the front rooms being each 17 feet by 12, the back rooms 13 feet by 11. There is a back yard, cellars, and numerous conveniences. The small portico has the side columns only rusticated, so that there are no square edges or projecting parts to obstruct the passing of persons into the lodge. The iron gates and railings were made by Mr. Turner, of East Street, Marylebone; they are capital specimens of casting, and are very ornamental in character: the cost, upwards of £2,000, was borne by Mr. W. Jackson. It was the intention of Sir Benjamin Hall to have had the iron work coloured and partly gilt, and to surmount the great pedestal with statues. Mr. Theed prepared the models of two seated figures, representing Morning and Evening; they were seen and approved by his Royal Highness, but they still remain to be provided. This entrance to Hyde Park is therefore, as a whole, unfinished.

It is much to be regretted that our public works are thus often commenced and left unfinished. The Nelson monument in Trafalgar Square was in too prominent a position to escape the notice of the public, and it has been finished in a way that makes it one of the first and



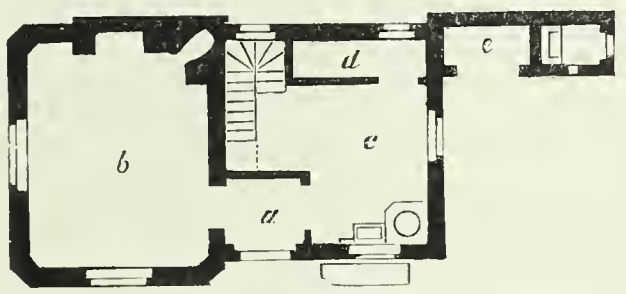
THE LODGE, QUEEN'S GATE.

most meritorious works of Art in the metropolis. But there is another erection intended for the same purpose, the honour of our naval hero, of a more graceful character, and which, as a work of Art, would, if it had been completed, have been second to none; and this erection the public have quite lost sight of. It is the Marble Arch at the Oxford Street end of Hyde Park. This arch, erected at a great expense, was intended by our gracious sovereign George IV. as a monument to Nelson, by the hand of our great sculptor Flaxman; and certainly if it had been completed according to his intention, it would have been the most beautiful of all such monuments, not only in England, but in Europe: the proudest archway in Paris could not have vied with it. The intention was to cover the arch with colossal statues and bas-relief, all illustrative and in honour of Nelson. What is to be regretted and looked at with sorrow is, that all these statues and bas-relief by Flaxman and his pupils, after being finished and ready to put up, were placed aside and forgotten: they were ultimately used in other buildings to save the expense of stone statuary. On the top of the archway it was intended to have

placed a seated figure of Britannia, with spear and shield, the latter having on it a prominent head of Nelson; it was supported by winged Victories, and various allegorical figures of colossal size standing round it. Noble bas-relief representing, if memory is correct, the battles of Trafalgar and the Nile, entirely surrounded the base upon which these principal figures were grouped. The sovereign George IV. did not live to see the completion of his intended graceful arch, and the architect, Nash, having incurred the displeasure of the Duke of Wellington's ministry, was suspended, or, in fact, removed, and all notion of completing the arch abandoned. The statues, after remaining some time in obscurity, were at last given, as has been before stated, to various public buildings to save expense for adornment.

The figure of Britannia at present surmounts the St. Martin's Lane end of the National Gallery, or Royal Academy, over the keeper's entrance. It was turned into a Minerva by the simple process of chipping off the head of Nelson from her shield. At the back of the statue rises a large chimney-cap, shown at our initial letter. The architect, W. Wilkins, out of honour to Flaxman's statue, made this very classical in design, and as it is certainly the handsomest chimney-cap in London, it is here given; but its elegance has been sadly marred by the smoke and soot of more than thirty years. The marble-winged Victories and three of the colossal figures are placed in niches under the porticoes of the front, where the public probably look at them as so many plaster casts. The bas-relief were placed on the front of Buckingham Palace, immediately above the windows; they reach the whole length of the façade now—that of the inner court. They are no longer visible to the public, as Blore's front, erected in 1831, hides them. The building is faced with stucco, and the effect of the marbles when first put up—white on a dirty yellow ground—was extremely bad. The remaining statues must have been placed in other buildings. The only remaining portion that need be noticed is that which has left the gates incomplete—it is the circular scroll-work, said to have been solid brass, intended to fill up the arch over the gate; this, after lying in the Government stores till it became quite black, was sold as old iron, and the lucky Jew purchaser, on taking it to his home, was agreeably surprised at the value of his prize. The arch remains an elegant arch still, but it is a marble arch, and no more.

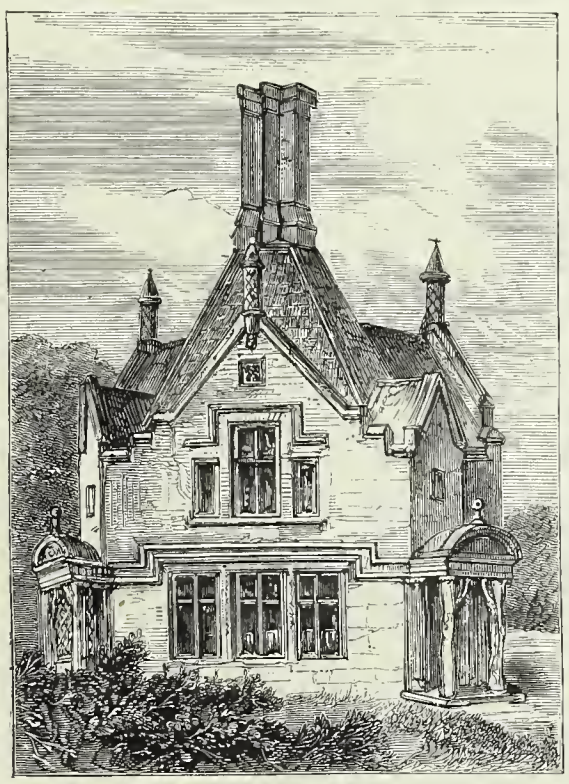


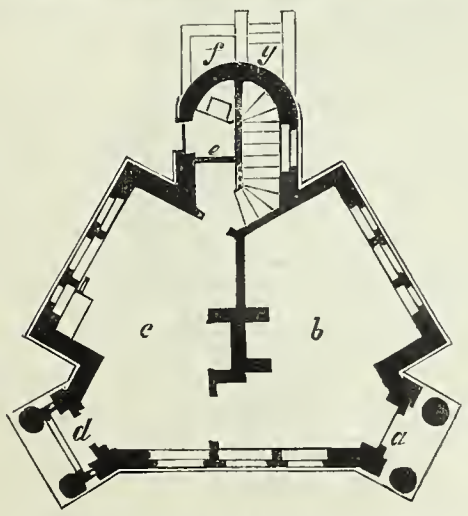



THE GARDENER'S COTTAGE, EAST SUTTON PLACE, KENT.

East Sutton Park is the seat of Sir Edmund Filmer, Bart. It is situate about six miles from Maidstone. The gardener's cottage is at some distance from the house, in the Ulcomb Road. It is constructed of brick, with compo dressings. The plan shows the arrangement of the interior: *a* is the porch; *b* the living room, 16 feet by 12 feet; *c* the scullery, 11 feet by 10 feet; *d* the pantry; the staircase leads to two upper rooms the size of the lower.

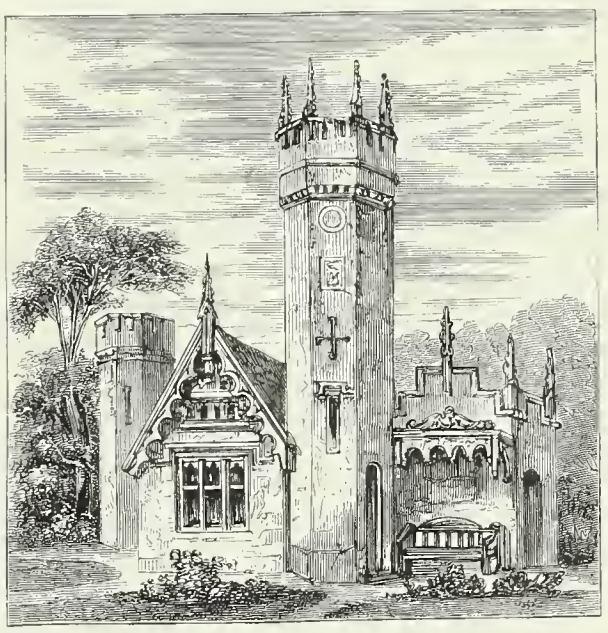
The Inner Lodge at East Sutton Park is so placed as to command a view of three roads. It is opposite the Park gates, the hilly nature of the ground not allowing it to be placed within the grounds. It is built on a triangular piece of ground, and its architectural detail is the same as that of the old mansion in the Park itself. Like the gardener's cottage, this building was constructed with materials the estate provided, and by the estate workmen. The interior arrangement of the rooms is excellent, they being warm and comfortable: *a* in the plan shows the porch, formed by two columns constructed of trunks of trees; *b* is the living room; *c* the scullery; *d* the pantry; *e* the closet; *f* the stone cover of cesspool; *g* steps down to coal-cellar under the staircase—the latter leads to the two upper rooms, the two doors of which open from the same landing.

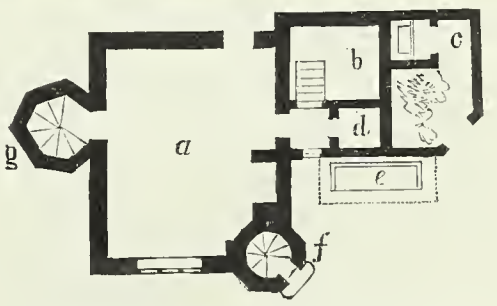





THE INNER LODGE, EAST SUTTON PLACE.

The Garden Cottage at the Bourne, Holyport, near Bray, in Berkshire, at present forms a portion of a small picturesque house, erected by the late Sir Robert Sydney; this being too small for the present Lady proprietor, a new one on a grander scale is being built on a site behind it; on its completion the old mansion will be pulled down. It is proposed to preserve a remnant of it, as shown: *a* in the plan shows the old kitchen of the house, 18 feet by 14 feet. This will be the garden-room, a place that can be used for several purposes—for retirement in the height of summer, a place to receive the village school-children on any occasional treat, or for a waiting-room. It has a staircase, a seven-sided tower, which led to the female servants' sleeping apartments; this it is proposed to turn into a dove-cot; *b* is the old wine-cellar, to be made into an ice-house; *d* a cupboard, for locking up and storing movable articles; *f* is the prospect tower, intended by Sir Robert to give a castellated appearance to the old mansion; it is too small to ascend, without great difficulty, and at the top very little prospect is to be seen, the tower being nearly surrounded by fine trees; *e* is a garden-seat under a canopy, which at present is over the entrance of the old house; *c* is a closet within a small enclosed garden. Various portions of the old building will be used in the construction.






GARDEN COTTAGE AT THE BOURNE, HOLYPORT.

Many memorials exist here of the Sydney family, which have been carefully sought after and secured by the late Sir Robert. The shield of arms and monograms of the Sydneys are placed in various conspicuous parts of the building: on the bridge at the entrance of the estate is an ancient corbel, taken from the bridge of Athlone in Ireland, built by Sir H. Sydney, then Lord-Lieutenant, in 1567, pulled down in 1834; his initials, with the date, above the shield of arms, a spear head—the reverse of the broad arrow—enclosed within the garter, with the motto, "*Honi soit que mal ye pense.*"

## CHRISTIAN LYRICS.*

THE last few years have added so much which is excellent to the mass of sacred poetry existing previously, that it is no very difficult task for



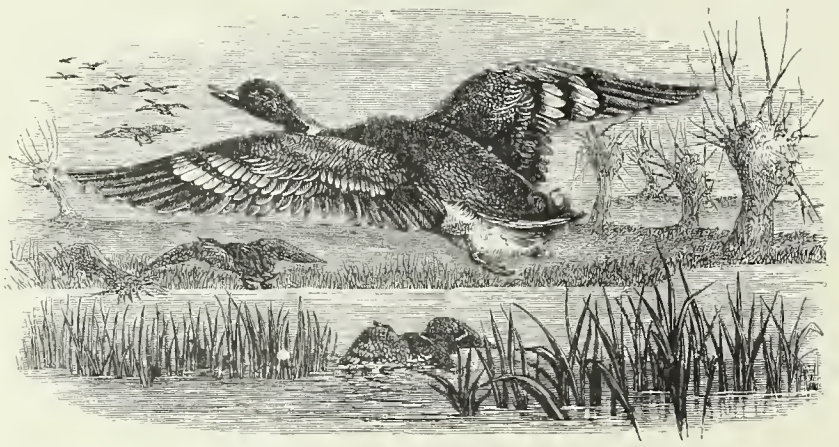
one acquainted with the subject to make such a collection as would be acceptable to people of all Christian denominations. Whoever has



compiled this volume of "Christian Lyrics" has, on the whole, executed his task with judgment as well as with a truly devotional spirit. Looking over the contents, we find fewer



character. Mingled with the names of older writers we have those of the present time. The



to be specially adapted to be the expression of home thoughts, and the companions of every-



W. J. Allen, R. Barnes, A. W. Bayes, W. Brough, S. J. Crispin, T. Kennedy, W. Lawson, R. P.



J. D. Cooper. Of these we are enabled to give a few examples. The pretty floral initials are

* CHRISTIAN LYRICS. Chiefly selected from Modern Authors. With upwards of One Hundred Engravings. London: Published by Sampson Low, Son, and Marston.

day life." The book is illustrated by a large number of beautiful vignette engravings by Leitch, R. Moore, C. Murray, T. D. Scott, and E. M. Wimperis, all excellently engraved by

by T. Kennedy. A more worthy gift-book of its kind could not be presented to a friend.

# PARIS INTERNATIONAL EXHIBITION.

## No. X.—NATIONAL SCHOOLS OF PAINTING.

### FRENCH PICTURES (*continued*).

SUBJECTS MISCELLANEOUS AND PICTURES OF GENRE.

THE term *genre* having been taken from the French, and naturalised in the Art literature of all countries, we may reasonably expect that the style so designated will be supreme in the land of its birth. *Genre* painting is understood, on the one hand, to exclude history and religion, and on the other, specially to include incidents in daily life, and traits of character and manners. Now, within this sphere, it is notorious that the French shine *par excellence*. The French live in and for society, pieces *de société* in Parisian theatres possess proverbial brilliancy, French manners have become the standards of polished breeding, and etiquette in Paris is reduced to a study as serious as the concocting of perfumes or the arranging of bouquets. In such a state of affairs, *genre* painting comes as second nature; pictures *de société*, of the boudoir, of gallantry, of costume, are touched off with a playful facility, with an elegance, ease, taste, and brilliancy, which painters of other countries vainly emulate. The style now known under the generic name of *genre* took its origin, historically speaking, in Holland; but between Gerard Dow, Ostade, Jan Steen, and Brouer, in the Pays Bas, and Meissonier, Frère, Toulmouche, Plassan, and Duverger, in Paris, there is wide divergence both in subject and treatment. The existing French school, however, may find not a few points of contact with the more refined class of Dutch painters, represented by Terburg and Mieris. On the whole, perhaps, the modern French have the advantage; they may seldom care to throw the last gloss upon white satin, yet have they often in touch, and almost always in incident and character, greater point, sparkle and brilliance. It is curious to observe how foreign artists, seeking excellence in this specific department, flock to Paris from Spain, Italy, Germany, even from Holland and Belgium. It is one of the uses of International Exhibitions to reveal these secrets in the history of the contemporary Arts. Referring to the catalogue, we find that the most brilliant of Belgian painters, Willems, Alfred Stevens, and Baugniet; that Heilbuth, born at Hamburg; that almost the only painters of *genre* in Spain, Ruiperez, Leon of Escesura, and Ferrant, all make Paris a place of abode or sojourn. Thus it can no longer be reckoned strange that French modes of treating *genre* have become cosmopolitan. In our English school, the artists who have shown closest affinities to these French methods are Frith, Marcus Stone, Hicks, Hayllar, the late C. R. Leslie, and we may add, in some measure, his son, G. D. Leslie.

Meissonier has culminated: he is Member of the Institut, Officer in the Legion of Honour, and a recipient of a grand prize. Never did fourteen works within such diminutive limits concentrate so much merit, or represent so large a money value. It were almost superfluous to criticise a style the praise of which is on every tongue. Meissonier knows no change, neither advance nor decadence; he paints now as he did twelve or twenty years ago, soldiers, guards, cavaliers, students, gamesters, emperors, their accoutrements, costumes, and properties, with all possible *finesse*, finish, dexterity, and perfection. What, perhaps, may most be applauded is the precise response between the touch and the thought: the brush is a sure instrument to expression; there is no mystery, no holding back of a single circumstance, no lapse of perspicuity; the ideas flow liquid from the end of the pencil, the translucent vehicle sparkles and scintillates on the canvas. Thus the picture, as it were, crystallises, focuses into unity, shines as a gem. M. Vetter is one of the artists who emulate M. Meissonier at a distance; in the picture of 'Molière and Louis XIV." he would seem to aspire also to the style of M. Gérôme. He receives for his pains a third prize. Fichel is a cross between Meissonier and Plassan; his works lack independence and individuality. Edouard Frère, owing in good measure to the extravagant encomium passed on his works some years ago by Mr. Ruskin, is almost better appreciated in London than in Paris. It is a curious fact, which illustrates how greatly an artist depends on fortune, favour, or prejudice, that while Meissonier has been crowned by a grand prize, poor Frère is passed over without even a third-class medal. Certainly his merits are just of that order which a Frenchman is least likely to appreciate; and it must be confessed, moreover, that the eight works he contributed to the International Galleries were not the best calculated to enhance his fame. It remains yet to be seen to what extent the talents of Frère admit of development or varied manifestation. Paul Soyer occasionally shows himself a disciple of Frère. Guillemin, though one of the "Legion" which will evidently in the end cease to be of Honour, exhibits indifferently well. Marchal is strangely unequal; occasionally he confesses to Flemish influence—an anomaly in Paris. Mouchot, a fellow-pupil of Marchal in the *atelier* of Drolling, also gives signs of possible escape from oblivion. Brillouin, likewise a pupil of Drolling, exhibits 'Un Sermon en Province,' a work diminutive and Dutch, which does considerable credit to an artist comparatively unknown. The French school evidently contains some materials of promise for the future. Chaplin seems irretrievably lost in pretty frivolities and trifles of the toilet; that he should persist in painting small thoughts on a large scale adds aggravation to his offending. The thoroughly *genre* subjects to which Armaud Leleux addicts himself have been widely diffused by engravings and lithographs in the pages of our contemporary, "L'Artiste," and elsewhere. Among the very best of these salient and broad portraitures of life is 'The Lesson in Drawing.' *Genre* is here redeemed by a certain approach to intellectual intent. That Leleux was ever a pupil of Ingres will be recorded among the incongruities and *non sequiturs* in Art history which set calculation and philosophy at defiance. Incontinence is to genius in France not the exception, but the law.

Painters such as Toulmouche, Plassan, Duverger, and Hillemacher stand in need of commendation neither in Paris nor London. An old subject, 'Molière consulting his Servant,' has been painted by Hillemacher with considerable point and humour. That the artist obtains no prize may be justified on the plea that he repeats a thrice-told tale, after a manner which proves him a good imitator. That Duverger remains without recognition may admit of like explanation; his style has something in common with that of Frère; his best work was exhibited by Mr. Wallis in the French Gallery a year ago. Neither could Plassan, strange to say, make any impression on the International jury by his four little gems, exquisite in colour, and translucent in fusion of pigments. Toulmouche, equally to our surprise, has been denied reward; he must try to content himself with the high prices the public eagerly pay for his inimitable pictures. 'La Confidence,' 'Le Fruit Défendu,' and 'Un Mariage de Raison,' are little short of perfect after their kind, whether for the delineation of character, artistic management, or skilful manipulation. It is evident that the French are, after all, rather chary in the bestowal of highest honours on the painters of *genre*. It is true that they afford a grand prize for Meissonier; but in all professions men in the second rank have to bide their time and wait their turn. It has sometimes been said that the future world is reserved as a recompense for those whose merits meet insufficient reward in the present life. Thus a paradise may possibly await even painters of *genre!*

STYLES NATURALISTIC.

The school of *genre*, treated under the preceding division, has lying on its boundary the cognate school of realism or naturalism. Indeed, the two schools, though not identical, have much in common. *Genre*, in the extended sense of the phrase, may be said to comprise most forms of naturalism. The term, however, is so ill defined, that we gladly restrict its use to the uttermost, and avail ourselves of the distinctive appellations of "naturalistic" and "realistic." And these epithets will be discovered to be specially apposite to the present phases of the French school. Within the last fifteen years naturalism has been on the decided increase. Paris had grown blasé of schools classic and romantic, people had actually become wearied and oppressed by the weight and stress of high Art, and thus the usual reaction known to all students of history set in, and painters forthwith threw themselves rapturously into the open arms of nature. The contact, as when Hercules touched mother earth, brought access of vigour. The danger now to be dreaded was, that what had been good or great in the styles which had gone before would be forgotten and forsaken. The classicism of David, the high school of Ingres, the romanticism of Gericault and Delacroix, the academic styles of Delaroche and Scheffer, were stigmatised as stilted, spasmodic, artificial, conventional, formal, and cold. Preference was shown for masters actually savage and naturalistic, like Spagnoletto and Caravaggio. And thus has grown up in the midst of modern French Art the reactionary school of naturalists and realists. England we all know has witnessed a like movement. The schools of England and of France, in fact, have been, and still are, undergoing synchronous changes.

M. Ribot is, perhaps, the most ultra manifestation of naturalism the world now contains. He could indeed be scarcely so egregiously naturalistic if he looked at nature more and at the pictures of Ribera and Caravaggio less. His rough-and-ready work, 'Les Retameurs,' has been seen in our Royal Academy: the canvas seems to have hung in the smoke and soot of a blacksmith's shop for fifty years; it is worthy of the school of the 'Tenebrosi.' Ribot inherits the violence of Valentin; he is just the man for a martyrdom or a massacre. His handling is knock down, his touch vehement; his pencil pronounces form firmly, his brush models colour, as a

sculptor's tool clay. Ribot's style is defiant, and his talents are greater than his rewards. He is one of the very few French artists who wear no medal of any sort. M. Bonnat has been classed by critics with M. Ribot, but his stylo is less extreme, and this his moderated power finds acknowledgment in a second prize. Like Ribot, he has made acquaintance with the British public. 'Neapolitan Peasants beforo the Farnese Palace in Rome' justly obtained admiration when in Mr. Wallis's Exhibition. 'St. Vincent de Paul taking the place of the Galley Slave' is, however, committed to the repulsive power which has always been deemed obnoxious in the "naturalisti" of Naples. Nature herself cries out in protest against such violence upon her modest ways.

François Biard, a veteran, termed the "Molière of Painting," a kind of French Hogarth for character and comicality, still persistently exhibits large, ungainly compositions, outrageous in taste, but ever startling by their strange originality. Biard, in his youth, led a lifo of adventure. Enterprise carried him into remote regions, and the scenes he has painted over a period of more than forty years are as rough diaries of the marvels he encountered and the oxploits he achieved in the coursc of his travels. Of over-subtlety or refinement in Art-treatment Biard surely has never been guilty. The two works he now exhibits are after his habitual manner. 'On Board a Steam Frigate during a Combat' is commended by its coarse power and common naturalism. 'The Stowage of Slaves on board a Slave Ship on the Coast of Africa,' a congenial theme to which tho artist fondly recurs, is a work unrelenting in accumulative horrors, and repellent by its unmitigated truth. Biard's pictures are usually hung far from vision, in mercy to the nerves and feelings of the spectator. His colours are prone to dirt and opacity, and his treatment and execution are tho reverse of decorative. It is exactly thirty years ago that Biard, fresh from his travels, received recognition in the Legion of Honour. Ho seems here to have stuck in his career; his rewards sinco have been few. From time to time his pictures find their way to London and arrest a wondering eye in the French Gallery. 'The Slave Market,' a work which cannot be forgotten, was, at the instance of good Samuel Gurney, engraved many years ago in the interests of the Anti-Slavery Society.

Naturalism in mitigated form is, in the French as in our English school, making its healthful strength felt over an ever-widening sphere. It is the style of the future, the manner to which rising men commit themselves. Brion and Baron—the one the recipient of a second, the other of a third class medal, and already Chevaliers in the universal "Legion"—havo for some years pledged themselves to realism. The Museum of the Luxembourg spared for the Great Exposition Brion's 'Alsac Pilgrims,' a picture remarkable for brilliancy and power of naturalism. A first-rate composition by the same artist, belonging to the Emperor, 'The Siege of a City by the Romans under Julius Cæsar,' shows merit in common with the works of Bellangé and Horace Vernet. The action has spirit, the figures are well placed, the touch is firm. For ten or fifteen years we have expected that Brion would some day make for himself a position. It, however, not unfrequently happens that realistic painters stop short in their progress; and it is avowedly difficult to impart to naturalism a dignity which morits immortality. A realistic painter, indeed, is sometimes little more than a costumier; underneath the clothes lie no humanity. 'The Fête of St. Luke, Venice,' by Baron, may be commended for costume, colour, texture, brilliancy. M. Clément, who twelve years ago was holder of "le Prix de Rome," has a nicely modelled figure in a pretty picture, 'Enfant dessinant la Silhouette de son âne.' Theophile Gide, once a pupil of Delarocho and Cogniet, follows the multitude and forsakes high Art for *genre*. He has his reward. There is capital character in 'The Rehearsal of a Musical Mass.' A common error in realistic painters generally is that the essential difference between nature and Art is ill understood. This fault, however, affects less frequently French than English schools.

The painters whose works we have still reserved for notice—Breton, Millet, Hebert, and Henriette Browne—stand almost beyond the reach of censure as of praise. When first we beheld Breton's pictures, for example, such comparatively early works as 'The Blessing of the Harvest' and 'The Planting of the Crucifix,' no doubt could exist as to the position he was destined to occupy. It has been truly said that Breton is a composer of idylls, that the rusticity of peasant life becomes at his touch poetic. Even ugliness he manages to endow with beauty, to an awkward gait he communicates grace, the brow of stupidity dawns with intellect, and forms near to repulsive beget sympathy. His Art is redeemed from littleness and rescued from vulgarity by large comprehension of his subject, and by the infusion of thoughts and feelings akin to dignity and grandeur. His pictures make us believe that humanity, when least adorned, is of most worth, that honest toil is honourable and blessed, that the pastoral life—man's first estate—is rich in nature's bounties. The nearest approach we have to Breton is in Hook; each has painted the peasant of Brittany. The technical qualities of Breton's pictures are well known. They have little trick and no mystery; the painting is solid, and goes direct to its end. The touch is broad rather than sharp or brilliant, the colour sombre, inclined to a strain of monotone, the chiaroscuro merging into shade rather than breaking into sunlight. The whole is marked by the unity which belongs to strong individuality: these picturos pronounce the man. Breton obtained a first-class medal.

Jean François Millet, once a disciple in the studio of Delaroche, swells the ranks of secessionists from high Art. Yet assuredly is this rustic painter high and grand in his own way. Millet has been even designated the Michael Angelo of peasants. It were more accurate, however, to say that in style and range of subject he approaches to Breton. His themes are invariably rural, his characters bucolic, his treatment and execution are simple and broad, his colours tertiary inclining to brown, and his general tones sombre. Millet, too, like Breton and our own Hook, gives prominence to landscape. These painters indeed become singularly impressive by the perfect accord maintained between figures and background; nature is made responsive to life, tho evening sky keeps watch over humanity. This correspondence is carried out even to the texture of the figures and foregrounds; the coat on the peasant's back is brought into keeping with the herbage of the meadow and the lichen on the rock. These tillers of the soil bear physiognomies which are as aspects of nature; their physique is fortified by the air they breathe and the cool stream which quenches their thirst. The works of Breton, Millet, and Hook are alike remarkable for fidelity to character and earnestness in motive. They are ideal in their realism, literal without triviality, pictorial without artifice, poetic and romantic without sacrifice of simplicity and plainness. Millet approaches a peasant as he would a king—with reverence. The Great Exhibition has established the position of this painter for all time; his nine pictures thero displayed can never be forgotten. Millet has been placed by the International Jury on equal rank with Breton. Each artist is alike the recipient of a first-class medal.

Naturalism in the works of Antoine Auguste Herbert becomes softened by feeling and refined by taste. This artist, even from the time when he painted that touching picture in the Luxembourg, 'La Malaria,' has been accustomed to throw the mood and complexion of his mind over nature, animate and inanimate. And this the idiosyncrasy of his thought and style has grown upon him, so that his later works merge into manners romantic, and even seek decorative allurements. We trust that these proclivities may not indicate, as too often, a decline of power. Herbert, however, has never descended into prettiness, a weakness of which French artists are seldom guilty. Parisian critics, indeed, would soon whip out of a man the childishness which in England we regard tenderly.

That Madame Henriette Browne has obtained not even a third-class medal, says little for the fairness of the awards in general. Her sex may have been to her prejudice; there is even more jealousy of a female artist in Paris than in London. Rosa Bonheur even has obtained recognition with difficulty. Madame Browne, a lady of fortune and position, may possibly have injured her professional standing by the amateurish and dilettante aspect her works have sometimes borne; occasionally complaint has been made of the incertitude of her handling, and the vague generalisation of her drawing and modelling. Indeed, the want of strict academic training must always prescribe limits to the lady's sphere. 'Les Sœurs de Charité' continues the artist's *chef d'œuvre*. She will probably never paint a greater: and this singularly true, touching, and womanly work must always rank among the famous pictures of the century, and secure for its authoress a place in the annals of Art. In technical skill it must be admitted Madame Browne has of late made considerable advance. 'The Portrait of M. le Baron de S—' has a force and individuality we have not been accustomed to expect from the lady's easel. There is also a portrait of a lady, painted with much simplicity and tenderness. Indeed tenderness, sympathy for suffering, and delicate intuition of the mind's subtle workings, as seen in that exquisite picture, 'La Consolation,' are the rare qualities by which this painter's works obtain a strong hold on the human heart. And herein Madame Browne has somewhat in common with Edouard Frère, the tenderest of artists. We havo placed this lady among naturalistic painters, and no apology can be needed for so doing, seeing that she paints not the smallest accessories, without placing nature before her eyes. As a true artist, however, Madame Browne informs every model with her own consciousness, and so her pictures become part of herself, the sharers of her best thoughts and aspirations.

## THE SOCIETY OF ARTS' PRIZES TO ART-WORKMEN.

The last Exhibition, held at the rooms of the Society of Arts, of the specimens sent in competition for the prizes offered by the Society to "Art-Workmen," differed in no respect from its predecessors either in the character of the works exhibited, or in the plan, conditions, and probable influence of the exhibition itself.

Such an exhibition, following so closely upon the grand display at Paris, has been singularly unfortunate; since, however unjust any such comparison might be, it would scarcely be possible to visit the rooms in the Adelphi, and to examine the specimens there exhibited by Art-workmen in competition for prizes, without comparing them with objects of the same classes that were so recently exhibited, also in competition, in the *Champ de Mars*. And yet, perhaps, it may be well for the cause which the Society of Arts desires to advocate, that even so severe a comparison as this should be the ordeal to which its exhibition would be subjected; because thus, the necessity that the Society of Arts should promptly adopt a far more decided and more effective course of action is demonstrated beyond all question. Unless its annual prizes to Art-Workmen—"Artist-Workmen," we prefer to entitle them—prove to be really powerful stimulants to competitors of high ability, and consequently are effectual in developing real talent, and in leading practical men onward from a high degree of excellence to some still higher degree, a great national institution like the Society of Arts in offering prizes, in inviting competition, and in holding an exhibition, does positive and very serious injury to applied Art. Very small results from such an institution are much worse than no results at all. It cannot accomplish any trifling successes—its successes must be great, decided and progressive, or they subside into failures. It is to be hoped that this year's exhibition, held under its own roof, and produced in reply to its invitation to compete for its prizes, will convince the Council of the Society of Arts that the time is come in which plans should be formed and matured and carried into effect for converting this yearly prize-giving into a thoroughly efficient agent for promoting the study of applied Art in England, and for the consequent improvement and advantage of English Artist-workmen. The country is now in the act of awakening to a just appreciation of the importance of technical education; and, surely, the Society of Arts will not fail to take a leading part in directing this great educational movement towards its proper ends.

The Prizes offered by the society ought to be formed into two groups, or, at any rate, they ought to be offered to, and to be competed for by, two distinct classes of competitors. First, and perhaps most important of all, these prizes should be specially placed before apprentices, before the younger students of Art work; and they should be induced and encouraged by the worth of the prizes and by the honour attached to the fact of having won them, to look upon a Society of Arts' "Art-workmen's Prize" much in the same light as a high position in the "honour" lists at Oxford or Cambridge is regarded by competitors for academic distinction. And, not only should the prizes be made thus objects of ambition to those who may win them, but the possession of them should be in itself a species of diploma of merit and ability, which may command the respect of employers, and so may be a means of securing solid advantages to the prizeholders. And then, on the other hand, in addition to this most important duty of rewarding and securing practical advantages for apprentices, the prizes of the Society of Arts should aim at becoming encouragements to the higher aspirations of older and more experienced artist-workmen. If it is a consideration of the gravest importance to excite an honourable emulation amongst apprentices to Art-work, and to stimulate them to press forward with resolute earnestness at the commencement and in the early days of their career, so also it is equally desirable to attract artist-workmen of more mature age to consider that their education in Art-work was very far from being completed with the completion of their apprenticeship. But too commonly it is the fact that our artist-workmen settle down to a certain standard of working, as if it had ceased to be a concern of theirs to aim higher, and to seek to maintain a sustained progressive advance. This is a condition of things that the prizes of the Society of Arts might be the means of correcting. They might be so adjusted as to mark with appropriate distinctions productions of a very high order; and particularly they might recognise in a becoming manner the higher degrees of excellence that might be achieved, step by step, by the same individuals in the same department of Art-work. These are suggestions that it is not possible to leave altogether without notice, as it is also impossible here and on the present occasion to carry them out any further into detail.

There are certain conditions set forth by the Society, in the invitation to competitors, which we trust in future may be re-considered and placed on a different basis. It will be understood that the Exhibition consists of works, all of them alike sent in competition for the prizes, of two distinct classes; first, works executed from designs prescribed by the Society, and under conditions to which the competitors are required to conform; and, secondly, works executed without any such prescribed designs, and subjected to no such conditions. Now, when designs are prescribed, it is implied that the works to be produced are to be copies or reproductions of the originals thus selected and appointed; consequently, it is essential to a successful reproduction that the new works should be in the same material, should be of the same scale, and should be executed after the same processes, as the originals. In the programme of this competition, we find these fundamental conditions habitually disregarded. Again: in more than one instance, the proposed conditions have failed to induce any competitor to appear; surely this might be prevented. Then, once more, as the reproductions are not regulated by such conditions as may lead to decided success, so also there are no sound and judicious proposals for the production of original designs, based upon the well-regulated and disciplined study of early examples of high authority; nor are there any special prizes for designs studied directly from nature, or in which natural forms and combinations are adapted to certain materials and uses through consistent conventionalism.

This Exhibition contained forty-six specimens, of various classes of works, executed from the prescribed designs, sixteen specimens sent without the prescribed designs, and thirty-two additional examples in wood-carving, which also have been executed without any prescribed designs. The first group of forty-six comprises one carving in marble and four in stone; three carvings in oak; five examples of repoussé work in metal; three specimens of hammered work in brass; four in chasing in bronze, and one in chasing in silver; one engraving on metal, and one on ivory; ten examples of painting on porcelain, and four of general decorative painting; one work in each of these four classes—engraving on glass, wall-mosaics, die-sinking, and glass-blowing; two examples of book-binding, and three of illumination. The subjects sent without prescribed designs include two in carving in stone, two in repoussé work, one in chasing in metal, three in hammered work in metal, two in modelling in plaster, two in modelling in clay, one illumination, two groups of paintings on porcelain, and one engraving on glass.

The best work of the first group of forty-six is Mr. A. Dufour's reproduction in wrought iron (a misapplication of material) of the celebrated Martelli bronze mirror-case, now in the South Kensington Museum. And of the works sent in without prescribed designs, the best are "Neptune," a carving in walnut-wood, by Mr. Charles Liddle; and an unfinished work of great spirit, treated with considerable technical skill and much true artistic feeling, by Mr. J. M. Leach, the subject being from "Midsummer Night's Dream," and the composition adapted to form part of a frieze.

## WILLIAM BLAKE.*

This is a strange book—full of eloquence—manifesting, indeed, that power of language conspicuous in all the writings of the remarkable man who has produced it. Mr. Swinburne has intense admiration and fervent veneration for the "insane" artist and poet; for insane he was considered by his contemporaries, and is so, even now, by many who consider the works he has left to be examined or read. Blake has received ample justice at the hands of Mr. Swinburne. Here we have abundant evidence of his pure benevolence, his sound heart, and his rare genius; but it has not occurred to the critic to look deeper for the key to Blake's character. Is it impossible that he may have seen what he said he saw, and heard what he said he heard: that his may have actually been the companionship of angels and the spirits of just men made perfect: writing "under the direction of messengers from heaven, daily and nightly"—being, indeed, as he says, "their secretary"? Mr. Swinburne does not deny in words that so it may have been; although he does treat as a dreamer the hero of his worship. We are not disposed to argue this matter; it would be unfitting to do so; but there are those who, we think, might have greatly enlightened the critic, if the means had been afforded them, before he took in hand the mystery he does not attempt to explain; and which it is within the limits of possibility he might have explained, if a better light had been supplied to him when he studied the strange character of William Blake. There are tens of thousands who believe as Blake believed: "he averred (we quote the critic), implicitly or directly, that each (human being) had a soul or spirit, the quintessence of its natural life, capable of change but not of death; and that of this soul the visible externals, though a native and actual part, were only a part, inseparable as yet, but incomplete." It is difficult to understand the extent to which Mr. Swinburne believes in William Blake; but it is certain that the one cannot fail to be the better from careful study of the other. Blake will not have lived and worked in vain if no other result follow his legacy to mankind than the conviction of immortality and responsibility he may convey to the mind and soul of his enthusiastic "critic." Though "dead," he yet speaketh—to him, and to us; and serious thought over the faith that guided and governed the one may be an incalculable blessing to the other. Mr. Swinburne cannot without such serious thought and solemn contemplation have read such passages as those which he circulates, if not to teach mankind, at least with the intention to elevate the character and extend the fame of the hero of his worship. "That I cannot live," he says, "without doing my duty to lay up treasures in heaven is certain and determined." "His one fear is 'to omit any duty to my station as a soldier of Christ.'" "I shall to all eternity embrace Christianity and adore Him who is the express image of God." There are a hundred such passages as these in Mr. Swinburne's book. Surely he designs and desires that over them the sceptic should ponder—long and well. Has he done that himself?

Mr. Swinburne has, however, accorded full justice to the memory of the painter and poet; "a man perfect in his way, and beautifully unfit for walking in the way of any other man;" of whom the world was not worthy.

The book is one of rare eloquence and intellectual power. The author gives high praise to the biography of Mr. Gilchrist, to which indeed he considers he supplies only "a complement or supplement." Yet, notwithstanding the two valuable contributions to our literature,—both according high honour to Blake, and dictated in a spirit of deep reverence—it is clear to us that there must be a third memoir of the painter-poet, written by some one who will read his character by another light than that by which both Mr. Swinburne and Mr. Gilchrist have been guided and led.

* William Blake: a Critical Essay. By Algernon Charles Swinburne. With Illustrations from Blake's designs, in fac-simile. Published by J. C. Hotten, London.

## SELECTED PICTURES.

FROM THE SHEEPSHANKS GALLERY.

SANCHO PANZA.

C. R. Leslie, R.A., Painter. R. C. Bell, Engraver.

A VERITABLE portrait of the renowned "squire" of a chivalrous knight, when he has taken possession of the government of the Island of Baratria, to which, by the favour of the Duke, he had been appointed, and is now seated at his first banquet-feast in his palace. The "situation" will be best described by quoting the author of *Don Quixote*:—

"Sancho Panza was conducted from the court of justice to a sumptuous palace, where in a great hall he found a magnificent entertainment prepared. He had no sooner entered than his ears were saluted by the sound of many instruments, and four pages served him with water to wash his hands, which the governor received with becoming gravity. The music having ceased, Sancho now sat down to dinner in a chair of state placed at the upper end of the table; for there was only one seat and only one plate and napkin. A personage who, as it afterwards appeared, was a physician, took his stand at one side of his chair with a whalebone rod in his hand. They then removed the beautiful white cloth which covered a variety of fruits and other eatables. Grace was said by one in a student's dress, and a laced bib was placed by a page under Sancho's chin. Another, who performed the office of server, now set a plate of fruit before him, but he had scarcely tasted it, when, on being touched by the wand-bearer, it was snatched away, and another containing meat instantly supplied its place. Yet before Sancho could make a beginning it vanished, like the former, on a signal of the wand.

"The governor was surprised at this proceeding, and, looking round him, asked if the dinner was only to show off sleight of hand. 'My lord,' said the wand-bearer, 'your lordship's food must be watched with the same care as is customary with the governors of other islands. I am a doctor of physic, sir, and my duty, for which I receive a salary, is to watch over the governor's health, whereof I am more careful than I am of my own. I study his constitution night and day that I may know how to restore him when sick; and therefore think it incumbent on me to pay special regard to his meals, at which I constantly preside to see that he eats only what is good and salutary, and prevent his touching whatever I imagine may be prejudicial to his health.'"

Never was hungry man in more piteous plight than was the governor of Baratria at this feast of the Barmecides; for Sancho had been dispensing justice in the court of law, and had fasted long. Moreover, he loved a well-spread table, and it had not often been his good fortune to be seated at one. No wonder then that he exhibited both astonishment and wrath to see the dainties carried off from before his eyes, ere he had an opportunity of scarcely touching them. Such a trial is beyond human endurance, and the outbreak of feeling which followed the vanishing of the dishes, and which eventually broke upon the learned doctor's head, is perfectly justifiable by the laws of nature. Leslie has given inimitably the expression of half-amazement, half-anger, in the governor's face; tho full, fixed, and inquiring eyes, the knitted brows, the mouth partially open, even the very folds of the richly laced bib, and the clasped hands, all tell the tale most humorously, but with a refinement that only a painter of Leslie's elegant taste would throw into a subject of contrary tendency.

## SWAN'S CARBON PROCESS.

THE announcement of a means of fulfilling the shortcomings of engraving is sufficiently important to claim attention beyond the circles of scientific and artistic amateurs. So numerous have been the inventions and devices brought forward, with a view to supplement engraving on metal and wood, that we habitually regard with diffidence every proposal for facile book illustration, or for a royal road to the reproduction of paintings in black and white. Every one of this long series of promising substitutes has been consigned to the limbo of the forgotten curiosities of science and Art, because of the default of some one indispensable condition to its perfection. Of the process which is here briefly described, we were led by report to think favourably; but after an examination of results, and inquiry into the means of production, we cannot help speaking of it in terms not only of hope, but of confidence. The medium referred to is known as Swan's *Patent carbon process*, a variety of examples of which have been submitted to us. The patent is now in the hands of a Company, by whom it is about to be worked, and whose temporary offices are at No. 5, Haymarket.

Carbon printing has been for some years known and practised. There is no intention of giving its history here, however briefly. Like many other valuable discoveries, it has been perfected only by slow degrees, and by the laborious and patient research of many individuals. It owes its origin to the experiments of M. Niepce, made as long ago as the year 1814; and some of those who have more recently signalised themselves in advancing it are Poitevin, Testud de Beauregard, Sutton, Pouncy, and Burnett.

The great and apparently insuperable defect which paralysed the efforts of every operator, was the want of half tone or gradation in the print. That is, there was not the necessary scale of tones between the highest lights and the deepest shades; and hence an entire absence of that definition necessary to perfect representation.

It appears that Mr. Swan began his experiments about the end of the year 1858. For a knowledge of the precise details of his mode of working, we are indebted to the work "On the Production of Photographs in Pigments," by Mr. G. W. Simpson; and as this treatise describes a method by which a literal translation of fine Art is effected, the importance of the discovery demands some notice of the basis of its means and power. From what has been already said, it will be understood that the difficulty in the way of securing gradation has been obviated; and that another condition not commonly obtainable has been secured—that is, permanency. Again, an extraordinary power of the invention is the production of prints in monochrome, comprehending, it may be said, any colour and any tint. We have had an opportunity of examining about four hundred reproductions of drawings of ancient masters, whose various tastes in tinting the papers on which they made their drawings, are by no means intelligible. All these colours, however, re-appear in the prints; and in order that this extraordinary result may be understood in its perfect distinctness from common photography, it becomes necessary to explain that the subject is not received on paper, but on a film or so-called tissue, which has been exposed under a negative in the ordinary way, the colour having been embodied in this film before exposure.

The "tissue-compound" is prepared by dissolving, by the aid of heat, two parts of gelatine in eight parts of water. To this solution is added one part of sugar and as much colouring matter in a finely divided state, or in solution, as may be required for the production of a print, with a proper gradation of light and shade. This material may be lamp black, indigo, crimson, lake; indeed, it is satisfactorily shown that any colour may be obtained. When ready for use, the "tissue-compound" is sensitised by the introduction of a saturated solution of bi-chromate of ammonia, in the proportion of one part to ten of the compound. After the addition of the sensitiser, it will be understood that the remainder of the process is conducted under yellow light. The film or tissue may be formed on glass, previously coated with collodion or washed with ox gall. Either of these applications ensures the safe removal of the tissue, when dry, from the glass; a knife having been previously run round the sheet near the edges. In forming the film on a flat glass surface, the quantity of the compound used will be about two ounces to the square foot. We speak of a surface as flat, because the film is prepared also on cylinders. For the present purpose, and the communication of a general and clear impression of the process, it is sufficient to say that, having been properly prepared, the film or "tissue" is exposed to light under a negative, the images on which are communicated to it as to paper, in the practice of common photography. The development consists of the dissolving out, in warm water, of those portions of the coloured gelatinous matter which have not been rendered insoluble by the action of light. The "tissue" thus printed is finally mounted on paper or card, and then finished by pressing.

The *Improvements in Photography* set forth in his patent, and claimed by Mr. Swan, are, first, the preparation and use of coloured gelatinous tissues. Secondly, the mounting of undeveloped prints obtained by the use of coloured gelatinous tissues. Thirdly, the re-mounting or transference of developed prints from a temporary to a permanent support.

Mr. Swan's pretensions are so modest, that a reader rises from the perusal of the book without any conception of the stupendous results to which these "improvements" must lead. Our constitutional suspicion of all so-called substitutes for engraving—all short cuts to excellence in Fine Art, is fully justified by the failure of even the most plausible propositions. In most of the inventions which have been placed before us during the last twenty-five years, we have not been conducted beyond theory and premises. In this case we have been introduced to wonderful results before the means was opened to us. Some delay, we believe, has occurred in bringing the discovery forward. This can have been caused only by an imperfect conception of the extent of the applicability of the "improvements," and a want of some knowledge of the present state of our schools of engraving. All persons who have watched with any interest the progress of photography, have heard of the carbon process, but the subtleties of the manipulation, and frequent failure, have given to it the reputation of an *ignis fatuus*.

The examples of this method of printing, which have suggested the conclusions here expressed, are to be seen at the temporary offices of the Company. They are sufficient to satisfy the most scrupulous inquirers on all points. The question of intermediate tones is answered by the utmost finesse of gradation. The delicacy of the life tones is inimitable, and the representation of painted textures cannot be challenged. Whether the invention proposes to supplant engraving or not, it is clear that it will create for itself a field of operations sufficiently wide. By means of apparatus constructed expressly for practice under the patent, plates can be taken of the length of 48 inches, with a proportionate breadth. This, we believe, is equal to the largest copperplate that has ever been engraved, and this power supersedes entirely the usual methods of enlargement. The company having secured all the rights and privileges conferred by the patent, is prepared to grant licences for working the process, which must, it would appear, become general.

Thus the great value of the discovery is its direct relation with painting. The difficulty of producing photographs from oil pictures is well known; this, together with the utter disruption of the painter's chiaroscuro, renders common photography useless as an interpreter of painting. The greens, with the reds, yellows, and other warm colours, come out black, and the blues re-appear as white. This defect must always exist in working from ordinary negatives, but the ancillary aids which so favourably contribute to the main features of the process, point to the completion of the work by the



C.R.LESLIE, R.A.PINXT.

ROBT. C.BELL, SCULPT.

# SANCHO PANZA.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY

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artist himself. Under the hand, therefore, of the painter, the composition is restored by the brush in tones that will yield a negative from which a faithful representation of the picture can be printed. And herein lies the power of the process. It addresses itself immediately to the artist, and reproduces with a magic charm the veritable touch and feeling by which his works are distinguished. Thus, in such prints there is more of artistic zest than can possibly be presented in engraving. Several artists of eminence who have had opportunities of examining these productions are so impressed with the value and beauty of the method, as to desire to have their own works represented by it.

From one of Mr. E. M. Ward's most recent and most important works, prints are about to be taken. It is 'The Last Moments of Charles II.,' certainly one of the most difficult subjects that could be offered for this kind of repetition. Years would elapse before a line engraving of this magnificent picture could be completed; whereas by means of the *Autotype* (such is the name given to the invention) numbers of prints could be supplied in a few weeks.

What we do see is its direct application to every department of Art-production; what we do not see are the many different directions in which its development may be pushed. This announcement we conclude with the expression of a hope that we shall shortly be enabled to speak critically of the productions of the Autotype in reference to the pictures which they may represent.

## REPORTS OF ENGLISH ARTISANS FROM THE PARIS UNIVERSAL EXHIBITION OF 1867.

When last autumn the Council of the Society of Arts undertook, aided by special subscriptions, to assist a number of selected skilled English workmen to visit the Paris Universal Exhibition, and both to study the contents of the Exhibition itself, and also to inspect the more important factories and workshops of the French capital, it was very wisely determined to require from each man so assisted that, on his return, he should address to the Society a written report of what he had observed during his stay in reference to the particular industry in which he himself was engaged; together with certain general remarks upon what he might have been able to learn concerning the wages, the social condition, the education and progress of French workmen. These reports were further required to be delivered immediately after the return of the writers from Paris. The visits of the English workmen, who were upwards of eighty in number, were made in August and September last; and with such earnestness and promptitude have the reports been written and sent in to the Society, that the goodly volume of nearly 700 octavo pages, which contains them all, was published before the year 1867 had passed away.

The volume itself, "got up" in a perfectly satisfactory style, and judiciously published at such a price as will make it universally accessible, has been carefully edited by Mr. Charles Critchett, the Assistant-Secretary of the Society of Arts, who has kept carefully in view the wishes of the Council that the reports, as far as possible, should be presented to the public in their integrity. What the volume wants is a thoroughly good index; and this, without doubt, will be added to the text in a reprint or second edition.

The great value of this collection of reports—and it really would be difficult to form too high an estimate of its value—consists, not in any novelty of views and impressions, or in any freshness of sentiments and opinions, but in the all-important fact that the writers have looked upon the objects on which they express their sentiments from a point of view that is absolutely and exclusively their own; while the position and associations of the men themselves, and the circumstance that they wrote both from their own personal observation, and also under a deep sense of personal responsibility for the judgment which they might form and for the opinions that they might place on record, would be certain to secure for their reports such a reception from their fellow-workmen as no other class of writers treating of the same subjects could possibly command. Working men here have the reports of working men—reports, not framed casually or under the mere impulse of caprice, or written for the indulgence of personal vanity or in furtherance of some peculiar private aim, but the deliberate expressions of thoughtful observation called into play under novel and untried conditions, and yet expatiating in familiar fields of thought and in the midst of well-known practical associations. These reports, again, possess not merely the distinctive quality of having been written by working men, as such; but they also are the productions of working men who were selected with reference only to their fitness for the duty entrusted to them, and which they took upon themselves, which selection also was determined by the recommendations they produced either from their employers or their fellow-workmen, or from both. And yet these men, thus chosen, and entrusted with a definite mission, were left free and unrestrained to act as thoroughly independent observers, and not only with full liberty to write as they felt and believed, but also with the full consciousness that it was the expression of their independent and genuine judgment that was expected and, indeed, required from them.

Nor will it fail to be observed that this volume possesses the two-fold quality of being a collection of distinct treatises, each of them complete in itself, and authenticated with the name and position of its author, while at the same time each of these distinct treatises forms a part of a single whole, and each contributes its own share towards the formation of certain general conclusions, derivable from the collection of reports as a whole. Accordingly, it is our earnest desire and our anxious hope that this very remarkable volume, which we may assume will speedily find its way (if it has not found its way already) into every important workshop as well as into every mechanics' institution and association in the kingdom, will be read, and studied, and thought upon, as a whole, in addition to the special attention which each workman and group of workmen may bestow upon the reports that treat of their own particular department of work.

It is not necessary or desirable, even were it possible, for us, within our limits, to enter into detailed criticism of these reports, or to select from them any particular examples for more special and minute consideration and discussion. We prefer, on the contrary, to concentrate our observations upon certain general considerations, of the greatest interest and importance, to bear upon which these reports bring fresh evidence of the utmost value.

In the first place, it is most remarkable that the writers of these reports, chosen as they were for their work, all of them practical men, some of them belonging to the most powerful trades' unions, some taking active parts in political associations, and others priding themselves on their entire independence of any trade union or political association, should generally agree in their decided estimate of the superior position of labour in this country, as compared with the position of labour in France in particular, and in foreign countries in general. And this superiority of position is felt and recognised by these men, notwithstanding their clear recognition of certain advantages possessed by French and other foreign workmen.

There is no undue self-esteem in these writers, nor has any despondency a place in their minds. They form neither exaggerated nor unworthy estimates either of English or of foreign works, or of English or foreign systems of working. They do not fear any competition on fair and equal terms. They have full confidence in the working, executing powers, the skill and versatility of hand, of English workmen; nor do they doubt the activity or distrust the resources of the inventive genius of their country. In certain branches of handicraft they freely admit the superiority of their foreign competitors; they do not hesitate to record that many foreign workmen exhibit a greater facility than Englishmen in the production of certain articles; and in the matter of design they readily concede a certain degree and species of supremacy, particularly to Frenchmen. But, at the same time, all the writers attribute whatever superiority exists amongst foreigners to the want amongst ourselves of those facilities which foreigners enjoy, both as youths and adults, for constantly seeing, and for carefully studying, the finest and most suggestive works of both ancient and modern Art; and they also agree in assigning, in a measure, whatever inferiority may exist amongst ourselves to the insufficient means that, at present, are provided in this country for enabling workmen to become acquainted early in life with the scientific principles upon which must depend, in a great degree, the completely successful pursuit of the processes and manufactures in which, in after time, they may be engaged.

The whole question, indeed, turns on *popular Art-education*, in which must be included the cultivation of a pure and refined taste, as well in those who require and purchase and use manufactured works of every kind, as in those who plan and design and execute them. And with the provision of a genuine Art-education for workmen, and more especially for those who ought to be pre-eminently artist-workmen, there needs to be diffused amongst our workmen a real, earnest desire to become Art-students. We may have the right stuff amongst us, and we ourselves are convinced that we have it; and we may set ourselves to work in the right spirit and with consistent energy to train and to mould our fine raw material, and to elevate it to the highest range of practical excellence. This is a process, however, that demands the cordial co-operation of the learners with the teachers—it requires, at the least, a plastic willingness to be taught on the one side, as well as on the other side a prompt and zealous readiness to teach.

Now, all this amounts simply to saying over again what has been said by us until we had begun to grow weary with the repetition. This fresh demand for Art-education, however, revives the subject with renewed hopes of its accomplishment. These workmen have seen with their own eyes, and borne their own testimony to what they have seen; and they declare that it is training in Art that is the grand requirement of working men in England. As a matter of course, out of this great and comprehensive general proposition of the necessity of Art-education, in its broadest and most practical application, there arise numerous proposals and suggestions for carrying this grand scheme into effect. The writers of the reports, having seen and observed the advantages of "living in an atmosphere of Art," and surrounded on every side with artistic and tasteful works, enjoyed by Parisian workmen, naturally inquire into the means that may be best calculated to obtain for English workmen the advantages, at present beyond their reach, which they feel the necessity of sharing with their fellow-workers of the continent. Here the entire question of museums, with the times and conditions of their being open and universally accessible, and that of the permissive appropriation of, at least, a part of the Sunday to the examination and study of works of Art, are brought into consideration; and upon these questions more than a little of earnest opinion is plainly set forth.

It is scarcely possible but that much practical good should result from all this. Here is a moving power that is ready to impart a strong and growing impulse; and we shall not fail to encourage the authors of the reports to carry onwards the good work that they have auspiciously begun.

The importance attached by many of these writers to the influence, direct and emphatic, of the Government in inspiring, encouraging, and stimulating a love and a taste for Art, is very remarkable. One of the most thoughtful and ablest has put it upon record that he can be quite content to be beaten by a people, for whom their Government has done and is doing everything that is possible for their artistic cultivation and improvement; and whose desire and aim appear to be that every building should be

not merely just sufficient for the purpose that it may be intended to serve, but, in the true sense of the word, a monument, erected and decorated without any apparent regard to cost, that it may take a part in maintaining the general love for the beautiful by becoming in itself a true object of beauty. How far our workmen might be disposed to welcome the adoption of a monumental style of public edifices in our own country, and especially without any apparent regard to cost, would be a somewhat curious speculation; but, at all events, it is worthy of remark that edifices, avowedly the costly productions of the Government, commanded in Paris the admiring approval of English workmen.

In addition to the reports of the workmen, each of them treating of his own department of work, the volume contains two special reports on the "Condition of the French Working Classes," by Mr. Coningsby and Mr. Whiting. We must be content to give the concluding words of each of these special reports. The last sentence of Mr. Coningsby reads thus:—"Each of your reporters, going home, will spread in his circle the knowledge which he has gained; and, while sensible of some of the disadvantages of the lot of our English workmen, he cannot but congratulate himself and fellows on the position which Englishmen still hold in the earth; and he will probably form the resolve that no slight consideration shall induce him to aid in jeopardising it." The report of Mr. Whiting concludes thus:—"We have now finished our brief survey of the condition of the working classes of France, and it is no part of our duty to dictate the conclusions that are to be derived from it. We may say, however, that on a comparison of the condition of those classes with that of our own, it seems that the differences and resemblances are precisely those which exist between the two peoples in their entirety. There are, perhaps, fewer men very prosperous among the French working classes; but, on the other hand, there are fewer very miserable. Extremes are not so apparent in the condition of any class across the Channel as they are here. England can always produce the brightest examples of extraordinary prosperity — France, of equal and generally diffused happiness. Perhaps England may one day learn that the welfare of a whole people is an aim superior to the spread of exceptional advantages among any of its parts."

Most of the writers acknowledge the good effects produced by the reference of trade disputes to the *Conseil des Prud'hommes*; and they thus lead their readers to the conclusion that if boards of reconciliation could be established in all our great manufacturing towns, trades' unions might become as useful, as in the existing condition of things they threaten to become injurious, to the best interests of the working men of England.

Not one writer advocates the principle—or, rather, all the writers condemn the principle that, in the general interest of working men, all, whether skilful or unskilful, should receive one uniform rate of wages. All agree in bearing testimony to the good feeling which they found to exist in Paris between master and workmen —a feeling which, so long as it lasts, must tend to secure for labour the highest remuneration that the employer can afford to give without injuring, by an undue increase of cost to the purchaser, the demand for the article manufactured. It also is particularly worthy of remark that, while freely admitting, as indeed we have already observed, various advantages enjoyed by foreign manufacturers and workmen, all the writers in their reports with unanimous confidence unite in maintaining the same high opinion as to the future of English productions, provided that English workmen are put on an equal footing with their foreign competitors in respect of artistic and scientific education.

Thus we are brought again to the one grand central question of education for our working men—a subject that will require separate consideration and treatment.

There are some points connected with the group of reports by artisans from Birmingham that we also reserve for a future occasion.

## MINOR TOPICS OF THE MONTH.

The Royal Academy.—Three associate members of the Royal Academy were elected on the 31st of January—George Leslie, William J. Orchardson, painters; and Thomas Landseer, engraver. These elections have excited some surprise: Mr. Leslie is no doubt an artist of much ability, but it can scarcely be said that he has supplied conclusive evidence of superiority over his competitors. The observation applies also to Mr. Orchardson, an artist of great promise. Mr. Thomas Landseer, on the contrary, has his reward for what he has done. Among the candidates were several whose claims to admission are beyond question, but who are not "admitted." Mr. Holman Hunt withdrew his name at the eleventh hour—a circumstance to be deplored, for he would have been an honour to the Academy, and his absence from its ranks is a public grievance. It is hard to assign a cause (other than one discreditable to the body) why he was not elected years ago. Sir Noel Paton—an accomplished artist and a man of rare intellectual endowments—has been passed over on the ground that he is a resident in Scotland—a pitiful excuse. It seems as if the Academy adheres to its resolve to ignore landscape art and its professors. There are, indeed, among the candidates, a dozen at least whose rights are quite as strong as those of the artists on whom the "lucky" lots have fallen. Why they are not admitted is a question that ought to be asked and answered. It was an implied condition of the public grant of land, &c., at Burlington House, that although the number of members should not be extended, the number of associates should not be limited to twenty, as heretofore. Yet here we have election after election without an attempt at augmentation—without even a hint that some time or other the list shall be augmented. This is so unfair as to approach fraud; moreover, it is most unwise as well as unjust. We venture to affirm there is not one of the body who will express a belief that of the candidates nominated there are not several upon whom the distinction ought to fall; on the contrary, they would fully admit the claims of one-half of such candidates to the distinction they seek, and which it is discreditable, if not dishonourable, to withhold from them. Surely this matter will be commented upon in Parliament.—The lectures on Painting this season, by Professor C. W. Cope, R.A., are unavoidably postponed.

Foreign Honorary Associates of the Royal Academy.—The Academy has resolved to admit honorary members—foreigners residing abroad; such admissions, however, are not to take place until the new rooms at Burlington House are open for exhibition.

British Institution.—The closing of this gallery is a positive loss to the Art-culture of the country, so far, at least, as concerns the exhibition of old pictures and of the works of deceased British painters. It is, however, reported that the authorities of the National Gallery are in treaty with the proprietors of the building in Pall Mall for the purpose of continuing those exhibitions which during a long term of years have, by the liberality of the owners of valuable pictures, done so much to gratify the public, and to give to students the opportunity of making themselves acquainted with the works of the most eminent artists of all ages and countries since the revival of painting. We sincerely trust the negociations may have a favourable issue.

Among Mrs. Cameron's Works, which are to be seen at the German Gallery, are some of the most picturesque studies that have ever appeared in photography. Portraits of certain eminent persons by this lady are already well known, but not so extensively as they deserve to be. They differ from all ordinary productions of their class as being strongly characterised by artistic taste and feeling. Although Mrs. Cameron has been, for her subject-groups and single figures, extremely fortunate in her models, there are modifications which an artist in painting from them might have effected. But for strong individualism, a few of them would be pronounced reproductions of ancient works—a persuasion supported by the low tone of some and the bold chiaroscuro of others. In common photographic portraiture, breadth of light is the rule; but it will be understood how much these examples differ from this rule, when we say, and it is not too much to say of them, that the visitor is occasionally reminded of Caravaggio, Tintoretto, Giorgione, Velasquez, and others of the princes of their Art. The aggroupments and figures, which are titled and set forth as subjects, are so skilfully arranged that it is difficult to determine what they could gain by being painted, unless certain of the usual conventionalities of treatment may be considered advantageous. Some of the heads are wonderfully fine, as those of the Poet-Laureate, H. Taylor, Herschel, Ex-Governor Eyre, Carlyle, G. F. Watts, and others; and not less impressive in another way are—Beatrice, Study of H. Taylor as King David, Juliet and Friar Lawrence, Rachel, Sappho; After Perugino, Study for the head of St. John, &c.; but the collection is very numerous, and of such an exhibition it is not a little to say that it does not contain one mediocre photograph.

Portrait Exhibition.—The authorities at South Kensington are actively engaged in preparing the third and last exhibition of national portraits. The collection will comprise—besides such portraits of earlier date as may have been missed on previous occasions—portraits of persons who have lived between 1800 and the present time, but will exclude all who are still alive. It will be opened in April—earlier than last year. Portraits ought to be sent in not later than on the 3rd of March, and they will be returned in August. The Committee of Council on Education express a hope that the possessors of portraits of the many distinguished characters now deceased whose names do not appear in the list which has recently been published in some of the daily newspapers, may be induced to send particulars of their pictures to the secretary, South Kensington Museum, as they are desirous to secure as complete a representation as possible of the period of English history extending from 1800 to the present year. Besides the modern portraits, the exhibition will include a supplementary collection of portraits of eminent persons living before the year 1800 who were unrepresented, or inadequately represented, in the two preceding exhibitions. For this a large number of pictures have already been promised.

Burlington Fine Arts Club.—Following the precedent of the Rembrandt Exhibition in 1867, it is proposed that other special collections should be formed during the present season. Among the subjects suggested are:—1. A collection of the works of Marc Antonio. 2. Bronzes, Terra-cottas, Majolica Wares, and other

objects of the period of the revival of Art. 3. Drawings by the Old Masters, Illuminations, MSS. and decorative books. 4. Specimens of Porcelain, Goldsmiths' Work, and objects of Vertu in general, of the 16th, 17th, and 18th centuries. Members of the club desirous of contributing to any of the above collections, are requested to signify their intention to the Honorary Secretary, specifying the group or groups to which they desire to contribute. It is also proposed that two or three evening *conversazioni*, in connection with these special exhibitions, should be held in the rooms of the club during the season, to which ladies and the friends of members may be invited. And further, that there should be informal gatherings of the club, at least on one evening in each week, for the friendly discussion and consideration of club matters in general, and for the comparison of any special objects of interest which may be contributed for the occasion. We understand that the Marquis d'Azeglio, President, has placed for exhibition in the rooms of the club his valuable and extensive collection of ceramic ware.

John Phillip, R.A.—A subscription is in progress for the purpose of endowing, in memory of the late John Phillip, R.A., a prize-medal for triennial competition among the students of the Royal Academy, for the best picture of English domestic life; the prize to be called the "Phillip" medal. It is also proposed to place, by means of funds similarly obtained, a granite slab over his remains in Kensal Green Cemetery.

Mr. E. M. Ward will not this year be a contributor to the Royal Academy. His time has been devoted, during many months past, to the completion of his works for the Palace at Westminster. These he will soon exhibit publicly, under sanction of the "authorities." Mrs. E. M. Ward will sustain her high reputation by her latest picture—an incident in the life of Lady Jane Grey—intended for the Royal Academy Exhibition.

Royal Scottish Academy.—Mr. Arthur Perigal, Associate of the Royal Scottish Academy, has been elected Academician in the place of the late Mr. H. Macculloch. Mr. Perigal, as was his predecessor, is a landscape painter.

Paris Exhibition Catalogue.—Many of our subscribers, we find, have not noticed that the pages of our Illustrated Catalogue of the Paris International Exhibition are numbered distinctly from those of the Journal itself, that each work may be bound separately, if so desired. The Catalogue will be completed in July, and in the following month will be given the title-page, table of contents, &c. &c.

Mr. J. Beavington Atkinson has delivered to a large and influential audience at the Midland Institute, Birmingham, his lecture on "Raffaelle," his character and his works, illustrated by many engravings and photographs from the leading paintings of the great artist.

Messrs. Minton, of Stoke-upon-Trent, upheld the renown of England at the Universal Exhibition; thousands saw there their many and varied productions, who could not easily have seen them elsewhere; and no doubt surprise, as well as admiration, was felt at the sight of such a collection of works of British ceramic Art. It is not too much to say that no manufacturer of France (if we except the establishment at Sèvres, sustained by all the resources of the Empire) surpassed, or even equalled, as a whole, the accumulated treasures, in every department of the art, sent from Stoke to Paris in 1867. It is gratifying to know that nearly all (all, we believe, with one exception) of the artists employed at their Works are Englishmen—that the beautiful landscapes and the graceful copies of fruits, as well as the arabesque designs and adaptations from the antique, are the productions of painters who have been educated in our own schools. That is a fact which the French manufacturers hesitated to credit; it was not easy to convince them that it is so, while, generally, they admitted the great excellence of the designs and their execution. We have done Messrs. Minton justice by engraving several of their productions, but we have passed over those that are, so to speak, of the common order—the utilities that everybody needs, the small objects of daily use, and the beautiful tea, dinner, and dessert services to which, in all cases, a character of elegance, and often of originality, is given. We have said that visitors to Paris—English as well as foreign—felt *surprise* at examining a collection so large and so admirable. Messrs. Minton have no London warehouse; their works have seldom been seen together; since 1862, indeed, there has been no collection of them for examination. We write these observations chiefly to direct attention to the establishment of Messrs. Goode, of South Audley Street, whose trade is exclusively, or nearly so, in the works supplied to them by Messrs. Minton,—those that are produced for any commercial customer, and those that are manufactured specially for Messrs. Goode from their own designs and models, of which they show many admirable examples, and which are not seen elsewhere. The collection includes works of cost and magnitude, but also the varied objects that all housekeepers require—the essentials of daily life—selected with sound judgment and good taste, and supplying ample evidence of the universal capabilities of the works at Stoke-upon-Trent.

Thomas Stothard, R.A.—Friends and admirers of the gentle Stothard—and who are not?—will be gratified to learn that the subscription bust of that venerable artist, for the national collection, is nearly completed, and promises to be a work of the greatest interest and value. Mr. Weekes, R.A.—than whom we have no finer portraitist in marble living—in whose hands the commission was most judiciously placed, entered upon the work with all the warmth of kindred feeling his subject inspired. The high reputation of the sculptor more than justifies the anticipations of all anxious to see a worthy memorial of the great English designer placed in fitting companionship with that of Mulready, already executed by the same chisel.

Mr. Crellin, a distinguished photographist, has recently issued a series of "cartes" of the examiners and professors of the University of London, of which he has sent us specimens; they are excellent examples of the art, and pleasantly bring us to intercourse with the men of mark who are pictured—such men as Professor Huxley, Dr. Priestly, W. B. Carpenter, Sir Henry Thompson, Erichsen, Rupert Jones, Sir John Lubbock, &c. &c., men to whom science owes much, and who have many friends, public and private. Mr. Crellin has done a good work in supplying us with admirable likenesses of these worthies of the nineteenth century.

The Artists and Amateurs Society held their first meeting of the season on February 6th, when a large assemblage of visitors was present.

## REVIEWS.

Aurora. Painted by Hamon, engraved by Levasseur.

The Reverie. Painted by Aubert, engraved by Thibault.

Published by Goupil, Paris and London.

We have here a pair of exquisitely beautiful *line*-engravings—things that are now among "rarities," for except in our own Journal the line-engravers of England are "nowhere." But there are line-engravings executed in Paris—issues of the renowned firm of Goupil, who continues to publish prints of great excellence, and is almost the only publisher in Europe who does so. In England the art has in a great measure succumbed to photography; we are apprehensive that ere long line-engraving will be classed among the lost arts. We are grateful to Mr. Goupil for coming so bravely to the rescue, and trust we may be the means of making better known than they are in England the many admirable works he so frequently sends forth from France, from paintings by its best and most popular artists. The prints under notice are not large, but they are charming. "Aurora" is a young girl in *very* morning costume, sipping the dew from the calyx of a flower—the convolvulus. The picture from which the print has been taken is one of those graceful "imaginings" in which the artist, Hamon, excels; going to nature for his model, but selecting that which he finds most inviting; refusing to believe there is aught in woman that can be otherwise than lovely. It has been lightly, yet with good effect, engraved by M. Levasseur. "The Reverie" is a contrast, yet in harmony. A pensive maiden sits on a rock by the seashore, pondering upon one who is over ocean far away. The figure is admirably drawn, and has been thoroughly well engraved by M. Thibault. A more delicious "pair of prints" has seldom been submitted to us; it is positively refreshing to meet them in the Art-desert to which we have been so long accustomed. Is it because in England we have less taste than we used to have? Or is it because we have no publisher who dares to produce good things, that we must go abroad for the engravings with which we desire to decorate our homes?

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The Marriage of St. Catherine. Engraved by Henriquel Dupont, from the painting by Correggio. Published by Goupil, Paris and London.

M. Dupont has long been at the head of the engravers of France, and has had few rivals in Europe; during the greater part of the century he has maintained his high position, honoured and, we presume to add, venerated, for he must have reached the age when experience gives power if it abstract freshness. There is, however, nothing of weakness in this his latest effort; it is, indeed, as admirable an example of his art as he has ever produced, and will undoubtedly rank among the best line-engravings of our time, such as the connoisseur covets but can seldom obtain without resorting to portfolios of gone-by periods. This also is one of the issues of Goupil—one of the class to which he is mainly indebted for his renown as a publisher, demanding recompense at the hands of the few rather than the many—the few who can truly and thoroughly estimate and value the highest excellence of either art, or rather of both in combination—that of the painter and that of the engraver. The picture is well known as a prime treasure of the Louvre; a *chef-d'œuvre* of the great artist, it has long been renowned; and though engraved heretofore, and made familiar to us in a dozen ways, it has never received justice at the hands of the engraver until M. Goupil commissioned the first line-engraver of his country to bring it within the reach of such as can calculate its worth. We cannot expect to see hereafter many such productions as this, in which there has been so large an amount of labour—the labour of mind and hand.

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Recollections of the Paris Exhibition of 1867. By Eugene Rimmel. Published by Chapman and Hall, London.

We have here a valuable as well as an interesting record of the Universal Exhibition. Mr. Rimmel has obtained honourable prominence, not only as regards the business he specially pursues, but as the producer of many admirable works of Art. His valentines and Christmas cards may be meant only for a season; but they teach while they gratify, and though mainly designed to amuse, inculcate lessons of which artists and Art-lovers cordially approve.

The volume under notice has grown out of a series of letters written in the *Patrie*, a first-class French newspaper; but they have been carefully revised and augmented, and are now published in a very handsome volume, with upwards of one hundred engravings. Of the engravings some are new, others collected from French periodical works, and others are "borrowings" from the *Art-Journal*, his debt to which Mr. Rimmel gracefully acknowledges.

Few have had better opportunities than we have had of testing the worth of this book; again and again we have gone over the same round, and we are gratified to report that Mr. Rimmel has done his work in a manner highly satisfactory—in good taste, with sound judgment and careful accuracy. He has gone more or less through every department of the Exhibition and the Park; briefly described each portion and division, commenting on all, judiciously complimenting the best manufacturers and producers of all countries, and doing ample justice to England. Moreover, the book is well written; the style is that of a practised rather than a 'prentice hand; and where criticism is ventured on, it is sound and practical.

As a "souvenir" of the Great Exhibition it stands alone; our own work is of a more ambitious character, and that of Mr. Sala is without illustrations. Mr. Rimmel is therefore "*seul*" as a popular recorder of the Exhibition, having produced a volume easily read and easily bought (for it is small in price), sufficiently circumstantial for general readers, and giving a singularly clear idea of the building and its contents to those who did not see them, while affording content to those who are familiar with both.

The only part of the book that calls for comment is the introduction. Mr. Rimmel praises and blames; finds much for the former and much for the latter; condemning strongly the shortcomings of the French Commission, and being severe, though not unduly so, upon that of England. His remarks apply chiefly to the jurors. We are entirely in accord with him, and can sustain his evidence that England and her interests were betrayed by the juries by whom the kingdom was represented in France. Perhaps Mr. Rimmel was more "in the secret" than we were, but we know enough to endorse his statement, that of "our" jurors some never attended at all, some visited Paris too late to act (that is so say, after judgment was had), others were incompetent for the duties they undertook, while others were too timid to protest against injustice. Each juror was paid fifty guineas for his expenses. The "piece of patronage" was in the gift of "the authorities" at South Kensington; the money was paid, whether earned or not, and, in plain truth, that was in many cases all the jurors cared for.

"The natural result," we quote Mr. Rimmel, "of this mismanagement was the paucity of rewards obtained by British Exhibitors, which gave rise, as every one knows, to loud complaints and angry correspondence at the time."

The affair is now "salved over;" but the heart-burnings yet remain to bear fruit prejudicial to the health of South Kensington.

Mr. Rimmel also comments with some severity on the absurdity of the awards on the part of the mixed prizes: "thus, wines received ninety-one gold medals, although soil and climate had a great deal more to do with its excellence than the talent of the grower; while but twelve gold medals were given to silks, and only *five* to the pottery, porcelain, and earthenware of all nations."

There are other topics on which Mr. Rimmel writes, freely and boldly—which demanded comment. He had the best opportunities for obtaining information, and has applied them rightly. On other grounds, therefore, than those of good descriptions and good illustrations, his book is to be recommended as one of considerable value.

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The Trinity of Italy: or, The Pope, the Bourbon, and the Victor; being Historical Revelations of the Past, Present, and Future of Italy. By An English Civilian, for Eight Years in Official Connection with the Court of Naples. Published by E. Moxon and Co, London.

Under a title which, without its explanation, would form no index to the subject-matter of the book, we have here a narrative that, independently of the special interest which is attached at the present time to the name of Italy, must attract the attention of a very large number of readers, from the clear and faithful insight it gives into the social, moral, and political life of, at least, no inconsiderable portion of the country,—namely, Naples. A journal like ours is happily, we may remark, debarred from discussing the important questions now agitating Europe: were it not so, we should be disposed, perhaps, to argue against some of the conclusions at which the author has arrived. A residence of eight years in Naples at a period when events of the greatest significance were occurring, and the fact that he was in frequent direct communication with many of the highest personages in the realm, gave him peculiar facilities for gaining information whereon every reliance may be placed. "It has been the object of the present work," he says, "to present to the public such a series of sketches of the life of the Southern Italians as may throw light on the great questions of the day, and may enable the reader to understand, if not anticipate, the course of events, so far, at least, as that course may depend on the peculiarity of the national character."

"An English Civilian" considers that the days of the Papal temporal power are numbered, and that the end is drawing nigh. Very recent acts on the part of the friends and advisers have tended, he thinks, to hasten on the result. "The worst foes of the Papacy," he states, "have never so damaged the hold of the Holy See over the minds of men, have never shown so flagrant a contrast between the Vicar of Christ and the actual policy of the enlistment of the Antibes legion and the Papal Zouaves, as have the ministers of Pius IX. If it be true that '*quem Deus vult perdere prius dementat*,' there is some reason to be found for those who believe that the Papacy is in its agony. Greater foes to the Holy See than Garibaldi or Gavazzi, than Henry VIII. or William the Silent, than Luther or the Constable de Bourbon, have been Charles Louis Bonaparte and Giacomo Antonelli."

Statesmen and politicians of all kinds would probably read "The Trinity of Italy" for the political opinions of its author: but to the public generally it will be acceptable for the "unvarnished tale" it tells, and most pleasantly, of modern Neapolitan life. It is altogether a well-written and entertaining book.

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Byeways in Palestine. By James Finn, M.R.A.S., and Member of the Asiatic Society of France; late Her Majesty's Consul for Jerusalem and Palestine. Published by Nisbet and Co. London.

Much as travellers have told us, and artists have shown us, of the Holy Land, the subject in all its various phases is far from being entirely exhausted. The great highways have been journeyed over; the chief cities and towns rendered memorable by historic association have been described by pen and pencil, with the mountains and hills of Palestine where mighty works were done; and even on these some new light is thrown by almost every intelligent traveller who visits them. Yet here, as in all countries, there are nooks and corners and out-of-the-way places which have escaped general observation, and which, when explored, not only add to our previous knowledge, but present features of interest we would regret to be ignorant of. No one has so favourable an opportunity of making such discoveries, and of analysing their value, as a resident in the country.

Mr. Finn lived seventeen years in Palestine, from 1846 till 1863. During that period he appears to have made various journeys from his head-quarters, Jerusalem, into different parts of the country. The book he has published is a kind of diary of these several excursions, written in a familiar sort of way, noting what he saw and heard, and making little or no comment. But the scenery of the land, and the manners and customs of its inhabitants were not lost on the traveller, and these, coupled with the varied incidents of the "road," combine to make up a very pleasant and agreeable volume. The narrative is that of modern, rather than of ancient, Palestine.

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Golden Hours. An Illustrated Monthly Magazine for Family and General Reading. Edited by W. Meynell Whittemore, D.D. Published by W. Macintosh, London.

This is in every way a good "monthly" of light and instructive matter: its contents generally are varied in subject, more grave rather than gay in character, yet sufficiently interesting to invite the attention of those who look for amusement in books. The object of the editor is evidently to exclude from his pages whatever tends not to edification in the best sense of the word. We notice the work chiefly for the purpose of saying a word in favour of the illustrations. In the number now on our table are three excellent large wood-engravings by Messrs. Butterworth and Heath, from drawings by Messrs. W. J. Allen, R. Barnes, and Lee, respectively, besides some of smaller size. The magazine is in all respects one that would be in its proper place in any family.

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Tales of Many Lands. By M. Fraser Tytler. Published by Virtue & Co., London.

This book has long been established in public favour; a new edition is welcome, especially with good illustrations, such as we find here, well drawn and well engraved. The subjects of the stories are very varied, as the title indicates; they "smack" of romance, yet are distinguished by sound sense and morality; each, indeed, inculcating a wholesome lesson while detailing stirring incident and marvellous adventure. The name of Fraser Tytler is honoured in higher walks of literature, but perhaps he has never been better employed than he is here—in teaching the young.

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Garry: a Holiday Story. By Jeanie Hering. With Illustrations by J. E. Hodgson and F. W. Keyl. Published by Bell and Daldy, London.

The young author of this sparkling "holiday story" need not have told us that her writing it "was play work;" it has some of the rashness of a "'prentice hand," dealing with feelings rather than thoughts; but there is much of spirit and variety in the pretty volume, which is charmingly illustrated and "got up." Moreover, there is a great deal of reality about the youngsters; and their dispositions and desires are hit off easily and even gracefully. Miss Hering has considerable humour; she sees rapidly, but she also judges rapidly; a little more thought, a little more care, bestowed upon the language and arrangement of her characters, will render her a popular holiday-writer for our young friends. She will soon realise the necessity of having shadows to throw up lights, and her next story will, no doubt, be an improvement upon "Garry." We must tell our young friends that "Garry" is a dog. The fair author has evidently a deep feeling for, and sympathy with, animals; and this love for the creatures of the lower world is the redeeming point in the character of that objectionable child Florence.

THE ART-JOURNAL.



LONDON: APRIL 1, 1868.

## THORWALDSEN.*

IN the whole array of artists, of every class, who have figured in the first half of the present century, there was not one, it may be safely affirmed, who approached so near to perfection in his works as the great Danish sculptor. It is probable that no other—not excepting our own Lawrence—was so honoured in a long life of unrelaxed and felicitous labour—no other so lamented when he paid the common debt of mortality. To his professional brotherhood he was, within the walls of his studio, ever a cheering model, from his early and sharp trials to his subsequent and prolonged days of redundant success. It is, therefore, of the highest expediency



that such a man should have as detailed a biographical record dedicated to his memory as could be realised. That task has, at length, been well fulfilled, as far as France is concerned, by the writer whose work, as named below, has elicited these remarks, M. Eugene Plon.

France assuredly owed a rectifying debt, if we may use the expression, to the sculptor. It so happened, that some five years after his death, the directors of the Thorwaldsen Museum determined to sell all such duplicates of the great collection of models left in their hands as were not required by them. There was a strong competition on the occasion between the agents of the greater Powers. The representative of France, M. Blanc, the Director of the Beaux Arts, succeeded in winning a great prize, both in quantity and quality. It was duly forwarded to Paris, and, for the most part, safely delivered. From that time—close upon twenty years since—this great deposit has been neglected—it might almost be said lost—in the caves or garrets of the Louvre, and M. Plon had considerable difficulty in discovering its whereabouts. It is much to be hoped that the publication of his work will have the effect of giving to the public, in all due form and effect, this noble treasure trove.

M. Plon's biographical undertaking has been to him quite a labour of love, and he has well availed himself, in its compilation, of copious materials found in Danish and German publications, and in the considerately communicated reminiscences of some surviving contemporaries of Thorwaldsen.

Albert (familiarised amongst his friends into Bretel) Thorwaldsen, or Thorvaldsen, was cradled in a most humble condition. His father was, in sooth, a sculptor, and carved figure-heads for ships in the dockyards of Copenhagen; his mother was a Jutland peasant. It would, however, be unjust not to register the fond family tradition that the former was descended from a royal Harold Hildetant, who, in the eighth century, had to abandon his kingdom of Denmark and settle in Iceland; whence, in the seventeenth century, our parental head-carver radiated.

Bretel was born in Copenhagen on the 19th of November, 1770. In due course of time he took, and with a will, to his father's artistic pursuit, and the blue-eyed, fair-haired, handsome boy, became familiarly known, and as kindly cherished, amongst the denizens of the port. The father soon noticed a facile, native skill in him, and resolved that it should have a higher cultivation than had fallen to his own lot. He accordingly entered him in a free school attached to the Royal Academy of Fine Arts, where, in due time, he achieved his first professional honours—a small silver medal. An amusing and yet interesting anecdote is connected with this incident. In school work unconnected with Art, Bretel took the minimum of interest; even in that of his Catechism. Accordingly, the reverend teacher who had the care of him in this matter, was on the point, at this very conjuncture, of placing him in a sadly depreciating position in his class. His eye, however, had caught in the public journal the notice that a certain Thorwaldsen had won the artistic honour. Addressing the boy, he said, "Thorwaldsen, is this a brother of yours?"—"Sir, it is I," was the modestly embarrassed reply. Upon which the other, with a prompt impulse above the pedagogue, continued, "Mr. Thorwaldsen, take your place in the front line."

Such a salute, given heartily and sincerely, deeply touched the feelings of the boy, and, alluding to it in long-after days, he assured his friends that never had his heart throbbed with such a pulsation of joy as upon hearing that significant word, "Mister."

He was now in his seventeenth year, and is portrayed as serious, silent, and reserved; fonder of his nascent art and its requirements than of the games of his companions. At first he was doomed, by paternal decree, to the sculpture of the ship-yard, but was rescued through the remonstrances of the artist by whom he was taught drawing. His lessons had been in crayons, but raised as he had been in the rough and congenial cradle of sculpture, he there found his true vocation, and soon embodied original conceptions in relief, and in the round, rendering his hand familiar with the plastic clay.

He became an object of note and of encouragement, through small commissions, until his twenty-third year, when the ruling incident of his future life occurred; he won the Academy's gold medal, and with it the privilege of three years' Roman studentship. Here let us take note and deal with imputations upon the nature of Thorwaldsen, to the effect that he was an indolent idler. Two years had to elapse before he could proceed to Rome, and a writer in a popular periodical,* of considerable *tranchant* cleverness, does not hesitate to ascribe this seeming loss of precious time to the *peccant* character of the youth—to an under-current of utter laziness and frivolity. What was the simple fact, as ascertained and noted by M. Plon? A vacancy at Rome did not then occur, nor could occur, for the space of the said two years. In the meantime Thorwaldsen could but sustain, as he might, the heartsickness of hope deferred; and so far must his conduct have been from reproach or culpability, that he was favoured with a special pecuniary present by the Academy, on each of these slow-revolving twelve months, in acknowledgment for which he presented that body with a poetic *basso-relievo* of 'Numa consulting the Nymph Egeria.' Moreover, he designed illustrations for publications; he gave, in his turn, lessons in drawing and modelling; and, to conclude, he painted several portraits, chiefly on parchment, and slightly tinted, besides executing two busts of men of high position in the circles of Denmark. Such industry induced the Academy to prolong his liberal allowance for a third year.

At length, on the 20th of May, 1769, Thorwaldsen, then in his twenty-sixth year, sailed for Italy in the *Thetis*—and what a voyage he had to endure! After having cruised for some time in the North Sea, the vessel made for Malaga, crossed over to Algiers, and at length cast anchor in Malta harbour. Here he changed ships, and arrived in Italy—at Palermo—after a sea-service of eight months,

During his voyage the young sculptor passed a time of tedious severance from all that gave charm to his home and his atelier. The captain saw in him but a thoughtless young fellow, with his heart, to be sure, in the right place, but with no more promise in him of a future steady course than if he had neither anchor at the prow nor compass in the binnacle. Tho companion of the youth was his dog. Thorwaldsen always loved a dog or two, and the name of this rollicking favourite was Hector. To the mariner this name was mere Greek; and he was innocent of the most shadowy conception as to how it might be linked with busy associations in the imaginings of the seeming idler. But it is a remarkable incident, that the subject of 'Priam demanding the body of Hector from Achilles,' while it had seized upon the boyish mind of Thorwaldsen, and became the theme of one of his earliest sculpture compositions, was again grasped by him in the maturity of his might, and illustrated in what many, and amongst them M. Plon, have admired as the *chef-d'œuvre* of his finest productions.

At length, however, Thorwaldsen got rid of sea, and ships, and sailors. He landed at Palermo, and thence, after a brief restorative sojourn, hastened on to Naples,

* THORVALDSEN: SA VIE, EX SON ŒUVRE. Par EUGENE PLON. Paris, 1867.

* The *Fortnightly Review*.

no longer the listless *faineant*, but the active, energetic devotee of Art, seeking by every means, and on every side, to get access to the finest collections, public and private, amid which, it appears, his deep, but not over demonstrative nature, gave no further indication of his impression than in the exclamation, "What lovely things!"

His arrival at Rome was still impeded, and by a visitation which thenceforth was of but too frequent recurrence, and of most untoward, albeit partial effects. This was an illness seemingly of the most trying description of ague. It produced an utter temporary prostration. At such times a certain vein of melancholy, which had been early noted in his idiosyncracy, revealed itself. It came and went like a cloud—a cloud which at first was but light and transitory, but, as life advanced, gradually assumed a deeper hue, and threw a heavier and more prolonged shadow over his intercourse with those around him.

His favourite confidential servant, Wilkens, and his intimate associates, noted this with considerate tact, but by others it was misunderstood and unfairly misrepresented; for Thorwaldsen, in his ordinary mood, was ever of sound temper, an of amiable, interesting companionship.

The raven was now for awhile and in his isolation his ominous prophet of ill; he almost despaired of his future, and determined to return to Denmark. A better influence prevailed with the transition of his attack, and mounting a *vetturino*, says his biographer, he hurried on and into the Eternal City. This was on the 8th of March, 1797; he was then in his twenty-seventh year. How potent was the impression which all around him then produced; how deeply he was affected by the Art-associations of the "city of the soul," may be felt from his recorded saying, "I was born on the 8th of March, 1797; up to that time I had no existence."

Fortunately for him, he at once became familiar, by letters of introduction, with one well calculated to be his "guide, philosopher, and friend," the erudite and artistic Zoëga, who seemed to have attained, amongst the Danish students, the authority of a second Winckelman; and who was shocked at the complete ignorance, as it seemed to him, of the prepossessing young stranger. He writes of him thus from Gensano, to their mutual friend, Bishop Munter, "He is an excellent artist, with much taste and feeling, but ignorant of everything beyond his Art;" and yet it appears, that he who became, and at no great distance of time, from this initiatory depreciation, the *Great Thorwaldsen*, never afterwards tried to fill up this vacuum in book-learning. Equally strange, however, that he imbibed an erudition of classic lore from every relic of sculpture that came within his ken. He drew indeed sermons from stones—an exquisitely sympathetic familiarity with the mythology of Greece, from her divinely monumental marbles. He studied antique sculpture in all its forms, until, says M. Plon, he effectively learned them by heart. He made many copies from the *élite* of this time-honoured treasure,—the Pollux, one of the two colossal statues of the Monte Cavallo, the Jupiter Capitolinus, the Apollo of the Vatican, the Venus de Medici, the Ariadne, Sappho, and Melpomene. He copied, in marble, the busts of Homer, Cicero, and Agrippa, in fulfilment of his engagement with the Copenhagen Academy; and that of Raphael, from the Pantheon, for his old Danish master in drawing and painting, Abildgaard. In addition to these works, which required no brief time for their execution, he gave birth to various original conceptions which were afterwards flung aside or smitten into fragments, upon receiving the disapproving award of Zoëga. For six years he thus laboured, through hard trials of ill health, but so much to the contentment of his home tribunal, that his privilege of study was carried out, by special concession, to the close of that period, when, of necessity, it was brought to a close. The stipend which he thus received was about £48 a year to meet all his exigencies. When it ceased he had a hard task to hold his ground. The time was most unpropitiously out of joint in the way of orders. The conquest of Italy by Napoleon, the capture of Rome, and the humiliation of Pius VI. were all then in course of accomplishment. In a word, heavy clouds lowered over the fortunes of the young sculptor.

It is a singular fact, that the names of three Englishmen are associated with his at this critical period. In the first place, he became occupant of a studio in the Via Babuina, wherein our great Flaxman had been his predecessor. Again, when his resources approached a fearful catastrophe of *nil*, he made acquaintance with an English landscape-painter, named Wallis, who employed him at the munificent rate of journeyman's remuneration, a *scudo* per day, to paint into his compositions appropriate groups of figures. These joint-productions, emulative of Poussin and Albano, have become lost to posterity. It would have been curious to trace the style of the sculptor in his contribution to these canvasses.

The third Englishman came upon the stage effectually to reverse a threatened untoward *denouement*. Thorwaldsen had recently modelled or remodelled a noble statue of Jason. Through the kindness of a friendly lady, the expense of casting it in plaster was supplied. Its fame at once pervaded all Rome. It was universally visited and admired. Canova saw it and hailed it with the words, "*Quest' opera di giovani Danese, è fatto en uno stilo nuovo e grandioso.*" But there was no purchaser amongst the Romans, and Thorwaldsen, with blighted hopes and resources exhausted, determined to return, without more ado, to his native country. All his available goods and chattels were packed up and he was about to shake the dust from his shoes, beyond the gates of Rome, when his intended travelling companion hurried to inform him that, in consequence of some passport informality, they could not move until the morrow. The self-same evening of that day, Thomas Hope, the rich English banker, was conducted to the studio, where stood the colossal Jason. "What would it cost to put that statue into marble," he inquired,—"Six hundred sequins," was the reply of the palpitating sculptor. "That is not enough," rejoined the liberal amateur; "you must have at least eight hundred."

Then rose the sun upon the professional life of Bertel Thorwaldsen, to set only with the closing of a long carreer. It is impossible here to avoid noting a singular and most untoward incident—wholly inexplicable—which threw a cloud over the character of the young sculptor, most difficult of dissipation. The statue, in marble, of Jason was not finished and forwarded to Mr. Hope for many, for more than fourteen, years! Various palliations for this seeming sin against good sense and good feeling have been set forth, but at the best, it must be attributed to an inscrutable visitation of eccentricity, wholly discordant with the sculptor's general character—"*quippe benignus erat.*" But, at this time, he was prostrated with one of those depressive languors arising from a severe attack of his intermittent ague fever. Secondly, he also, about this opening juncture of his career, became the bondslave of a Roman girl, Anna-Maria Magnani, of humble position, but great beauty and tyrannously impassioned temperament, by whom, and for a considerable period, his course was untowardly ruled. Thirdly, he seemed to have grown fastidiously dissatisfied with his great work, upon which, however, Mr. Hope would not permit him to make any alteration. The best set-off to this seriously irregular proceeding will be found in Thorwaldsen's acknowledgment of his error, and his begging of Mr. Hope to accept, as some solid evidence of his regrets, two marble bas-reliefs, and the busts of Mrs. Hope and her two daughters, and this, when he had attained his highest repute, when his works bore their most sterling stamp of quality and value.

The genius of Thorwaldsen had now achieved, in an abrupt manifestation of power, its full recognition. His success burst forth like a glorious flood of sunbeams through a long, unbroken *cumulus* of cloud. Subjects of every kind fitting the sculptor's theme were tendered to his creative chisel, and he met them with unequivocal intelligence and success. But to none, be it remarked, was he so devoted, around none did his fervid sympathies so fondly entwine, and in none was he so exquisitely inspired, as in those wherein his education, his literary education, had been so ominously in default—the classic Greek. What was Hecuba to him, or he to Hecuba? It is somewhat amusing to find the exactingly critical Zoëga,—whom the utter ignorance, or innocence, of all classic lore on the part of the young Dane, had, on his first introduction, so edifyingly excited into indignation, at the folly of the Copenhagen Academy, for setting its scholastic *cachet* upon such an *ignoramus*,—now writing to his friend, Bishop Munter, "Thorwaldsen is in high popularity, and orders pour in on him from all sides. No doubt is now entertained that he and Canova are the two most eminent sculptors in Rome."

A higher stamp than that of Zoëga, testified, as we have seen, on this occasion, to the sterling quality of the young sculptor. Canova, then in his maturity of fame, had, in eulogising the Jason, used the expression, "new and lofty style." This "new style" must here be taken to convey a special and important significance, namely, that there was a something more truly Greek in this Jason than he felt to be the characteristic of his own works; and such will probably be the mature judgment of time.

When, four years subsequently, the Adonis was created, Canova again came, saw, and said, "*Bella! nobile! piena di sentimento.*" It is not too much to affirm, that to the greater portion of Thorwaldsen's creations, one or other of these expressions may truly be applied.

Close upon forty years elapsed from the Jason epoch up to the death of the great sculptor, and, during the whole of that period, his studio was full to overflowing with ordered works of every description, from minute medallions in *basso-relievo* to vast monumental designs.

M. Plon justly remarks that, on visiting the Museum at Copenhagen, where models of the greater part of them are preserved, one is struck with the incredible fruitfulness of genius by which they were produced.

It would be quite impossible, in our restricted space, to give any minute review of such a force. They were divided, and largely, into works of religious character; in which the colossal statues of Christ and the Twelve Apostles are conspicuous. With these may be classed the monuments of which that of Pius VII. had the special interest attached to it, as having been confided to the Protestant Dane (Canova being gone) in preference to the best



THE ANGEL OF BAPTISM.

sculptor of Italy. When he was invited to the interview with Gonsalvi, by whom the tribute was paid to the departed pontiff, it so happened, with something of happy coincidence, that he was engaged in executing one of his best minor religious works, 'The Angel of Baptism.'

The classic works of Thorwaldsen present a glorious and redundant roll. In those he more especially lived and had his being. With the *élite* of these, all amateurs are familiar—the Venus, the Mercury, the Shepherd Boy, the Bacchus, the Adonis, the Ganymede, the Psyche, and the Hebe. In the crowd of *basso-relievo* creations with which these were accompanied, will be found the most fascinating, as they appeared to be the favourite, imaginings of the sculptor, in which Cupid plays a part. They did not, need it be said, monopolise his muse, but they could almost have made him sympathise with Anacreon in his—

Θελω λέγειν Ατρείδας,
Θελω δὲ Καδμον αδειν,
'Α βαρβιτος δη χορδαις
Ερωτα μονον ηχει.

The erotic bas-reliefs of Thorwaldsen are extremely numerous; but, throughout their whole range, they never reveal a lascivious suggestion.

The illustrations of Homer were also a



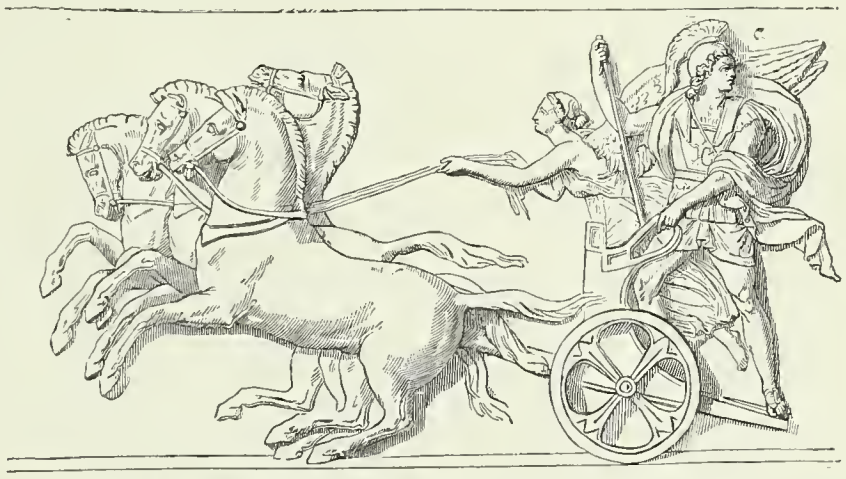
NIGHT.

labour of love with the greatly versatile artist, and present wondrous evidence of his sympathy with the classic. They are of the true Phidian type. We need but point to 'The Arms of Achilles' and 'Priam begging for the Body of Hector.' Amongst the finest of his productions of *relievo* must not be omitted the medallion of 'Night,' admitted on all hands to be an equally sublime and beautiful allegory; conceived, it is said, and fittingly, in a night's hour wrung from sleep, and executed in the succeeding day. Its companion, 'The Aurora,' although not equally felicitous, is, nevertheless, a charming piece of poesy. Both may be said to have ravished public admiration, and were soon presented, in plaster casts, in cameo, and, in fine, in every form of Art.

Thorwaldsen had now become a great European notability. The Emperor Alexander and the Emperor of Austria received him with admiring familiarity. His own court was only too anxious to have him at home in the Presidency of the Academy; and by Louis of Bavaria,—the ex-monarch recently deceased,—that greatest of crowned amateurs, he was cherished with much glowing respect and affection. In a letter from the King, dated Nymphenburg, near Munich, his majesty addresses him in these words. But first, be it remarked, that he has been raised to the empty honour of Councillor of State, at Copenhagen, in order that, consistently with etiquette, he might dine at the Royal table. "Monsieur—Councillor of State! No! no! it is not that! Dear, good, and great Thorwaldsen! for kings are powerless to impart what that name tells. Long after military glory—that blood-stained renown—has ceased its noisy rattle, the name of the great artist still lives, puro, sublime, and blessed by heaven, while his immortal works give birth everlastingly to creations of the like kind."

In return for such feelings, the King of Bavaria had the distinction of possessing one of Thorwaldsen's finest statues—the Adonis—chiseled, *ad unguem*, by his own hand.

Nor did Thorwaldsen live in the palmy days of Napoleon I. without having experienced a visitation of his all-pervading influence. It drew forth, in fact, his most important continuous work in *basso-relievo*, 'The Entry of Alexander the Great into Babylon.' In consequence of an anticipated visit to Rome of the Emperor, the French Academy there received orders to prepare, with every magnificence, the Quirinal Palace for his reception. To Thorwaldsen was entrusted the task of composing, moulding, and casting a great frieze, of which the above was to be the subject, for one of its vast halls. Vigour and rapidity were special types of his genius; he entered ardently into the spirit of the work, and completed it in an incredibly short time. We give a specimen of it below. It was stamped with a true classic



PORTION OF THE ENTRY OF ALEXANDER THE GREAT INTO BABYLON.

*verve*, and rich exuberance of invention. It completed his reputation for prominence above all competitors, in its style; and even the Romans, amongst whom he was looked upon with considerable jealousy, now hailed him with the title of "Patriarch of Bas-Relief."

Much about the same period, he was entrusted with a delicate and difficult task, which indicates the high confidence entertained of his accomplished taste. The celebrated marbles of Egina, which had decorated, in the olden time, the temple dedicated to Jupiter Panhellenian, had been purchased by the Prince of Bavaria, and transported by him to Rome for restoration; time and barbarism having wofully injured them, by fractures, and, in many instances, by total loss of limbs. Who could so estimate their archaic mysteries as the unlettered Dane? Who so safe in their restoration? He accepted the task with repugnance, but, as he advanced in its execution, his confidence in his perceptions gradually increased, until he found himself deeply interested in his occupation and ended by effecting a curiously happy renovation of broken surfaces and *disjecta membra*.

Amongst those who did homage to Thorwaldsen, in the day of his greatness, were two of our own men of renown—Lord Byron and Sir Walter Scott. How Byron figured, with his affectation, must be given in the words of the sculptor to his friend Andersen, "It was at Rome that I had to make the statue of Lord Byron. When, accordingly, that noble personage came to my atelier, he sat down in front of me and forthwith assumed a strange aspect—wholly different from his ordinary physiognomy. 'My Lord,' I said to him, 'have the goodness to be tranquil—I beg of you not to look with an air of such misery.'—'That is the characteristic expression of my face,' replied Byron.—'Indeed!' was my rejoinder, and, without troubling myself further with this mockery of mood, I proceeded to work out my own impressions. When the bust was finished, every one considered the likeness to be striking, but the Lord was not content. 'This,' said he, 'is not my face; I have a much greater aspect of wretchedness than that'—for he would obstinately have that air of misery."

Some years afterwards, Sir Walter, when at Rome, desired to be introduced to the sculptor. Neither could speak the language of the other, but the details of this interview are preserved by one who was present. The two illustrious men met one another, with an affecting cordiality; but their conversation was singularly fragmentary. In fact, it was but an interchange

of monosyllables and interjections—*cognoscenza—charmé—plaisir—happy—piacere—delighted—hereux*. But they were at once friends; they seemed wondrously quick in comprehending each other; they heartily shook hands, and slapped each other on the shoulder. Thorwaldsen could not harmonise with Byron's eccentricity, but here was a man whose congeniality he recognised at first sight. He made a bust of Sir Walter.

We may remark, that one of the most perfect works that have come from Thorwaldsen's chisel, is the statue of an English lady, who became Princess Baryatinska. "He has succeeded," observes M. Plon,



HEBE.

"in preserving in this portrait the aristocratic air of his subject, and her British characteristic type, without erring, in any degree, from the severity and purity of its antique style." This statue may range in the same class with his Hebe.

Three times, from the commencement of his great career, did Thorwaldsen visit his native land, and at each time he was received with unbounded enthusiasm. His progresses, indeed, when he travelled, were, not only at home, but in Germany and Switzerland, royal in semblance, and more than royal in sincerity. On his second entry to Copenhagen, he brought with him his Will, by which he bequeathed to that city all his works, in model or otherwise, over which he had control, on condition that they should be for ever preserved in a museum specially erected to receive them. To aid in effecting this he left an annual income. On his third visit he came to see his wishes realised. Again he was met with a fond extravagance of welcome. On entering the palace of Charlottenborg, within which his quarters as President of the Academy lay, he was compelled to come forth on its balcony, and show himself—the fine old man, with his full flowing locks of snow—to a prodigious admiring crowd of people.

"Would not one imagine," he said, to a friend near him, "that we were at Rome, and that I was Pope, and about to give my blessing *urbi et orbi*."

From that time to the end of his days he was an object of the deepest affection and respect to every inhabitant of Copenhagen. He saw his museum constructed, and he looked with no apprehensive eye upon the modest, most simple tomb, in the centre of its quadrangle, wherein he was to lie. In about a year and a half that sad *denouement* was to take place, and as quietly as it could be experienced by mortal man.

The incidents of the great sculptor's death, as given by M. Plon, were not a little singular. Up to the very day which was to close his career, he had no warning distemper to intimate its approach. On the morning of March 24, 1844, he awoke indisposed, but made his accustomed simple breakfast on a glass of milk and a small roll. He determined to spend the day at home, and proceeded to occupy himself in modelling the bust of Luther. He had, however, been invited to dinner by the Baroness de Stampe, and that lady, coming to his atelier, prevailed upon him to change his purpose, and, after some visits, to proceed to her husband's house. He accordingly ceased working upon the bust, and laid down the piece of clay which he had been manipulating. The impression of his hand remained upon that plastic morsel, and so still continues preserved in the museum of Copenhagen.

In the evening, with his friends, he recovered all his good spirits, but amongst other topics of gay remark was this, that "the architect Bindesböll had completed his tomb, and he might die off whenever he had a mind." A few moments subsequently, when on his way, according to his wont, to the theatre, he encountered this same architect, and interchanged a pleasant salute with him. It had so happened that, precisely at this same juncture of the past year, his friend Andersen, the Danish poet, had paid him a visit, for the purpose of communicating to him a tragic incident which had just occurred, namely, that Admiral Wulff, celebrated in Denmark as the translator of Shakspeare and Byron, having found himself indisposed while at the theatre, betook himself to a vehicle, in order to return home, and that when the door of his house was attained, the coachman found him dead. "Well," exclaimed the sculptor, with an excitement that bewildered the poet, "is not that an admirable and enviable death?"

And it so happened that, after the lapse of the year, Thorwaldsen again encountered Andersen, as he proceeded to the theatre, and pressed him to accompany him; but other engagements interposed an effective obstacle. Thorwaldsen then alone entered the theatre, and took his accustomed stall in the *parterre*. Presently a lady had to pass him, and he rose for her convenience. On her turning to thank him for his polite attention, she perceived that his head was bent towards the floor. "Have you lost anything, sir?" she ventured to say. No reply was returned. An alarm at once spread around. He was supposed to be seriously unwell; he was borne from the theatre to the neighbouring palace of Charlottenborg (the Fine Art Academy), and laid upon a couch. A physician opened a vein, but no drop of blood followed. The great artist had ceased to live.

The fervour with which Denmark has recognised her most illustrious offspring was sustained in his funeral honours. Its pomp was that of royalty. The whole nation, says the biographer, seemed to follow in solemn procession to his tomb. The streets of Copenhagen were draped in black; forty artists assisted in bearing the venerated remains; the general knell of church bells mingled with choral lamentation. The King and Prince Royal received the coffin at the entrance of the metropolitan church, Notre Dame—so especially consecrated by his labours; and the statue of Christ (engraved below), the lofty figures of the apostles on either side, might, in



STATUE OF CHRIST.

its expressive action, seem to welcome the patriarch sculptor to his final rest.

M. Plon has not undertaken this studied biography of the great sculptor vainly. He has laboured to render it complete, and we believe successfully. He has expended much careful research on its annexed catalogues of all Thorwaldsen's works, accompanied by such minute information with respect to them, as a zealous amateur might desire. The work is further embellished by two line-engravings of free but delicate handling of the Venus and Mercury, and a profusion of exquisite wood-cuts, by which *basso relievo* subjects are so expressively given. M. Plon's treatment of his theme is methodical and clear—his writing has all the ease and grace of unaffected scholarship—and he imparts much interest to his narrative.

In the delicate and difficult task of criticism he has also been extremely fortunate. To admire fine statuary is the easiest thing possible; but to analyse the mysterious beauty of style implies, indeed, a very fine and uncommon faculty. We find much of it here. In the critical and wholly unpedantic disquisitions into which his function compelled him to enter, a fine susceptibility in perception and unaffected justness are conspicuous—his admiration is gracefully and vividly expressed, and his severer conclusions unvitiated by pretentious austerity. When he finds, at the close, that Thorwaldsen was exquisitely classic beyond all other sculptors, and that too without the meanness of imitation, but because his nature harmonised essentially with the great Grecian masters, and yet had its own unequivocal idiosyncrasy, as though he had been their contemporary, and he also had drank at Castaly, we cannot hesitate to go with him. That his excellent majesty, Louis, the King of Bavaria, was of the same way of thinking, is pretty evident, not alone from what we have already stated, but from the following passage in another glowing epistle:—

"I had the strongest desire again to see, at Munich, my excellent and old friend Thorwaldsen, the greatest of sculptors since the most flourishing days of Greece."

M. Plon's work, we doubt not, will become a "classic" in the Art-literature of France.

M. E. C.

## THE ROYAL SCOTTISH ACADEMY.

EXHIBITION OF 1868.

It is now forty-two years since the institution of the Royal Scottish Academy, which opened its Exhibition for 1868 on the 15th of February. On the previous day the annual dinner was held in the large central room, under the presidency of Sir George Harvey, when, if the company could not be said literally to sit down under their own vines and fig-trees, yet many of them did hold the feast amid scenes and personages long familiar to sight and hand in their own studios, while to the stranger guests the whole had the charm and interest of a manifold novelty. Surely this is the acme of luxury—to have eye and ear, intellect and fancy, simultaneously regaled, and this among all the pleasant accompaniments of good cheer, social feelings, and kindly sympathies and associations; a fitting manner in which to inaugurate an event that is always so rich in perspective pleasure to the community.

It is not easy to contract our notice of so prodigal an array of talent into the limited compass at our command. We have no hesitation, however, in starting with the general statement, that the present is probably the noblest assemblage of Art which Edinburgh has seen for many years. The pictures and sculptures number altogther nearly eleven hundred; England, Scotland, Ireland, and the Continent being all worthily represented, notwithstanding the lamented loss in recent times of such distinguished contributors as Phillip, Stanfield, Miss F. Stoddart, Macculloch, J. C. Brown, Cairns, and Greig.

Of figure-pieces, two of the most noteworthy are by the late John Phillip, R.A. (both lent by her gracious Majesty the Queen), 'The Marriage of the Princess Royal of England' and 'The Letter Writer of Seville.' The Academy Council informs us that this latter work was produced after the artist's first visit to Spain, and constituted the sort of starting-point of his genius in a new and higher development. And doubtless the merits of the picture amply justify the conclusions it drew forth, and along with others from the same gifted hand, now cold, it contributes to diffuse a "sunset radiance" over the present collection. A very touching interest must also attach to the small 'Moonlight,' *unfinished*, by the departed Horatio Macculloch, literally his last effort, and on which he was working only two days prior to his death. An old 'Tomb at Tinaarlo,' by A. Mollinger, is a fine specimen of another clever artist no longer with us. The *locale* itself is in many ways remarkable; and the huge tall masses of stone, with the sheep and birds, and wonderful atmospheric purity, at once arrest and hold the eye. With this brief allusion to the relics of departed greatness, let us now turn to our living benefactors.

To Sir E. Landseer we are indebted for the companion studies of a horse in 'Prosperity,' and the same in 'Adversity.' Here the interest hinges, of course, on dissimilarity of condition; and there is a moral in the strong contrast shown in the *animal* which comes home to the *human* nature. Sir George Harvey gives us 'Glen Falloch,' broad, rugged, and inspiriting, with a panoramic background of mountains so intensely blue that we feel chilly as we look. We own to slight disappointment this season with the Belgian painter, M. Portaels. His 'Maiden of Trieste,' last year, was so rare a gem that possibly his admirers are not so easily pleased as they might otherwise have been with the 'Eastern Lady,' whose eyelids appear to us by far too heavy even for her peculiar type of beauty—a defect of which the entire conception of the face seems to partake. Sir Noel Paton, besides two illustrations from "The Ancient Mariner," and a beautiful little ideal, 'The Reaper and the Flower,' contributes a sublime Scripture exposition, 'In Gethsemane,' one of those unearthly and yet perfectly human embodiments of Deity which are the sole prerogative, as they are certainly the highest efforts, of genius. How delighted we are to welcome such subjects from the artist's easel, rather than the perpetual fairy impersonations in which his early imagination loved to revel! W. B. Scott is a painter whom we admire, and with whom also we are inclined to be angry. In his 'Messenger of the New Faith' there are points of beauty which only make us more impatient of the defects. On one side of the picture—the heathen side—we have power; the old sorceress and gorgeous pictorial effect in the females suitably arrayed in meretricious splendour, are sadly contradicted by the meagre weakness of the opposite, or Christian side. The form of the 'Messenger' is not earnest and aerial, but thin and tame and unreal; and so, though in a sense attractive and poetical, the work falls short of its meaning, and misses the desired impression. William M'Taggart has a charming piece representing Tennyson's Dora in the cornfield, holding the boy by the hand whose sight she trusts will conciliate the farmer's heart. There is a tender feeling about the figures, and a dewy softness in the full springing grain, irresistibly sweet. William Crawford has been particularly successful in 'The Wishing Pool,' where a pretty country lassie stands balancing her thought and her pitcher over the gushing hill-stream; and also in his 'More Free than Welcome,' where another young girl is surprised by the sight of a raven in rather close proximity to her face. 'The Bridegroom's Present,' by Alex. Leggett, where a rustic youth is arranging a shawl, selected from a pedlar's pack, round the shoulders of his betrothed, tells the simple tale in a clever and pleasing manner. Nor must we omit a passing eulogy on Philip Hoyoll's 'Listening on the Sly.' The child's face is inimitably roguish and bright; and what she hears on the sly we greatly fear she will repeat pretty much aloud. Otto Leyde is one of the foreigners who remembers us with liberality. Our two favourites of his contributions are 'Asleep,' in which a mother with flowing masses of rich chestnut hair tends a child on her lap; and better still, 'The Toun's Drummer,' which, as a piece of street and character painting, has not often been surpassed. The largest canvas exhibited is by Charles Lutyens, after a design by J. D. Brown. Here we find 'South African Colonists attacked by a Lion,' and truly, to judge by appearances, which are rendered with marvellous power and graphic detail, the king of the beasts is playing awful havoc among the men and horses, and threatens, by one triumphant *coup*, to win the mastery over the astonished and affrighted settlers. We are always glad to meet with our expert friend Erskine Nicol, and congratulate him on his 'Finishing Touch,' which is redolent of the old Irish humour. A stalwart Paddy is having his neckcloth adjusted by a good-humoured young female, and of course the bit of courtin' blarney (well received) in which he has been indulging makes his face extra patient under the operation. There is good painting in Archer's 'Henry II. and Fair Rosamond,' but we are scarcely pleased with any artist who represents woman as the mere toy of man, such as she looks here, a piece of fair inanity, not merely with no *nose* to speak of (as some miniature beauties are represented), but, which is a far more serious matter, with no *soul* to speak of. We like Gourlay Steele's 'Long-Hidden Treasures.' The girl taking the brocade from the dusty chest has a fine touch of sentiment that awakens corresponding emotion in the beholder. John Faed has a clever interior he calls 'The Ballad;' and R. P. Bell's 'Checkmate' is an amusing exposition of quiet self-satisfaction in the one player, and ill-suppressed chagrin in the other. James Drummond has several excellent pieces, particularly a very quaint production, 'That Old Weird Bell;' and 'Waiting for a Reader,' a varied and carefully-finished picture, where the Bible chained in the church porch is the cynosure of many eyes who are longing and lingering for some one to make known its contents. 'Ballad Singing,' and 'Shopping in the Fifteenth Century,' are favourable specimens of George Hay's ability; while James Douglas in 'The Whispered Correction' shows more finish than we have yet seen from his hand. John J. Napier must have been studying sensation in general, and Miss Braddon in particular, when he conceived 'Troublous Times.' Yet though decidedly over florid in colour, the incident is striking, and vigorously dashed out; the figures are well posed and strongly effective. 'A Winter Night's Tale,' D. Maclise, R.A., is most elaborate in detail; yet it strikes us there is a statuesque lifelessness about the *dramatis personæ* which is totally overstrained. If the aged grandame is relating some story of thrilling horror (as is plainly meant), though it is natural her auditors should sit motionless, surely every face need not be so utterly unimpassioned. One or two appear, indeed, as if a few minutes more might find them asleep. The moonlight at door and window is exquisitely managed. We admire an 'Italian Peasant Mother,' by Signor Cletofonte, a chaste and graceful impersonation, without one spark of meretricious tint. J. B. Macdonald, in 'The Alarm,' evinces considerable capacity, and gives quiet suggestion of the historical episode intended, though we cannot commend the too shadowy figure beckoning on the distant hill-side. M. Michael's 'Wood Gatherers' is delightfully *woody*, a veritable leaf from nature's book.

But passing byDubufe's well-known portrait of Rosa Bonheur, whose countenance is a whole volume of heroic thoughts, and passing by with earnest approval the several fisher-life pieces of Keeley Halswhelle which send the salt-sea foam, as from his easel, direct upon our faces, let us glance at a few of our best-loved landscapes. And first, we would heartily congratulate D. O. Hill, R.S.A., on the most charming picture which, as far as we can recollect, he has ever yet executed. 'Dumbarton, from Kirkton Hill,' is an entirely original point from which to work a noble prospect. The river Clyde has been the subject of pictorial illustration times without number; indeed we have been well-nigh sated with repetitions of the famous rock and its surroundings. In the present instance, however, while all the attractions of the old scene remain, or rather are immensely enhanced, the advantage of novelty is superadded. So that while we gaze on the lovely expanse of wood, water, and sky,

tower and spire, village and hamlet, the winding stream with its ancient rampart standing out in bold and picturesque relief, the magnificent mountains, the quiet valleys, and the delicious cloudland over-arching the whole, the remembrance steals upon us with redoubled satisfaction that all these beautiful images we have seen before, and that this is in truth a familiar section of our own romantic land. We do sincerely hope, now that Mr. Hill has broken the ice anew (so to speak), since his long enchainment to labour of another kind—we mean the weary Disruptive Portraiture which must have lain like an incubus on his genius—he will come forth like a giant enfranchised to refresh his own eyes and afterwards to arrest ours, with many of nature's glorious *coups-d'œil*, such as that now before us. There are threo artists—A. Perigal, James Cassie, and Waller Paton—for whom the present Exhibition has greatly increased a respect that was always considerable. Their industry is undoubted, and the fruits are manifest. The merit of the first has lately received honourable testimony in his election as Associate of the Academy; the second will, no doubt, much enhance his reputation by his able rendering of 'Glen Urquhart,' a grand stretch of cauld Caledonian moor; and the third, good and happy in all, gives us perhaps his finest effort in 'The Tomb of the Bruce,' where his versatile talent invests with equal softness and strength a variety of interesting objects, trees and sunlight, and solemn architectural ruins. Peter Graham is unique in the theme of his only picture, 'Along the Cliffs,' where a vast headland projects its green and rugged front into the dashing waters; while the sea-birds dart out and flounder in circling confusion from their eyries below. E. T. Crawford is excellent in 'The Fenham Flats,' a peculiar and highly picturesque scene; and Alexander Fraser takes us to a 'Cottage in North Wales' lying so peacefully under the delicious autumn sky as fairly to fascinate the poetic eye. But pray stand now before us, S. Bough! and listen while we reveal the pleasing secret that your 'Borrowdale, Cumberland,' coming upon it as we did rather unexpectedly, gave us a start, and then a thrill, and then a glow of heart-felt happiness and admiration in the long, long gaze we took of that exquisite landscape. Verily, you have this year made a spring of many steps up the ladder of fame; and if you would keep the place you have so honourably won, we have one advice to offer you; and it is suggested by your 'Thames, from Greenwich,' as well as other of your pictures—Beware of repeating yourself *in your skies*. These sunsets with the paler or brighter orange light trailing along the water may come to pall upon the spectator. Forswear them for a timo, and give us earth and air in pure panoramic glory such as we find it in 'The Vale of the Teith' or this enchanting 'Borrowdale.' But soft ye, now, we are going into 'The Pine Forest,' by John M'Whirter; and we hold our breath as we pause beneath these grand old trees, and ponder on human littleness in the presence of this sylvan magnificence. How silent is the place! how suggestive of solemn thought, the memory of hopes buried in the past years that shall revive and bloom for us no more! "No more!" Oh, how majestically mournful are those words! They sound like the roar of the winds through a forest of pines! We thank Mr. M'Whirter for all his contributions, but especially for this one, and also for 'Water Lilies,' which dwells in our recollection like a dream of peaco in a world of tumultuous reality. But space forbids us to linger further among these pictorial treasures, and so we pass on to another walk of Art, merely premising that many of the water-colours, such as those of Oswald Stewart, Robert Frier, and Charles N. Woolnoth, are of rare beauty, and evince a depth and solidity which, at one time, were deemed the exclusive prerogative of oil. Indeed we perceive with pleasure that many besides those already celebrated in the water-colour school, have now taken to this department of the profession, thereby bidding fair to test its capabilities to the utmost.

The Academy exhibits no less than 70 sculptures, nine of which are by Brodie; the chief being a marble bust of her Majesty the Queen, begun by Alexander, and finished by his brother William, from sittings at Balmoral in October last, and a statue, 'Light in Darkness,' beautifully touched with a serene joy, expressive of the motto, "The entrance of Thy Word giveth light." William Mossman, besides several medallions, has a 'Blind Girl Reading," sweet and pure, and a statuette of 'Sir John Falstaff,' with which last piece we have one decided fault to find, viz.; we have seen this same statuette, or something so like it as to be nearly a *bona-fide* repetition, so very often that we are tired of it, and are in danger of losing all appreciation of its merit. Surely, when a clever man gets hold of an idea, it is not necessary that he should frequently treat the public to a *resumé* of it. George A. Lawson, who, we understand, is a young aspirant, delights us with a group in terra cotta, where figures in various attitudes listen to a war-song chanted by a minstrel enthusiast. The piece is full of life and character, and so effective in the small scale in which it is cast that we would fain see it reproduced in larger size and worthier material. The 'Models for Ornamental Brackets' are pretty and ingenious, and as the work of a very young lady, give excellent promise for future efforts. But while on the subject of lady artists (of whom, by-the-bye, there is an unusual array of names this year in the catalogue) we must not forget a well-merited encomium on Mrs. D. O. Hill, who, in her 'Marble Bust of Livingstone,' has hit the peculiarities of a remarkable countenance with able precision. In 'Viola' too, and 'The Daughter of the Chief,' she fully vindicates her right to a high and honourable place among the votaries of a noble and laborious branch of Art.

And now, in taking farewell of the Scottish Academy for a time, we can only express regret that we have been able to specify so few out of the multitude of artists whose reputation is either grown or growing in the profession. We trust, however, that enough has been said to prove that Edinburgh has good cause to take more and more pride in her Annual Art-exhibitions.

[It happens unfortunately that we are compelled, owing to the appropriation of a portion of our ordinary pages to the Illustrated Catalogue of the late Paris International Exhibition, to postpone notices of other Scottish exhibitions: we havo in type reviews of the Glasgow Institute of the Fine Arts, and of the Exhibition of Ancient and Modern Portraits which opened in the month of February in the Glasgow Corporation Hall. These we hopc to introduce next month.—Ed. *A.-J.*]

## SELECTED PICTURES.

FROM THE COLLECTION OF RALPH BROCKLEBANK, ESQ., ANNESLEY, LIVERPOOL.

### GOING HOME.

T. Faed, R.A., Painter. F. A. Heath, Engraver.

It is now, we believe, about sixteen years since Mr. Faed left his home in Scotland to take up his residence in London as a painter. He brought with him the good reputation accorded by his fellow-countrymen of the north, and soon found that he had as many appreciating friends here as in Edinburgh; for, from his first appearance on the walls of the Royal Academy, in 1851, when he had not yet quitted Scotland, up to the present time, the pictures of this artist have been among the number of those before which crowds "most do congregate." No contemporary painter has taken greater hold of the popular feeling than he, and there is none in his special department who has more deserved it. Only in person has he lived among us of the south; his thoughts, as expressed in his works, have always remained "leal" to his country; and it is to the peasant-life of Scotland his mind, scarcely without exception, reverts for subjects to illustrate. Born in a picturesque locality, and surrounded in early years by those who served him as "models" when a passion for sketching occupied many of his boyish hours, rustic life in its various phases has been the field in which he has laboured with so great success.

The name of Thomas Faed has been associated with that of David Wilkie, but in point of similarity the comparison does not hold good. Wilkie, in his *genre* pictures, was essentially a humourist; Faed is, generally, the reverse of this; see, for example, his 'Home for the Homeless,' his 'First Break in the Family,' 'The Mitherless Bairn,' 'Sunday in the Backwoods,' and others. Nor in manner of painting or in colour is any similarity of practice discernible; the excellencies of each artist are quite distinct, and can never be recognised as convertible the one for the other.

It is seldom we have from Mr. Faed an out-door scene so simply rural as 'Going Home;' it tells a story beyond that of the day's work being finished, and the labourers leaving, or about to leave, the place in which they have toiled through the long day. The hour of rest has come, the shadows of evening are lengthening out,—

"The sun has lost his rage, his downward orb
Shoots nothing now but animating warmth
And vital lustre that, with various ray,
Lights up the clouds—those beauteous robes of heaven,
Incessant rolled into romantic shapes,
The dream of waking fancy."—Thomson.

In the foreground a labourer is packing up a bag which, probably, contains his dinner "service;" a young girl stands by watching him attentively. She is a good-looking, buxom lassie, possibly his eldest daughter, for the man appears too old to be her husband, or even lover, though the girl descending the hill looks back towards the pair as if curious to ascertain their movements; and the elderly woman behind her shades her eyes from the sunrays, obviously with the same object. In the distance is a wide stretch of hilly country, in the forepart of which stands

"A wee bit ingle, blinkin' bonnily."

Mr. Brocklebank, to whom we are indebted for permission to engrave this picture, possesses in it a work that would ornament any collection.

T. FAED. R.A. PINXT.

F. A. HEATH. SCULPT.

# GOING HOME.

FROM THE COLLECTION OF RALPH BROCKLEBANK, ESQ. ANNESLEY. LIVERPOOL.

# THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

## Part VI.

In the British Museum are, among the select works, two volumes containing a rather large number of illuminated pictures which have been cut out of MSS., chiefly of the early fourteenth century, by some collector who did not understand how much more valuable they would have been, even as pictures, if left each by itself in the appropriate setting of its black letter page, than when pasted half a dozen together in a paper scrap-book. That they are severed from the letter-press which they were intended to illustrate is of the less importance, because they seem all to be illustrations of scenes in romances, and it is not difficult to one who is well versed in those early writings either to identify the subjects or to invent histories for them. But their chief interest is, that each isolated picture affords a subject in which an expert, turning the book over and explaining it to an amateur, would find material for a little lecture on mediæval art and architecture, costume, and manners.

In presenting to the reader the subjects which illustrate this paper we find ourselves placed, by circumstances, in the position of being obliged to treat them like those scrap-book pictures of which we have spoken, viz., as isolated pictures, illustrating generally our subject of the Knights of the Middle Ages, needing each its independent explanation.

The first subject represents a scene from some romance in which the good knight, attended by his squire, is guided by a damsel on some adventure. As in the case which we find in Caxton's "Prince Arthur:" "And the good knight, Sir Galahad, rode so long, till that he came that night to the castle of Carberecke; and it befel him that he was benighted in an hermitage. And when they were at rest there came a gentlewoman knocking at the door, and called Sir Galahad, and so the hermit came to the door to ask what she would. Then she called the hermit, Sir Ulfric, 'I am a gentlewoman that would speak with the knight that is with you.' Then the good man awaked Sir Galahad, and bade him rise and speak with a gentlewoman which seemeth hath great need of you. Then Sir Galahad went to her and asked what she would. 'Sir Galahad,' said she, 'I will that you arm you and mount upon your horse and follow me, for I will show you within these three days the highest adventure that ever knight saw.' Anon, Sir Galahad armed him, and took his horse and commended him to God, and bade the gentlewoman go and he would follow her there as she liked. So the damsel rode as fast as her palfrey might gallop till that she came to the sea."

Here then we see the lady ambling through the forest (No. 1), and she rides as ladies rode in the middle ages, and as they still ride, like female centaurs, in the Sandwich Islands. She turns easily in her saddle, though going at a good pace, to carry on an animated conversation with the knight. He, it will be seen, is in hauberk and hood of banded mail, with the curious ornaments called *ailettes*—little wings—at his shoulders. He seems to have *genouillières*—knee-pieces of plate; but it is doubtful whether he has also plate armour about the leg or whether the artist has omitted the lines which would indicate that the legs were, as is more probably the case, also protected by banded mail. He wears the prick spur; and his body-armour is protected from sun and rain by the surcoat. Behind him prances his squire. The reader will not fail to notice the character which the artist has thrown into the form and expression of his features. It will be seen that he is not armed, but wears the ordinary civil costume, with a hood and hat, and carries his master's spear, and the shield is suspended at his back by its ginge—strap; its hollow shape and the rampant lion emblazoned on it will not be overlooked.

Romance writers are sometimes accused of forgetting that their heroes are human, and need to eat and drink and sleep. But this is hardly true of the old romancers who, in relating knightly adventures, did not draw upon their imagination, but described the things which were continually happening about them; and the illuminators in illustrating the romances drew from the life—the life of their own day—and this it is which makes their pictures so naive and truthful in spite of their artistic defects, and so valuable as historical authorities. In the engraving below (No. 2) is a subject which would hardly have occurred to modern romancer or illustrator. The crowd of tents tells us that the scene is cast in the "tented field," either of real war or of the mimic war of some great tournament. The combat of the day is over. The modern romancer would have dropped the curtain for the day, to be drawn up again next morning when the trumpets of the heralds called the combatants once more to the field. Our mediæval illuminator has given us a charming episode in the story. He



No. 1.



No. 2.

has followed the good knight to his pavilion pitched in the meadow hard by. The knight has doffed his armour, and taken his bath, and put on his robes of peace, and heard vespers, and gone to supper. The lighted candles show that it is getting dusk. It is only by an artistic license that the curtains of the tent are drawn aside to display the whole interior; in reality they were close drawn; these curtains are striped of alternate breadths of gay colours—gold and red and green and blue. Any one who has seen how picturesque a common bell tent, pitched on the lawn, looks from the outside, when one has been tempted by a fine summer evening to stay out late and "have candles," will be able to conceive how picturesque the striped curtains of this pavilion would be, how eminently picturesque the group of such pavilions here indicated, with the foliage of trees overhead and the grey walls and towers of a mediæval town in the background, with the stars coming out one by one among the turrets and spires sharply defined against the fading sky.

The knight, like a good chevalier and humane master, has first seen his war-horse groomed and fed. And what a sure evidence that the picture is from the life, is this introduction of the noble animal sharing the shelter of the tent of his master, who waits for supper to be served. The furniture of the table is worth looking at; the ample white table-cloth, though the table is, doubtless, only a board on trestles; and the two candlesticks of massive and elegant shape, show that the candlesticks now called altar-candlesticks are only of the ordinary domestic mediæval type, obsolete now in domestic use, but still retained, like so many other ancient fashions, in ecclesiastical use. There, too, are the wine flagon and cup, and the salt between them; the knife is in the knight's right hand. We almost expect to see the squire of the last picture enter from behind, bearing aloft in both hands a fat capon on an ample pewter platter.

The little subject which is next engraved will enable us to introduce from the Romance of Prince Arthur a description of an adventure and a graphic account of the different turns and incidents of a single combat, told in language which is rich in picturesque obsolete words. "And so they rode forth a great while till they came to the borders of that country, and there they found a full fair village, with a strong bridge like a fortress.* And when Sir Launcelot and they were at the bridge, there start forth before them many gentlemen and yeomen which said, 'Fair lord, ye may not pass over this bridge and this fortress but one of you at once, therefore choose which of you shall enter within this bridge first.' Then Sir Launcelot proffered himself first to enter within this bridge.

* Continued from page 234, Vol. vi., N.S., 1867.

* Probably a bridge with a tower to defend the approach to it.

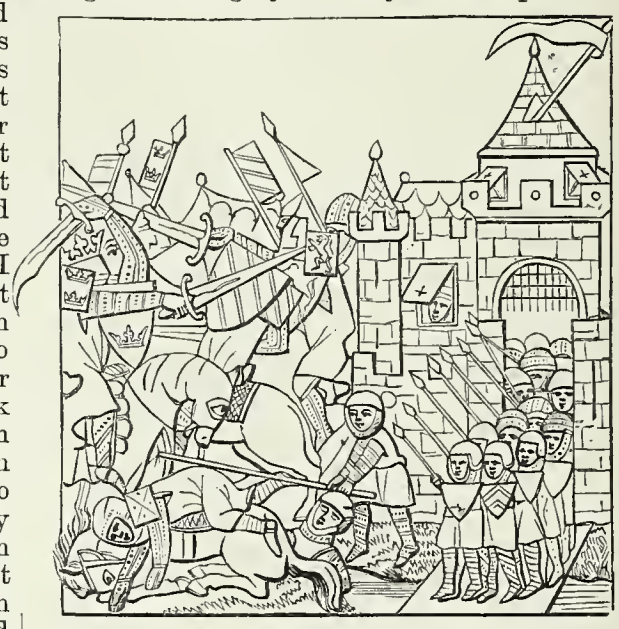
'Sir,' said Sir La Cote Male Taile, 'I beseech you let me enter first within this fortress, and if I speed well I will send for you, and if it happen that I be slain there it goeth; and if so be that I am taken prisoner then may ye come and rescue me.' 'I am loath,' said Sir Launcelot, 'to let you take this passage.' 'Sir,' said he, "I pray you let me put my body in this adventure.' 'Now go your way,' said Sir Launcelot, 'and God be your speed.' So he entered, and anon, there met with



No. 3.

him two brethren, the one hight Sir Pleine de Force and that other hight Sir Pleine de Amours; and anon they met with Sir La Cote Male Taile, and first Sir La Cote Male Taile smote down Sir Pleine de Force, and soon after he smote down Sir Pleine de Amours; and then they dressed themselves to their shields and swords and so they bade Sir La Cote Male Taile alight, and so he did, and there was dashing and foining with swords. And so they began full hard to assay Sir La Cote Male Taile, and many great wounds they gave him upon his head and upon his breast and upon his shoulders. And as he might ever among he gave sad strokes again. And then the two brethren traced and traversed for to be on both hands of Sir La Cote Male Taile. But by fine force and knightly prowess he got them afore him. And so then when he felt himself so wounded he doubled his strokes, and gave them so many wounds that he felled them to the earth and would have slain them had they not yielded them. And right so Sir La Cote Male Taile took the best horse that there was of them two and so rode forth his way to that other fortress and bridge, and there he met with the third brother, whose name was Sir Plenorius, a full noble knight, and there they justed together and either smote other down, horse and man, to the earth. And then they two avoided their horses and dressed their shields and drew their swords and gave many sad strokes, and one while the one knight was afore on the bridge and another while the other. And thus they fought two hours and more and never rested. Then Sir La Cote Male Taile sunk down upon the earth, for what for wounds and what for blood he might not stand. Then the other knight had pity of him and said, 'Fair young knight, dismay you not, for if ye had been fresh when ye met with me as I was I know well I should not have endured so long as ye have done, and therefore for your noble deeds and valiantness I shall show you great kindness and gentleness in all that ever I may.' And forthwith the noble knight, Sir Plenorius, took him up in his arms and led him into his tower. And then he commended him the more and made him for to search him and for to stop his bleeding wounds. 'Sir,' said Sir La Cote Male Taile, 'withdraw you from me and hie you to yonder bridge again, for there will meet you another manner knight than ever I was.' Then Sir Plenorius gat his horse and came with a great spear in his hand galloping as the hurl wind had borne him towards Sir Launcelot, and then they began to feutre* their spears and came together like thunder, and smote either other so mightily that their horses fell down under them; and then they avoided their horses and drew out their swords, and like two bulls they lashed together with great strokes and foins; but ever Sir Launcelot recovered ground upon him, and Sir Plenorius traced to have from about him, and Sir Launcelot would not suffer that, but bore him backer and backer till he came nigh the gate tower, and then said Sir Launcelot, 'I know thee well for a good knight, but wot thou well thy life and death is in my hands, and therefore yield thou to me and thy prisoners.' The other answered not a word, but struck mightily upon Sir Launcelot's helm that fire sprang out of his eyes; then Sir Launcelot doubled his strokes so thick and smote at him so mightily that he made him to kneel upon his knees, and therewith Sir Launcelot lept upon him and pulled him down grovelling; then Sir Plenorius yielded him and his tower and all his prisoners at his will, and Sir Launcelot received him and took his troth." We must tell briefly the chivalrous sequel. Sir Launcelot offered to Sir La Cote Male Taile all the possessions of the conquered knight, but he refused to receive them and begged Sir Launcelot to let Sir Plenorius retain his livelihood on condition he would be King Arthur's knight,—"'Full well,' said Sir Launcelot, 'so that he will come to the court of King Arthur and become his man, and his three brethren. And as for you, Sir Plenorius, I will undertake, at the next feast, so there be a place void, that ye shall be Knight of the Round Table.' Then Sir Launcelot and Sir La Cote Male Taile rested them there, and then they had merry cheer and good rest and many good games, and there were many fair ladies." In the wood cut (No. 3) we see Sir La Cote Male Taile, who has just overthrown Sir Pleine de Force at the foot of the bridge, and the gentlemen and yeomen are looking on out of the windows and over the battlements of the gate tower.

The illuminators are never tired of representing battles and sieges; and the general impression which we gather from them is that a mediæval combat must have presented to the lookers-on a confused *melée* of rushing horses and men in violent action, with a forest of weapons over head—great swords and falchions, and axes, and spears, with pennons fluttering here and there aloft in the breeze of the combat. We almost fancy we can see the dust caused by the prancing horses, and hear the clash of weapons and the hoarse war-cries amid the emblazoned shields and pennons, and sometimes can almost hear the shriek which bursts from the maddened horse, or the groan of the man who is wounded and helpless under the trampling hoofs. The wood-cut introduced (No. 4), represents such a scene in a very spirited way. But it is noticeable among a hundred similar scenes for one incident, which is very unusual, and which gives us a glimpse of another aspect of mediæval war. It will be seen that the combat is taking place outside a castle or fortified town; and that, on a sudden, in the confusion of the combat, a side gate has been opened and the bridge lowered, and a solid column of men-at-arms, on foot, is marching in military array across the bridge in order to turn the flank of the assailant chivalry. We do not happen to know a representation of this early age of anything so thoroughly soldierly in its aspect



No. 4.

as this sally. The incident itself indicates something more like regular war than the usual confused mingling of knights so well represented on the left side of the picture. The fact of men at-arms, armed *cap-a-pied*, acting on foot, is not very usual at this period; their unmistakable military order as they march two and two with shields held in the same attitude and spears sloped at the same angle, speaks of accurate drill. The armorial bearings on the shield of one of the foremost rank perhaps point out the officer in command.

It seems to be commonly assumed that the soldiers of the middle ages had little, if anything, like our modern drill and tactics; that the men were simply put into the field in masses, according to some rude initial plan of the general, but that after the first charge the battle broke up into a series of chance-medley combats, in which the leaders took a personal share; and that the only further piece of generalship consisted in bringing up a body of reserve to strengthen a corps which was giving ground, or to throw an overwhelming force upon some corps of the enemy which seemed to waver.

It is true that we find very little information about the mediæval drill or tactics, but it is very possible that there was more of both than is commonly supposed. Any man whose duty it was to marshal and handle a body of troops would very soon, even if left to his own wit, invent enough of drill to enable him to move his men about from place to place, and to put them into the different formations necessary to enable them effectively to act on the offensive or defensive under different circumstances. A leader whose duty it was to command several bodies of troops, would invent the elements of tactics, enough to enable him to combine them in a general plan of battle, and to take advantage of the different turns of the fight. Experience would rapidly ripen the knowledge of military men, and of experience they had only too much. It is true that the armies of mediæval England consisted chiefly of levies of men who were not professional soldiers, and the officers and commanders were

* Couch.

marked out for leadership by their territorial possessions, not by their military skill. But the men were not unaccustomed to their weapons, and were occasionally mustered for feudal display; and the country gentlemen who officered them were trained to military exercises as a regular part of their education, and, we may assume, to so much of military skill as was necessary to fulfil their part as knights. Then there were mercenary captains, who by continuous devotion to war acquired great knowledge and experience in all military affairs; and the men who had to do with them, either as friends or foes, learnt from them. We need only glance down the line of our kings to find abundance of great captains among them, William the Conqueror, and Stephen, and Richard I., and Edward I. and III., and Henry IV. and V., and Edward IV. and Richard III. And military skill equal to the direction of armies was no less common among the nobility; and ability to take command of his own contingent was expected of every one who held his lands on condition of being always ready and able to follow his lord's banner to the field.

In the Saxon days the strength of the army seems to have consisted of footmen, and their formation was generally in close and deep ranks, who, joining their shoulders together, formed an impenetrable defence; wielding long heavy swords and battle-axes, they made a terrible assault. Some insight into the tactics of the age is given by William of Malmesbury's assertion that at Hastings the Normans made a feigned flight, which drew the Saxons from their close array, and then turning upon them, took them at advantage; and repeated this manœuvre more than once at the word of command.

The strength of the Norman armies, on the other hand, consisted of knights and mounted men-at-arms. The military engines were placed in front, and commenced the engagement with their missiles; the archers and slingers were placed on the wings. The crowd of half-armed footmen usually formed the first line, the mounted troops were drawn up behind them in three lines, whose successive charges formed the main attack of the engagement. Occasionally, however, dismounted men-at-arms seem to have been used by some skilful generals with great effect. In several of the battles of Stephen's reign, this unusual mode appears to have been followed; under the influence, probably, of the foreign mercenary captains in the king's pay.

Generals took pains to secure any possible advantage from the nature of the ground, and it follows that the plan of the battle must have turned some times on the defence or seizure of some commanding point which formed the key of the position. Ambuscades were a favourite device of which we not unfrequently read, and night surprises were equally common. We read also occasionally of stratagems, especially in the capture of fortresses, which savour rather of romance than of the stern realities of war. In short, perhaps the warfare of that day was not so very inferior in military skill to that of our own times as some suppose. In our last war the charge at Balaklava was as chivalrous a deed as ever was done in the middle ages, and Inkerman a fight of heroes; but neither of them displayed more military science than was displayed by the Norman chivalry who charged at Hastings, or the Saxon billmen whose sturdy courage all but won the fatal day.

## DRAWINGS BY MR. R. T. PRITCHETT, F.S.A.

A COLLECTION of sketches by Mr. Pritchett has been exhibited in the rooms of Messrs. Agnew, in Waterloo Place. The subjects are passages of scenery in the Isle of Skye and elsewhere. With these were associated a set of studies in *genre*, to which we rarely see the practice of a landscape-painter extended with the devotion shown in these drawings, which represent very interesting portions of defensive armour, some of which have assisted in the knightly equipment of periods as early as the tenth and eleventh centuries.

The Skye subjects which Mr. Pritchett chose were happily characteristic of the scenery of the island, and reminded the visitor strongly of those grand tracts on the Norwegian seaboard where the fjords penetrate inland, and the waters of the sea rest embosomed amid rocks and mountains. In one of the most careful of these drawings is shown the Sabbath trysting-place of the pastor and his flock; not less to-day than of yore the spot appointed for the imparting of sweet counsel. The preacher is discoursing from a boat which has been drawn up on the beach, and round which his hearers sit and stand in attitudes of reverential attention. The view is closed by mountains, the base of which is enwreathed in vapour—a striking feature of the drawing, but, we doubt not, perfectly true. In another view we have a plain of land and water, beyond which rises a dark-peaked crest of granite rocks, resembling in form the crown of some one of those ultra-fabulous potentates of immeasurable personal proportions who lived and moved only in Norse story. It is not the Alps alone that the sun at parting for the night salutes with his rosiest hues. In the drawing called 'Sunset in Skye' there is a group of distant hills lighted up with the most enchanting effect. In most of his sketches the artist seems to have been impressed as much by the geology of his material as by its scenic beauty. The inland waters are dotted with islets, which, shut in as they are by silent hills, and shores devoid of any sign of human life, we have little difficulty in comparing with the watery plains inhabited by the monsters of the pre-Adamite world. 'Kyle Rhea' is the title of a sketch in which is shown a dazzling sunset. The same name is given to a landscape of character similar to the others, but it presents a contrast which cannot escape observation. At the water's edge stands a bothie, looking like anything rather than a human habitation, while nearer are laid up a couple of boats, of which the smart form and excellent condition are those belonging to a social standard by no means low. In one of these drawings we have a distant view of the Cuchullin Hills, which, whether near or far, always declare themselves with a grandeur that appeals to the lover of romantic landscape.

Mr. Pritchett's drawings of ancient armour are the most careful and correct we have ever seen. They are the studies from which cuts were made to illustrate Sir Sibbald David Scott's work on the progress and equipment of the British Army, and of which a selection appeared in the February number of the *Art-Journal*. The engravings in Meyrick's large work are loose and unsatisfactory; whereas nothing can be more finished than these drawings; the collection is, moreover, rich in examples of the eleventh, twelfth, and succeeding centuries, veritable specimens of which are rare. One of these is believed to have belonged to Robert Bruce. There is a head-piece with a nasal of the eleventh century, another of the twelfth, and a *chapel-de-fer* of the early part of the fourteenth century, said to have belonged to Aymer de Valence, Earl of Pembroke. We were much struck by a very perfect drawing of a sollcret, with the peaked toe of the time of Henry VI., and the long spur which at that time was screwed into the heel-plate. The drawings comprehend the period of the accomplishment of the suit of plate armour, and illustrate also in after times the gradual removal of the panoply, plate by plate, until the back and breast plates alone remained.

## THE NEW ROYAL ACADEMY.

BUT the other day the ground between the Albany on the east and the Arcade on the west was still not improperly called Burlington Gardens; and the high wall that bounds it on the north did not obstruct views of portions of the summer verdure of the place, which has heretofore been so jealously maintained as a private pleasaunce, that, so far as the power of the proprietors extended, it was exerted in blocking all the neighbouring windows which would otherwise have commanded views of the ground. The only surviving mementoes of the recent purposes of the place are some yet leaf-bearing tendrils of a few melancholy parasites, that, on the side of the Albany, now disfigure the walls they once adorned. The entire space between the north wall and the back of Burlington House is occupied, with the necessary intervals, by the two buildings; on the north one for the London University, on the south the other for the Academy; the space devoted to the latter being the lion's share of the area.

The future Academy is growing up so rapidly, and advances day by day so substantially, that if the same rate of progress be maintained, the flitting of the establishment from Trafalgar Square may be well accomplished in time for the exhibition of 1869. In comparison with what may be called the suite of rooms at Charing Cross, there is a largeness and comprehensiveness about the design of these, which promises to meet every requirement. The building is not yet roofed, or, more properly, glazed in; but one room has been completed in the rough, in so far as to enable the formation of an opinion as to the lighting of the whole. The extent of the building lengthwise—that is, east and west—is 219 feet; and north and south, what may be called the width, is 115 feet; the height of the rooms will be 27 feet clear.

It is remarkable that the most precious collections of Art which the world has yet seen have been consigned, of necessity, to places where half their charms were lost. In all the old so-called galleries of Europe there is a general and well-grounded complaint of the insufficiency of light; and our experiments in this direction show us that even the recent erections both in Berlin and Munich are greatly wanting in this respect. The arrangements in the Glyptothek seem to have been effected on the principle that sculpture, by its own brilliancy, lights itself—a fallacy sufficiently illustrated in the present sculpture-room of the Academy. In all buildings intended for the display and study of Fine Art, the paramount question is light; and when successive considerations arise, they will still be found to turn upon—light. All such buildings we approach with less solicitude about exteriors than the internal effect—light for the sufficient display of the pictures—light for the sculpture, and for the schools. As far as is at present determinable, Mr. Smirke will render available every foot of space.

The west room has been glazed in, and temporarily floored. In order to test the intended method of lighting, pictures have been hung on the walls, and by competent judges the effect has been pronounced unexceptionable. No other conclusion could well be formed, as from the large aperture the light is amply and evenly distributed through the room. The entire range running from east to west, as well as the side galleries, will have this advantage, with the exception of the sculpture-room, which will be roofed in. This apartment is situated on the north side of the building, and its contents will be shown by a very large window—a centre and two sides—by means of which it is believed that every object in the room will be seen in detail. It is scarcely necessary to explain that this divergence arises from the necessity of showing sculpture in such a manner as shall secure to it roundness, substance, and well-marked detail—a consideration which need not be entertained in respect of pictures, as every painted surface comes provided with its own chiaroscuro. The sculpture-room occupies the centre of the north front, and is on the same level as the other rooms. It communicates inwards with the

central octagonal hall, which will be covered in by a glass dome. This room will also contain sculpture, for which the walls will be pierced with niches. The masses of marble will be raised, by means of a lift, working through the centre of the floor of the octagon; and to enable them to bear such weights as will be placed upon them, the floors of both rooms will be upheld by supports of greater strength than those on which any other portion of the flooring rests. The schools are ranged on the ground floors of the north and south fronts.

It was first intended to place the school of painting within the north-east angle of the building, but as the walls of the University rose, it was found that the light at the north-west angle was preferable—a consideration which determined the establishment of one school of painting on that side, and a second within the east angle of the south front. Notwithstanding the near obstruction occasioned by the University, the schools in that front will have a clear north light, descending at an angle of about forty-five degrees, and great assistance will be derived from the erection of a "lean-to;" that is, a low projection glazed in so as to admit of the opening of the principal wall. These dispositions, it will be understood, have been suggested by circumstances of site during the advancement of the works; for where ground is so precious as in London, and buildings are everywhere closely crowded, it becomes impossible to predicate the effect of side light in the execution of any design. To Piccadilly the new Academy will present no imposing front. It will, indeed, be screened by Burlington House, which it is intended to preserve as the offices of the institution. According to the original design, the south front was to have been quite plain; but the cost of erection will not be so expensive as was anticipated, and this allows the introduction of improvements on the original design. The front, for instance, will be surmounted by an ornamental cornice, with supporting enrichments, and below this the wall is pierced by twelve circular niches bordered by laurel wreaths, which may some day be fitted with the busts of eminent painters. By the expropriation of the Gardens of Burlington House, a great boon is conferred on the inhabitants of the Albany, in the permission granted for the removal of the walls which obstructed the light and the view of the back rooms. It appears, however, on the other hand, that one of the leaseholders on the Piccadilly side claims compensation to the amount of twelve hundred pounds, on account of the obstruction of light by the new buildings. The Government has offered this gentleman eleven hundred and fifty, but he will not abate one shilling of his demand, and so we believe the matter rests.

A brief consideration of the interior dispositions shows how profitably Mr. Smirke has studied his subject with reference to its intended purpose. The space at the disposal of future hanging committees will be, as well as can be judged at present, very considerably greater than has been available in Trafalgar Square. This is independent of the Water-Colour Galleries, which will also be extensive. The site of the new Academy, with its surroundings, forbids at present exterior embellishment, but it is impossible to divine what, in the way of decoration, future academicians may effect. To the south front, as at present constructed, a suitable *façade* can be hereafter adapted. But here, more than in any other similar structure that we have ever seen, has the question of lighting been entertained. To this consideration every other has been made to yield, though the expediency becomes apparent only on examination. The feelings of living artists greatly surpass decorum on seeing the places to which their works are sometimes temporarily consigned. The great problem, however, seems to be understood by Mr. Smirke, and if the south room be a fair example of the whole, the excellent lighting of the new Royal Academy, for the purpose intended, will never be surpassed.

## BIBLE ANIMALS.*

No writer of our own day—nor of any previous time, so far as our recollection serves—has done so much to popularise natural history as the author of "Homes without Hands," and other kindred works. Mr. Wood has the happy faculty of rendering his subject so attractive by his own method of dealing with it, and also by the aid he receives from the pencils of competent artists, that his books force themselves, as a consequence, into public notice, not alone as scientific treatises, but also as entertaining and instructive reading.

There are various ways in which an old subject may be handled by a competent writer, so as to give it very much the appearance of novelty; and in taking up that of natural history in connection with the records of Scripture, Mr. Wood seems to have hit upon a new and inviting idea. The plan he has adopted is to take, in its proper succession, every creature whose name is given in the Scriptures, and to supply so much of its history as will enable the reader to understand all the passages in which it is mentioned; appending special explanations (wherever required) of those texts in which particular reference is made to it.



"As a roaring lion and a ranging bear, so is a wicked ruler over the poor people."—PROV. xxviii. 15.

The illustrations are drawn, in every practicable case, from living specimens; and the accessories of the picture, no less than the action of the principal figure, bear upon some passages of the sacred text. Our readers will comprehend our meaning by referring to the specimen the publishers of the work allow us to introduce It is issued in monthly "parts," three of which have already appeared. We predict for it a sale as large, if not larger, than that of the author's former books.

* BIBLE ANIMALS: an Account of the various Birds, Beasts, Fishes, and other Animals mentioned in the Holy Scriptures. By the Rev. J. G. WOOD, M.A., F.L.S., Author of "Homes without Hands," &c. Copiously Illustrated with New and Original Designs, made under the Author's superintendence, by F. W. Keyl, T. W. Wood, and E. A. Smith; and engraved on wood by G. Pearson. Published by Longmans and Co., London.

## VIENNA AND ITS ENVIRONS.

### THE ARTHABER PICTURE GALLERY—TWO LETTERS OF WILKIE.

THERE is, perhaps, no great city in Europe which has in the near neighbourhood of its vales such pleasant rural scenery as Vienna. A drive of half an hour, and you are away from the crowded streets and the rush of carriages, and may be strolling among gardens and villages and luxuriant vineyards; in vales as quiet as though the great capital were a hundred miles off; or you may climb up the hills which form a background to Vienna, and sitting down under the trees on their summit, gaze over the plain stretching away towards the Carpathians; or look down on the imperial city and the Danube, both lying at your very feet. And right pleasant it is to have green uplands so near; and the Viennese knows how to appreciate the boon, and enjoys it to the full. You will hear his merry laugh among the trees of the copse, and will meet him with his trim party in the green bowers of the garden where was once a monastery, but which is now an inn. Go in which direction you may, there are pretty walks to be had close to this great old city. My favourite direction is northward, where the hills rise with white-walled buildings upon them, and churches, and vineyard walls, and single trees like landmarks, and the thousand details that go to make up a picture. And I like this side of the town best because here the country is sooner reached, and because on the way to it you have a foretaste of what is coming, and get glimpses of the meadows beside the Danube, and the woods scattered over the lowlands beside its banks. Once at the extremity of Döbling, which you may reach on foot in half an hour, you breathe the fresh country air, and have orchards and vineyards and fields before you. A little beyond this spot is a foot-path running beside a rivulet overgrown with bushes. It winds along in curious zigzags, as rivulets will do; and now the banks are high and shady, now a hedge covered with wild roots encroaches on the path, and now a clump of trees flings such a broad shade that you cannot resist resting there. I have described this walk beside the brook with some minuteness because it had its charms for one whose great name is familiar to, and honoured by, all. Beethoven loved this spot: it was here he used to stroll in the sun and in the shade, now stopping to catch the gurgling of the waters hidden—quite hidden—among the leaves and brambles, now noting a melody with which the hour and the scene and the exquisite harmony had inspired him. The walk is still called "Beethoven's Walk," and at one part of it a clearance has been made, and a plot of ground laid out with young trees at the corners, and on a pedestal in the centre is placed the bust of the great composer. How many of his very best compositions may on this quiet path have sprung into existence! It is very tranquil here, shady and cool, with a gentle murmur of the brooklet, just loud enough to tell—and to tell pleasantly—of movement and of life. Just beyond this path, and as you go upwards among the vineyards, is a little promontory among all the verdure, and the vines have been cleared away and a seat placed. Here, too, Beethoven loved to sit and look over the habitations nestling among foliage in the vale below him. This is "Beethoven's Seat," and I can fancy his delight to see from it at early morning the brightness spreading over the green hill-side. Is it not possible to trace in some of his music the influence which these peaceful scenes exercised upon him?

As you come from Vienna to Döbling the ground rises gradually on one side; and where the ascent is highest, the spot dominates the town. The Turks in the last siege turned this to account. They erected here a large redoubt, and from it battered the city with their cannon. The work is still distinctly to be made out, and the "Turken Schanze" is the name by which the ground is known, and will be probably for generations to come. All along the line of Döbling these Mussulmen threw up strong works. As I have strolled about of a summer evening I could hardly bring myself to believe that, comparatively, but so few years ago the crescent should have been flying here, and turbaned men waving their scimitars. The contrast was so great to the present scene. What a contrast, too, to "the Oriental question" as it comes before us to-day! Then the proudest city of Christendom trembling for its existence in presence of the enemy that had marched from the Bosphorus to its walls; now that same foe, once so redoubtable, is bearded by the miserable Serbs and the contemptible Greeks.

From its proximity to Vienna and from its pleasant site, Döbling has become a favourite summer-residence, and many are the villas to be found there. Often as I had been to the place, I only heard quite lately of the existence of a choice collection of pictures which a Vienna merchant living at Döbling had made. Among them was one by Wilkie. I regretted having heard so late of these Art-treasures, for the collector was just dead, and it would have been pleasant to look at these works and talk about them with one whose whole heart was in the productions of genius with which he had surrounded himself. A day or two ago I went to see them. Their possessor had known how to derive full enjoyment from them, for they were hung around him in the handsome rooms, and so he lived among them as he lived among his family. M. Arthaber, the gentleman to whom the collection had belonged, by degrees made his gallery what it is—a choice selection from the very best works of the best men belonging to the French, German, and Belgian schools. It is because many of these pictures are the masterpieces of the painters that the collection is so interesting. Some, too, such as the pictures of Calame and Rothmann, are now difficult of acquirement. Wilkie's picture was painted in 1838, expressly for M. Arthaber, who commissioned a friend in Manchester to speak with Wilkie about a work from his hand. The following correspondence took place, and it may not be uninteresting to give a copy of Wilkie's letters, being enabled to do so by the complaisance of the present possessor, the late M. Arthaber's son. The first is in answer to inquiries as to the possibility of having a picture from the artist, and is as follows:—

7, TERRACE, KENSINGTON, LONDON,
*February 8th*, 1836.

GENTLEMEN,—I have the honour to acknowledge your letter of the 29th of February, informing me of the wish of a friend of yours at Vienna to possess one of my pictures, and inquiring if there are any now to be disposed of, or if not, at what price I would undertake to paint one.

In answer, permit me to state that I have no picture by me to be disposed of, nor do I know of any one for sale in the hands of other people; but feeling most proud to have one of my works deposited at Vienna in such a collection as that you describe of your friend, I shall be most happy, though extremely pressed with engagements, to undertake to paint one expressly for this purpose.

With this view I may be allowed to submit *a subject*, which is new, of a pleasing character, and of that general interest that may be understood in all countries—'The Attiring of a Bride on her Wedding Day.' Of this I think I could make one of my best pictures. The picture would be an upright, of the size of 3 feet 4 inches by 4 feet 2 inches, would consist of the Bride with three other figures and a dog, and the price would be four hundred guineas, to be paid upon the delivery of the picture into your hands in London.

Should your friend be pleased to accede to the above, I should, upon receiving his commands, begin the picture, which I should hope in twelve or fifteen months to have finished.

I have the honour to be, Gentlemen,
Your very faithful and obedient Servant,
DAVID WILKIE.

To Messrs. SCHUNCK, MYLINS, & Co.

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KENSINGTON, LONDON,
*August 8th*, 1838.

DEAR MR. BENEEKE,—The picture of the 'Bride at her Toilette,' just come from the exhibition, has just been strongly packed, has been directed to Mr. Arthaber, Vienna, and delivered yesterday to L. H. Hall & Co., Custom House Quay, to wait the orders of Messrs. Schunck, Souchay, & Co.

I add the statement of account:—

| | | | |
|---|---|---|---|
| To picture of Bride at her Toilette as per agreement ..... | £400 | 0 | 0 |
| To gilt frame ..... | 15 | 10 | 0 |
| To packing case covered with oil-cloth and carriage to Custom House ... | 6 | 14 | 2 |
| | £422 | 4 | 2 |

Messrs. Coutts & Co., Bankers, Strand, are my bankers, and if above amount is paid to my credit to them, it will complete the transaction, with my best thanks to Mr. Arthaber, whose approval of my work I shall feel a very high honour.

As a strong wish has been expressed to get the picture engraved, may I hope, without obtrusion, to submit to Mr. Arthaber that if he would permit it to be engraved for this country, a distinguished publisher has offered to me to send an artist to Vienna to make a drawing of the picture in water-colours, to bring back to this country to do the engraving from.

In answer to your inquiry, allow me to assure you that if Mr. Koopmann will send his work to be delivered at the Royal Academy before the month of April next, it will be received the same as if he were a native artist residing in this country.

I have the honour to be, dear Sir,
Your very faithful Servant,
To W. BENEEKE, Esq. DAVID WILKIE.

Wilkie, however, did not make an upright of the picture, as originally intended. Its size is 4 feet long by 3 feet 2 inches high. There are, altogether, nine figures, including the children, besides the bride.

The bride, dressed in white, stands in the centre of the picture, calmly waiting while the veil is being arranged by the old grandmother, who bends forward with a countenance which shows how all-important is the work. The mother sits by inactive, and looks on weeping. The sisters are standing around, and an old female servant is bringing in, on a tray, cups and other objects, probably for breakfast. There are children among the group, and the chubby face of one baby is, in its way, as good as that of the grandmother. The picture has never been engraved, though, as it seems by Wilkie's letter, he had made arrangements for having it done.

A small picture of two cows in a meadow, by Rosa Bonheur, seems to be an earlier work. It is sunny, but there is not the power in it which characterises her late productions.

The collection is rich in works by Gaucrmann—a Vienna artist who has been called "the German 'Landseer.'" Amongst them are two of surpassing excellence. One is a wild boar attacked by wolves. The scene of the struggle is a forest, and the trees, the broken ground, and all the surrounding circumstances are in the artist's very best manner. The animals are drawn and painted with consummate skill, and the lithe agility of the blood-thirsty pack contrasts well with the mighty strength of the huge boar that seems rooted to the ground as firmly as an oak. Another, a smithy among the mountains, is exquisite in colouring and finish.

The Calames are, like every picture I have yet seen by this master, of great excellence. They are grandly conceived, and possess a truthfulness which even Constable could not have surpassed. Those of Rothmann give all the peculiar clearness of the Grecian sky, as well as that extraordinary aerial perspective which was his special power. Pictures by him on canvas are rare now. There are three such in this collection; one especially, 'The Gulf of Poros,' a magnificent work.

There are still a few which I cannot resist specifying on account of their great value and rare beauty. First there is a duplicate, cabinet-size, of the grand picture of Lessing hanging in the gallery at Frankfort, his 'Huss before the Council of Constance.' Then by the same master is a large landscape. On a hill-side in the background a monastery is on fire. Advancing towards the spectator, along a road bordered by noble trees, come the monks, some stopping to look back on their burning home.

By De Leys, of Antwerp, is also a picture here of the very finest quality, 'The Burgomaster Six in Rembrandt's Atelier.' There, too, is a little work by Madou, of Brumlen, which may not be forgotten, so sweet is it in composition and in colour, and in the feeling with which the whole is imbued: 'The Offer of Marriage' is the title.

I will not particularise further, but merely say that among the names in the catalogue are to be found Peter Hess, Bürkel, Adam, Ainmüllers, of Munich, Verboeckhoven, Willems, Schelfhout, of the Hague, Brackeleer, of Antwerp, and Riedt (his work is an early one), of Rome.

This most choice collection is to be sold in April, in Vienna. M. Kaeser has the management of the sale. C. B.

## NOTABILIA
OF THE
## UNIVERSAL EXHIBITION.

French Critics on English Artists.—The conceit of French critics is proverbial. Witty, clever, and brilliant they also are even to a fault. And the edge of their satire becomes all the keener when it cuts against rivals. Of the conceit of French critics take as an example the following laudation of French landscapes written by M. du Camp:—"It is superfluous to say that our paintings of landscape are without rivals in the whole world. This is a fact of public notoriety, which for a long time has required no further demonstration." French critics frequently fortify their good opinion of Parisian Art at the expense of foreign schools in general, and of English painting in particular. The new "Paris Guide," made notorious by the preface of Victor Hugo, a work brilliant for literary talent of the best order France can at the present moment produce, presents to its numerous readers a sketch of "Les Beaux Arts" of England "à l'Exposition Universelle." The following is the gist of the article supplied by M. de la Madelène:—"Those who remember the success of 1855 will be surprised at the striking inferiority of England in the present year. She has within the last ten years suffered irreparable losses." Then follows a well-earned tribute to Mulready, Leslic, and William Hunt. "As for Mr. Millais," continues this French critic, "he has this year made a defiant appearance. Millais is certainly a man of great power and knowledge, but happily for him we know him by something better than this unmentionable 'Satan sowing Tares,' and this inconceivable 'Vigil of St. Agnes,' which seems coloured by the reflection of a druggist's green water-bottle." This picture of St. Agnes has created amaze among not a few foreign writers. Then follows a severe judgment on Sir Edwin Landseer. M. de la Madelène is of opinion that Landseer had better have been absent altogether than present by such a work as 'The Shrew Tamed.' This picture, continues the inexorable critic, "is of desolating mediocrity, dry in execution, brilliant and hard as porcelain; the Amazon is without elegance or form. This Landseer, so signally illustrious in 1855 for the *spirituelle* and almost human expression with which he endowed animals, appears now but as the clever trickster ready to deceive the eye by dexterous jugglery. If this be a true specimen of the painter's last manner, we may say, literally, this man is done for." In explanation it is but fair to add that no one in England ever accounted 'The Shrew Tamed' among Landseer's best works; that it was the only picture sent to Paris to represent a painter of whom we are justly proud, is cause for regret. Hook obtains more commendation than many of his countrymen. It is justly said that "this painter renders the rude types of fishermen with a sense of the picturesque, and a lively sentiment for the sea, of which he appears to know the secrets. Especially arrest your steps before 'Les Gamins de la Mer,' a canvas of a character frank and fresh, and of an accent very firm." Neither Stanfield nor David Roberts obtains much favour. 'The Bay of Naples,' by the former, is adjudged mediocre, while 'Greenwich Hospital' and 'The Palace of Westminster,' by Roberts, are said to be "very correct, but also very thin, very much washed out, and above all, frozen as death itself." "As for Sir Francis Grant, one finds in him the feeble unction of the old school of Reynolds." This precious criticism mounts to a conclusion by a succession of climaxes extravagant and untrue. It thus continues:—"The English school has been deemed justly glorious in the first half of this century. Reynolds, Gainsborough, Constable, Turner, might walk side by side with the greatest contemporary artists, and their works truly merit to survive. By the death of Wilkie, Lawrence, and Mulready, English Art has received the last quietus, and there is nothing to forctell approaching revival even in water-colours, which at one moment had no rivals. It may be affirmed that 'masters' there are none in old England. There remain, indeed, but a crowd of fagging labourers, puerile rivals of the daguerreotype, artists capable of counting even the last leaf on a tree, and ardent to reproduce—to the deception of the eye—lichen on rocks, and moss growing on oak-trees." "It is in vain that this race of merchants give themselves the airs of artists. These people remain, and they ever will remain, as their fathers, blind in the presence of beauty, incapable of sharing with the Latin peoples passionate love for the Arts. All the sketches of tourists, all the albums of 'Misses,' make no change. Once more the genius of the race shows itself in its native brutality. It is the English mechanic, not the painter, that is to be recognised in the works exhibited."

We have had in our time some experience of French critics, a race accustomed to slash smartly as *feuilletonistes;* but this M. de la Madelène out-Herods Herod himself. He evidently writes for sensation and to sell. He belongs to the school of Théophile Gautier, whose paper knife is a tomahawk, and his pen a dagger. The amount of this critical literature and clever abuse which yearly sees the light in Paris is amazing: it exceeds the produce even of the prolific pens of London penny-a-liners. And certainly these French critics have a sparkle, a brilliancy, and a recklessness, which English writers seldom emulate. The unjustness of much of the French criticisms will almost preclude English artists from profiting from whatever they may contain of truth. Yet it is always interesting and instructive to learn what foreigners think and write of the English school of painting whenever it takes a trial position abroad. How great is the pity that these French critics were not forewarned that our English school has not been represented, but miserably misrepresented, in Paris! Then would they not have ventured to pronounce the decline of England's Art.

Among the foremost and best exhibitors of British works in Cutlery, were Messrs. Brookes and Crookes, of Sheffield, to whom a gold medal was awarded—the only gold medal conceded to that important branch of Art-manufacture. The collection of Messrs. Brookes and Crookes was very varied, comprising all the articles—scissors, razors, pen-knives, sporting and table knives, dressing-case fittings, &c. It was of rare excellence, and fully sustained the reputation which Sheffield has so long maintained. But the great capital of "hardware" was represented by no other house; that was an evil, for our supremacy in steel goods is universally admitted, and but for the efforts of the one establishment, it might have been assumed that England had retired from a contest in which victory was sure. Sheffield, especially, and indeed Great Britain, owes much, therefore, to Messrs. Brookes and Crookes. Had they held back, as so many of their fellows did, one of our "Art-notabilities" would have been utterly ignored, for these gentlemen make what they sell, and are in the best sense manufacturers. Their large case was one of the most attractive in the Exhibition, and bore well the careful scrutiny to which it was frequently subjected by the artisans of France. Wherever Art was possible as an auxiliary, it was resorted to. Attention, however, was claimed by the exceeding neatness of finish obvious in all their articles exhibited. We were able to form conclusive notions as to the "externals" of their productions, but we had opportunities also, derived from competent "authorities," of testing the merits of their goods, and received assurances of their surpassing excellence in use. Competing, without any dread of rivalry, with the best issues of the trade in France, Germany, and Belgium, it was needed to make manifest that our supremacy is sustained, for it is known that manufacturers in all leading countries, long jealous of the superiority of English knives and scissors, have been making immense exertions to compete with us in supplying the markets of Europe and America. The compliment is therefore due to Messrs. Brookes and Crookes for having brought Sheffield "to the rescue."

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

### THE SKEIN-WINDER.

J. L. Hamon, Painter. J. C. Thevenin, Engraver.

This is the work of a very popular French artist, Jean Louis Hamon. The initials which appear to his name in some few impressions of the engraved plate were inadvertently placed there, and lead to the supposition that the picture is the work of Peter Paul Hamon, a painter of *genre* subjects, but far inferior to the other, Peter Hamon died about eight years ago; Jean, who claims no relationship with him, is, we are pleased to say, still living. He was a pupil of Delaroche and of Gleyre; and, in 1833, obtained a third-class medal for his *genre* paintings.

It is sufficiently apparent that 'The Skein-winder' belongs to that class of compositions to which allusion has just been made: it bears no feature to connect it with modern nationalities, except that females of the present day are accustomed to wind silk and cotton as did those who lived centuries ago. But the figures, judging by their costume, and the furniture of the apartment, scanty as this is, are of the old Roman type, and are evidently intended to convey the idea of a domestic scene in the time of the later Roman emperors. There is considerable elegance in the manner in which the figures are disposed, as well as in their actions and the arrangement of the draperies; but it was a mistake, artistically, to conceal almost the whole of the face of the younger figure by the uplifted arm; and the head of the other is set somewhat stiffly, and therefore ungracefully, on the shoulders. Throughout, the drawing of the figures does not maintain the reputation to which the artists of France are, as a rule, entitled in that phase of Art. The chief merit of the picture lies in the comparative originality of the subject, and in the agreeable manner and delicate feeling with which it is treated.



P. P. HAMON, PINXT

T. O. THEVENIN, SCULPT

THE SKEIN-WINDER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

## OBITUARY.

### W. J. O'DOHERTY.

A CORRESPONDENT in Berlin has informed us of the death, in February last, of this sculptor, one of whose works, entitled 'Erin,' executed for the Marquis of Downshire, was engraved in our journal six or seven years ago.

Mr. O'Doherty was a native of Dublin; he was born in 1835. When studying in the Schools of the Royal Dublin Society, with the view of becoming a painter, the late Mr. Panormo, then modelling-master in the institution, discovered in the youth talent better qualifying him for the Art of sculpture than that of painting; and recommended him to study the former. Within a year from the advice being given and taken, young O'Doherty carried away the prize from all his competitors, for his model of 'The Boy and Bird.' On the death of Mr. Panormo, his pupil entered the studio of Mr. Kirke, R.H.A., where he remained till, in 1854, he came to London, at the suggestion of the late Mr. John Jones, a sculptor known both in London and Dublin. Not very long after his arrival among us he exhibited, at the Academy, 'Gondoline,' a subject from Kirke White's poems. His subsequent exhibited works were 'Erin' (1860), the statue we engraved; 'Alethe,' a marble statuette, executed for Mr. Bevan, the banker (1862); busts of 'The Viscountess Guillimere' and 'Mrs. Coleman' (1863); 'Mrs. Shirley Brooks' (1864).

About three years since he called to take leave of us, on the eve of departing for Italy to pursue his studies in Rome, and also to execute a commission he had received from an Irish nobleman—the Marquis of Downshire, we believe, who had been his steady friend and patron. The subject of the work was 'The Martyr.' An enthusiastic lover of his Art, and possessing the characteristic ardency of the Irish, he went away full of hope and promise for the future; and had he lived till practice had matured his judgment, and time had toned down his lofty aspirations—for he soared higher than, perhaps, his talents legitimately would entitle him—there is little doubt but that his name would have been enrolled among those many artists of renown to whom Ireland has given birth. From the time of his leaving England till the news of his death reached us, we have heard nothing of him.

Our informant says he died in the *Maison de Charité*, in Berlin. He had probably visited the city to inspect the works of Art there, and being taken ill in a comparatively strange land, entered the hospital. We regret his death exceedingly.

### CHARLES THURSTON THOMPSON.

Mr. Thompson, son of the late John Thompson, the eminent wood-engraver, was born at Peckham, in Surrey. He for many years followed his father's profession, in which he acquired great excellence. Many of his best works will be found in the publications of Mr. J. Van Voorst, Messrs. Longman, &c., &c.

He took part in the work of arrangement of the Great Exhibition of 1851, and, after the opening of the Exhibition, superintended the arrangements for photography. Here he first acquired a knowledge of the Art. In the following year he was sent by the Royal Commission to France to expedite the printing of the negatives then being taken by Mr. Bingham at Versailles, it being considered that in the then early state of photographic knowledge the climate of France was better calculated for printing photographs than that of England. From Mr. Bingham he acquired a great amount of practical knowledge and valuable information on the Art. After his return to England, for a short time, he again resumed his profession as an engraver, but in the summer of 1853, the Exhibition of Ancient Furniture was opened at Gore House, and he then made his first essay as a professional photographer, and published a series of 80 views of that remarkable collection. From this period he relinquished the Art of engraving, and devoted himself to photography. In 1855 he was officially employed in the Paris Universal Exhibition, and immediately after commenced, for the Science and Art Department, a series of photographs of the principal objects in the museum of the Louvre. These were subsequently published in London. In the autumn of 1855 he made, for the Science and Art Department, a series of Views of Brick Architecture in the South of France. In 1857 he was appointed official photographer to the Science and Art Department, which post he held until his death. In the following year Mr. Thompson produced his fine series of photographs from the Cartoons of Raphael at Hampton Court; many of these examples are three feet square on single plates, and were, at that time, the largest photographs ever produced in this country. In 1866 and the early part of 1867 he was sent by the Department to Spain and Portugal, where he produced a large series of works of Spanish and Portuguese architecture, and also of the fine examples of ancient Art contained in the museums of Lisbon, &c. In March, 1867, he returned to Paris, much shaken in health, and took part in the Universal Exhibition, arranging the English photographs; and shortly afterwards returned to England, where he was attacked with jaundice. He remained in England till the autumn, when he once more returned to Paris on official duties, and was engaged in photographing the principal new churches and public buildings, when he was taken ill with a return of his old disorder, and after a painful illness of six weeks, died on the 20th of January. He was in his 52nd year. His body was brought over to this country and interred at Kensal Green.

Mr. Thompson was a man of very refined taste, and of extensive Art-knowledge, and a most amiable and agreeable companion. He was for many years a Member of the Council of the Photographic Society.

He leaves a widow and one child.

### C. R. STANLEY.

The death of this artist, at his house in Maddox Street, occurred on the 13th of February. Mr. Stanley was a pleasing landscape-painter, and for a long number of years a constant contributor to the annual exhibitions of the Royal Academy.

### ADRIEN DAUZATS.

The *Moniteur des Arts* announces the decease of this painter on the 18th of February, at the age of sixty years. He was born at Bordeaux, and became a pupil of Gué, and in his earlier years visited Spain, Egypt, and Palestine, for the purpose of illustrating, in lithography, Baron Taylor's "Voyages." He was a constant exhibitor of *genre* and interiors at the Paris *salons*. In 1837 he received the decoration of a Chevalier of the Legion of Honour.

## PHOTOGRAPHS
### OF THE ARCHITECTURAL PHOTOGRAPHIC SOCIETY.

THE collection of photographs formed last year, and now issued to members of the "Architectural Photographic Society," is not only eminently satisfactory in itself, but it also commends the society to the cordial support of all members of the architect's profession, and, indeed, to all persons who feel a warm interest in the great Art of Architecture.

An association of subscribing members, such as this society, if (as in the present instance) its plans be well formed and carried out with combined discretion and energy, possesses the power of obtaining collections that may fairly be considered unattainable by any other means. As a matter of course, some equally good photographs of the very same edifices might be taken, and copies of them might be circulated, without the intervention of any kind of society; but then the cost of any such independent course of procedure would be so great, and the results so indefinite and uncertain, that speculative enterprises of the kind may be held to be altogether out of the question. It is also, on the other hand, a characteristic and distinguishing feature of the operations of a photographic society, that each of its yearly issues should constitute a collection, or, at any rate, a group, of subjects more or less decidedly associated with one another by locality, style of Art, class of edifice, or some other element common to them all. Thus, and particularly in the case of architectural subjects, really good service is done to the cause of Art: each individual photograph takes a part with its companions of its own group or collection in illustrating some particular chapter in the history of Art; and all the groups and collections combine to form a comprehensive series of ever-increasing interest, importance, and value.

It is with sincere satisfaction that we heartily commend this Architectural Photographic Society to many of our readers; for their own sakes, advising them to join the ranks of its subscribers. And we desire it to be understood that the society has our sympathy and earnest support solely in consequence of the admirable manner in which, as proved by its latest collection of photographs, it carries on its operations. These photographs, of large size, upwards of twenty in number, of the highest degree of excellence as works of their own order, are carefully mounted and preserved in an appropriate portfolio. It would be possible, however, that a collection such as this might fail to satisfy the members of an architectural institution, notwithstanding the excellence of the photographs themselves, if the subjects did not possess intrinsic claims of their own for admiration, and also if, in treating of these subjects, the points of view were not chosen with sound judgment and true taste. This implies that first-rate photographers ought to be guided, in the execution of the photographs, by the personal directions of an experienced and accomplished architect. And that is exactly what has taken place. The subjects photographed last year were selected by Mr. Seddon—that is, the responsibility of the selection rested with that gentleman, and he himself accompanied the photographers through their tour. Thus this collection of photographs combines the qualities of being exactly the views that a professional architect of the highest ability would select and desire to record, while they also are photographic pictures of the first rank.

Coblentz was fixed as the head-quarters of this very interesting expedition, round which the photographic excursions were to revolve. Most of the places on the banks of the Rhine, from Cologne to Bingen, were visited and explored by Mr. Seddon before the arrival of the photographers on the scene of their future operations; so also were the banks of the Lahn as far as Limburg, and those of the Moselle as far as Münster-Maifeld; and thus, when the whole working force had assembled, it was a comparatively easy matter to form the actual

plans for action. The photographs that were most successfully taken in this very attractive region resolve themselves into two groups,—the first, of ecclesiastical buildings, consisting of Laach Abbey, Andernach Church, Limburg Cathedral, Boppard Church, Heisterbach Abbey, Sayn Church, and the Cathedral and Church of Notre Dame at Trèves; and, secondly, secular buildings, including Schloss Elz—a fine example of an old baronial residence, and equally admirable as a photographic picture; two remarkable specimens of early houses of timber construction at Boppard and Rhense; with one bold and impressive view of the Porta Nigra at Trèves. The ecclesiastical subjects comprise both exterior and interior views, with the addition of various details of special importance on a large scale. It will be seen, accordingly, that this collection places before students and lovers of architecture a series of examples of the always interesting and instructive Romanesque and early transition works of the Rhenish provinces, with which it connects the stern magnificence of the Roman gateway and the truly exquisite Gothic church, both of them at Trèves—the last certainly one of the most beautiful relics of the great Art of the middle ages that yet remains to vindicate, on German ground, the reputation of the master-spirits of Gothic architecture. The Cathedral of Limburg also must be particularly specified as a most characteristic and interesting transitional structure, deserving the most careful study. And, it may be added, that this early transitional style, which is always so rich in valuable practical suggestion to the architect of our own times, existed in the Rhenish provinces much longer than it did in England; and its remains in those provinces, to which this collection of photographs directs attention in a manner so pleasing and so impressive, are very numerous, and almost always equally attractive and valuable.

## ART IN SCOTLAND AND THE PROVINCES.

Edinburgh.—A memorial of the late Sir David Brewster is to be erected by subscription of his friends and others. It will probably contain a statue of this eminent man of science.

Birmingham.—The annual meeting of the Birmingham School of Art and School of Design was held a short time since; the Right Hon. Lord Leigh occupying the chair. The report of the committee stated that the number of students receiving instruction in 1867 had been 1,010, showing an increase of three over the previous year. The fees received amounted to £756 12*s.* 6*d.*, exhibiting a decrease of £22 17*s.* Of the 785 male students, 257 were schoolboys (including 147 from the Grammar School). Recognising the fact that the present system of instruction required improvement, the committee had appointed a sub-committee to investigate the subject, to confer with manufacturers, and to obtain their views of what was required. They hoped that a scheme adequate to the requirements of the town would be the result. As the present accommodation was quite insufficient, and the Midland Institute classes were also cramped for room, it was most desirable that the whole of the rooms at the Institute should be given up to the Institute classes, and that large and commodious premises should be obtained for the School of Design. The income of the School for the past year was £1,300, and at the close there was a deficiency of £3 11*s.* 6*d.* Mr. H. Cole, C.B., subsequently addressed the meeting, urging the propriety of the institution procuring new premises as soon as possible, and telling the committee that they might come to South Kensington and borrow what objects they required for their use.

Leeds.—The committee of the forthcoming Art-exhibition has notified that the promises of contributions already made will suffice to fill the galleries, and, consequently, that all further offers must be declined.

Lewes.—An Exhibition of Fine and Industrial Art was opened in the County Hall of this town towards the end of February, with good prospect of ultimate success.

Sheffield.—A *conversazione* was held in the month of February at the School of Art in this town, when the annual prizes were given to the successful pupils at the last annual examination. Mr. Bowler, of the Science and Art Department, addressed the assembled company, alluding, among other matters, to the large debt for which the committee of the school is liable, as well as the deficient annual income. To meet the latter, and to aid in liquidating the former, Government, he said, would be willing to assist, though it was considered that so wealthy a place as Sheffield ought to feel it a duty to give more efficient support to the institution.

Warrington.—The annual meeting for the distribution of prizes to the pupils of the School of Art took place in January. The chairman, the Right Hon. Colonel J. Wilson-Patten, M.P., remarked, in the course of his address, that he considered the circumstance on which they ought to prize themselves most was this:—The number of gold medals awarded to the whole of England had been 10; of these Birmingham, with 1,009 students on its books, got 1; Glasgow, with 771 students, got 1; Bloomsbury, with 123 students, got 1; Lambeth, with 372 students, got 3; South Kensington, with 839 students, got 2; while Warrington, with only 131 students, got 2 gold medals. This was against the whole of England, and out of 10 gold medals Warrington succeeded in getting 2. That was very good proof that the School of Art was doing its work well in that town. He believed that it was the same throughout, and that there was more interest taken in the subject here than in any other town in England.

Wolverhampton.—The School of Art in this town seems, in common with not a few similar institutions, to be held in but small estimation. At the last meeting for the distribution of prizes to the successful competitors among the students, the attendance was comparatively very limited. A local paper animadverts on the general indifference that prevails, both on the part of those for whom the school is intended, and those whose interest, it may fairly be presumed, is to support it. A large and important seat of Art-manufactures, such as Wolverhampton, should be alive to the necessity of encouraging what will increase the value of its productions,—namely, their true Art-character.

Worcester.—The marriage-gift to be presented to Lady Beauchamp from the inhabitants of the city and county of Worcester, is a beautiful example of ceramic Art, executed at the Royal Porcelain Works in that city. It is a set of three vases, the centre one standing about 22 inches high, and the side ones about 18 inches high. The colour is "royal blue," for which the Worcester Porcelain Company has always been very celebrated, and it is similar in tone to what connoisseurs call *bleu de Roi*. The forms are drawn on classic lines, and are admirably suited to the decoration which is placed upon them. This decoration is a speciality of Worcester porcelain, being what is called "Worcester enamel." It consists of painting with an opaque white on the blue ground, thus producing a very delicately toned picture in a grayish white colour. The pictures are most appropriate to a wedding present. The centre subject is from Correggio's picture in the National Gallery, 'Mercury instructing Cupid.' Those of the sides being 'Diana and Cupid,' and 'Venus and Cupid,' from Raffaelle. The decoration which forms the framework of these pictures is most beautiful, and is in the Raffaellesque style. On the feet, neck, handles, and pedestals are introduced masks, heads, and scrolls. The whole is in the style of the Italian *renaissance*, and is beautifully painted. The dessert-service presented by Lord Beauchamp's tenantry will consist of a number of compotes, baskets, and centre dishes of new design. The plates are decorated with a gold riband planted with roses, running through a basket-pattern edge traced in gold. In the centre is a flying Cupid bearing a shield, on which is placed his lordship's monogram and coronet.

## ART IN CONTINENTAL STATES.

Paris.—The sale, in February last, of the fine collection of ancient and modern pictures formed by M. Paul Demidoff, attracted a large attendance of amateurs. The number of works offered were about fifty, which included half-a-dozen drawings, and the whole realised £12,470, or nearly £250 each. The chief ancient pictures were—'Portrait of a Young Gentleman,' S. Coello, £124; 'Indiscretion,' J. B. Deshayes, £236; 'St. Philippe Néri,' Carlo Dolce, £164; 'Portrait of a Woman,' Anthony More, £240; 'A Village Interior,' Ostade, £110; 'Repose in the Country,' Pater, £116; 'View of the Château Benthein,' Ruysdael, £844; 'Landscape,' Ruysdael, £1,008; 'Coast-scene,' Ruysdael, £326; 'Landscape—Winter,' Ruysdael, £276; 'Merrymaking,' Teniers, £304; 'The Dutch Coast,' Vandervelde, £372; 'Portrait of his Daughter,' Paul Veronese, £2,524; 'A Fête Champêtre,' Watteau, £328; 'The Travellers,' Wouvermans, £1,024; 'Dutch Landscape,' Hobbema, £200; 'Landscape—Night,' Vander Neer, £200. Among the modern pictures were—'Woodcutters,' Decamps, £440; 'The Evening of the Battle,' Delacroix, £232; 'The Last Prayer of Mary Stuart,' Delaroche, £320; 'Landscape,' J. Dupré, £160; 'A Reading at Diderot's,' Meissonier, £1,404; 'Promenade at St. Germain's,' Meissonier, £840; 'The Park of St. Cloud,' Meissonier and Français, £440; 'Château and Valley of Broglie,' T. Rousseau, £388; 'Orpheus,' Corot, £156; 'Sleeping Nymph,' Corot, £168; 'Diana at the Bath,' Fromentin, £116; 'Centaurs,' Fromentin, £128.—The *Société d'Encouragement* offers, among several prizes for various objects relating to the Sciences and the Industrial Arts, a grand medal of the value of £400 for an Essay on the application of the Fine Arts to Industry; and a prize, value £40, for an Essay on the state of Industrial Art as shown in the late Universal Exposition.—The collection of pictures belonging to M. le Comte d'Aquila was sold on the 21st and 22nd of February. It contained among others, 'Berri Sheep,' Rosa Bonheur, £136; 'The Amateur of Engravings,' Chavet, £122; 'Romans of the Decadence,' Couture, £167; 'A Lion-Hunt,' E. Delacroix, £580; 'Tiger attacked by a Serpent,' E. Delacroix, £320; 'The Lioness entrapped,' E. Delacroix, £268; 'A Farm-interior,' Jules Dupré, £408; 'The Bridge,' J. Dupré, £604; 'Sunset,' J. Dupré, £126; 'Chasing Herons in Algeria,' Fromentin, £800; 'Young Greeks Cock-fighting,' Gérôme, £222; 'Malaria,' Hébert, £288; 'An Armenian Woman,' Landelle, £164; 'A Bravo,' Meissonier, £324; 'A Farm on the Banks of the Oise,' T. Rousseau, £600; 'Farm of Great Oak,' T. Rousseau, £200; 'View of the Side of the Anderlys,' T. Rousseau, £202; 'Banks of the Loue,' T. Rousseau, £206; 'The Pond,' T. Rousseau, £240; 'Avenue in the Forest of Fontainbleau,' T. Rousseau, £144; 'Entrance to a Village—Twilight,' T. Rousseau, £240; 'Carméla,' Schlesinger, £140; 'Herd-boy with a Cow,' Troyon, £240; 'A Cow pursued by a Dog,' Troyon, £204; 'Flock of Sheep,' Troyon, £284; 'Venice—Morning,' Ziem, £200.

Amsterdam.—It is proposed to open in this city, under the management of the civic authorities in conjunction with the Council of the Amsterdam Royal Academy of the Fine Arts, an Exhibition of Paintings, Sculptures, Architecture, Engravings, and Drawings. The works must be those of living artists, who, of whatever nation, are invited to contribute. Six gold medals, of the value of one hundred florins each, will be awarded by a jury to be appointed to adjudicate on the merits of the works. The Exhibition will be opened on the 7th of September, and closed on the 5th of October. Pictures, &c., must be sent in between the 10th and the 24th of August. All particulars may be ascertained on application to the Commissioners of the Exhibition at the Academie des Beaux Arts, Oudemanhuisport, B., 106, Amsterdam.

Antwerp.—The Academy Royal has nominated Mdlle. Rosa Bonheur an honorary member of the institution, and proposes to confer the same distinction on MM. Henri Berthoud

and Cabanel. These appointments will fill the vacancies made by the decease of Paul Delaroche, Ingres, and Debay, sen.

Berlin.—The talk just now among the Art-circles of this city concerns the treatment which Andrea del Sarto's fine picture of the Madonna, in the Museum, has received in the process of "restoration." The work, it is alleged, has been so "scrubbed" as to be scarcely recognisable. Herr von Olfers, director of the Royal collection, is chiefly charged with being answerable for the mischief done, as he permitted the cleaning without first consulting the artists of the Royal Academy, or the Academy Senate. Dr. Waagen stated in the columns of the *Künst Zeitung*, that he had no knowledge of the misfortune which had happened to the painting, as he was absent in Paris at the time. Herr Twesten, a member of the Chamber of Deputies, has brought the matter before the notice of the Government, urging upon the ministry to name a commission of inquiry. The picture was formerly in the possession of the Muri family in Genoa, and was subsequently purchased by M. Lafitte, of Paris, at the sale of M. Laperrière's collection for £1,800. When M. Lafitte's pictures were sold in 1836, it was bought for the Berlin Museum, at the price of £2,600.

Munich.—On the 16th of March a sale took place here, which, on account of the rarity and number of the objects brought together, deserves especial notice. Such a mass of valuable specimens of ancient Art, of pictures of the old German school, of sculpture, wood-carving, works in ivory and the precious metals, miniature paintings, original drawings by the great Italian and German masters, and fine impressions of woodcuts, eopper-plate engravings, and etchings, is rarely to be seen. Had the collector not been himself an artist as well as an enthusiast, the collection would hardly have been so valuable and in many respects unique as it is. The sculptor, Otto Entres, began it in 1818, a period when old German Art was little appreciated; and thus he was enabled to get together and class chronologically works which in like profusion it would now be impossible to amass. There were altogether 3,940 lots, and the more they were examined the more astonishment was felt that one private individual should have found it possible to discover and to possess himself of such a large number of the very rarest specimens of Art.

New York.—An Exhibition of water-colour drawings, the first that has taken place in America, was opened at the Academy of Design in this city in the early part of the year. Upwards of one hundred and thirty speeimens were contributed, some few of which bore the names of British artists.—Mr. John Rogers, the sculptor, has recently executed a small group, entitled 'The War Council:' it represents three notable figures—the late President Lincoln, Mr. Stanton, Secretary of War, and General Grant.—Kaulbach's large eartoon, 'The Reformation,' purchased by an American gentleman from the late Paris International Exhibition, is now in New York.—Mr. S. P. Avery, who acted as agent for the Ameriean Art-Department last year in Paris, took back with him a large eollection of works of Art, pictures, drawings, sculptures. bronzes, terra-cottas, and gold and silver work. His catalogue of paintings includes Paul Delaroche's 'Nymph at a Fountain,' Gérôme's 'Death of Cæsar,' and Meissonier's 'New England Pilgrims going to Chureh in Winter.' The subject of this last picture is one so foreign to those usually chosen by this distinguished Freneh artist, that we think the *New York Tribune*, from which we copy the statement, must have made a mistake of some kind.—As an item of American Art-news we find in a recent New York paper the following scrap of intelligence:—"E. M. Ward has completed a portrait of a lady." Are there two "Richmonds in the field," one on each side of the Atlantic? or is the reference to our own Mr. E. M. Ward, R.A.? We cannot explain.—A meeting of publishers and authors has taken place for the purpose of forming an International Copyright Association, when a committee was appointed to prepare a system of regulation which may serve as a basis for an International Copyright Law.

## M. DISDERI'S PATENT.

Of the numerous processes, each with its own prospective, that have been suggested by the practice of photography, there is in operation, under the direction of M. Disderi, one which is so rich in promise as not only to have been secured by patent, but also to have been taken up by a company. In this instance the invention claimed is that of a certain means of producing fac-similes of prints and drawings.

M. Disderi's portrait-rooms, it need scarcely be said, are in Brook Street; but the establishment for working this invention is at a honse called Hereford Lodge, in the Old Brompton Road. The grounds are well adapted for effecting the proposed combination, that of the execution of photographic "equestrian portraiture," and arrangements for the reproduction of prints on an extensive scale. A considerable portion of the available space has already been eovered, but buildings are still in progress, and the department for portraiture is not yet eompleted; the final arrangements will be more perfect than those perhaps of any photographic establishment.

The basis of M. Disderi's method of reproduction is the ordinary negative. The print which it is desirable to eopy, is photographed, and the negative is exposed in the usual way over a glass coated with gelatine, sensitised with bichromate of potass. Those portions of the coating on which the light does not aet are soluble in warm water; but, on the eontrary, those parts to which the negative has permitted the access of light are not affected by water. Hence it follows that a plate so exposed, and subsequently washed, comes out of the trough with the design bitten, it may be said, into the gelatine eoating with the most delicate and beautiful gradations imaginable. At this stage of the proccss the plate, by the density and tenuity of the gelatine, yields, as a transparency, the most perfect repetition of the original print or drawing. There are no markings or degrees of shade too delicate for repetition. This result reminds us of the effect of those German bisque tiles, which, when hung up as transparencies, present the most perfect forms dependent on the varying substance of the porcelain. But the German plates give us the effect only in black and white; whereas by the proeess which we now describe, any colour (monochrome) can be produced by colouring the gelatine. This is only one, and the less important direction in whieh the discovery is available. The gelatine containing the design in its utmost delicacy ean be removed from the glass; and being in a state of induration, placed on a metal block, imparts under a powerful press the design to the metal in such wise that the latter is transformed into a plate whence proofs may at once be taken. In this there is nothing new, but its value here consists in the unlimited power which it offers, as any number of plates or blocks may be worked simultaneously. For prints in blaek and white, gelatine charged with a black medium is employed; for colours the gelatine is diversely qualified. The method of printing is eurious. On the centre of the block is poured a portion of gelatine, and upon this is placed the paper. The action of the press sets free at the sides all the superfluous gelatine, so that no more is retained on the paper than is necessary for the print, which, at the end of three minutes, is removed from the press a fac-simile of the most delicate engraving. The print that we saw drawn was from the 'Theodosius' in the National Gallery, and nothing could be more perfect.

The most remarkable department in the establishment is that fitted up for printing by an electric light, procured by the eombination of an engine and a battery so powerful as to produce a miniature sun—a concentration so intense, as to answer all the purposes of natural sun-light. This apparatus, it was explained, is employed only in default of weather favourable for printing. Round the light are fitted small shelves, on which are placed the negatives and the plates. Many kinds of apparatus for printing by artificial light have been devised, but this is the most perfect we have yet met with. The coating of the glass plates, and the preparation of the negatives for exposure, must, of eoursc, be conducted in a dark room. When the plates are removed from the slides, they are subjected to the aetion of warm water, to dissolve out the portions of the gelatine which have not been acted on by the light; when this has been effected, the gelatine can be prepared either as a transparency, or for the transfer of the subject to metal.

The peculiarity on which the patent is based is the invention of Mr. Walter Woodbury, but we have not learnt the precise claim of the specification. It need not be observed that organic matter and biehromate of potass have been employed in photography for more than ten years; but the beautiful result obtainable by Mr. Woodbury's application of the materials is a marvellous success. It must, however, be stated that the prints are small in size, and this seems to be a limit which the proprietors have not yet succeeded in passing. Hence their resourcc, as far as their powers extend, must beeome exhaustless reproduction, and of this it would appear they have the means at command. In this light the working of the invention presents itself as a large commercial enterprise, dependent, in a great degree, for the popularity of its products on the prices at which they are offered to the public.

## PICTURE SALES.

Messrs. Christie, Manson, and Co. sold, on the 14th and 15th of February, the collection of drawings and paintings belonging to the late Mr. B. G. Windus, of Tottenham, eomprising 323 "lots." Of these a very considerable number consisted of valuable drawings by T. Stothard, R.A., made for the purpose of illustrating various books published in his time. All of these seemed to be much in request by buyers, and realised adequate sums. There were also a few drawings by other artists, including the following by J. M. W. Turner:—'Tynemouth,' engraved in the artist's *England and Wales*, 300 gs. (Vokins); 'A Ruined Abbey,' with eows, 86 gs. (Agnew); 'The West Front of Wells Cathedral,' 105 gs. (Haig). Among the *Oil-pictures* were,—'The Knight of the Sun,' A. Hughes, a finished study for the large picture formerly in the collection of the late Mr. Plint, of Leeds, 105 gs. (Vokins); 'The Proscribed Royalist,' J. E. Millais, R.A., a small, but beautifully finished *replica* of the well-known engraved picture, 105 gs. (Gambart); 'Domenico de Peschia urging Savonarola to resort to Ordeal by Fire for a miraculous Confirmation of his Doctrines,' W. Cave Thomas, 115 gs. (Hayward); 'The Hedger,' J. Brett, 130 gs. (Vokins); 'Wandering Thoughts,' J. E. Millais, R.A., a small picture, never exhibited, 100 gs. (Gambart); 'Isabella,' J. E. Millais, R.A., an early picture by this artist, exhibited at the Academy in 1849, 400 gs. (Gambart); 'The Odalisque,' F. Leighton, A.R.A., exhibited in 1862, 315 gs. (Gambart). The entire proceeds of the eollection amounted to £5,250.

On the 24th of February Messrs. Christie and Co. sold the fine eollection of drawings and paintings, the property of the late Mr. W. M. Bigg, of Stratford Place, London. The collection, altogether, was one of the most extensive galleries of British Art in the metropolis, eontaining nearly two hundred works, which sold for about £14,000. Particularly noticeable among the *Water-Colour Drawings* were,—'Falmouth' and 'St. Malo,' a pair, by C. Stanfield, R.A., both engraved, 100 gs. (Gambart); 'Grapes, a Pear, and Chestnuts,' W. Hunt, 150 gs. (Vokins); 'Interior of a Picture Gallery' and 'The Introduction,' a pair, by L. Haghe, 140 gs. (Whitehead); 'Le Gros Horloge' and 'Porch of Louviers Cathedral,' a pair, by S. Prout, 345 gs. (McLean); 'The Passage of the Kings,' 'Macbeth instructing the Murderers,' and 'The Death of Duncan,' three subjects from *Macbeth*, by G. Cattermole, 300 gs. (Vokins); 'Hawking Party going out,' F. Tayler, 240 gs. (Agnew); 'Return from the

Otter Hunt,' F. Tayler, 250 gs. (Vokins); 'View of Miranda, on the Ebro,' and 'View of Toledo,' a pair, by D. Roberts, R.A., engraved in the *Picturesque Annual—Spain*, 225 gs. (Vokins); 'Cattle and Sheep,' T. S. Cooper, R.A., 135 gs. (Agnew); 'The Mouth of the Tagus—Belem Castle in the Distance,' C. Stanfield, R.A., 210 gs. (Agnew); 'Cromwell and Ireton' and 'The Arrest of Charles I.,' a pair, by L. Haghe, 110 gs. (Vokins); 'Interior of a Trooper's Stable,' F. Tayler, 148 gs. (Vokins); 'Summer—Cows and Sheep on the Banks of a River,' T. S. Cooper, R.A., 115 gs. (Agnew); and 'Winter—Sheep in the Snow,' T. S. Cooper, R.A., 85 gs. (Rideout); 'Cattle Reposing,' H. B. Willis, 100 gs. (Vokins); 'View on the Severn, near Bridgenorth,' and 'View of Alborough,' a pair, by P. De Wint, 380 gs. (Padwick); 'Glen Sannay, Isle of Arran,' E. G. Warren, 150 gs. (Agnew); 'Sacking the Monastery,' G. Cattermole, 300 gs. (Earl); 'The Fish Market, Rome,' L. Haghe, 135 gs. (Earl); 'Halt in the Desert,' J. F. Lewis, R.A., 210 gs. (Padwick); 'Church of St. Maclou, Rouen,' S. Prout, 315 gs. (Agnew); 'Flowers in a *Gres-de-Flandres* jug, with a Bird's Nest and Basket of Raspberries on a Marble Slab,' a work of rare quality, by W. Hunt, 345 gs. (Johnson); 'The Veteran's Story,' L. Haghe, 240 gs. (Woodgate); 'Hayfield, near Dunster,' P. De Wint, 340 gs. (Padwick); 'Laugharne Castle,' J. M. W. Turner, R.A., engraved in the *England and Wales*, 450 gs. (Vokins); 'Ante-chamber of the Inquisition,' L. Haghe, 595 gs. (Woodgate); 'The South Downs, with Cattle,' Copley Fielding, one of his finest water-colour pictures, 630 gs. (Agnew); 'Amalfi,' T. M. Richardson, 178 gs. (Agnew). *Oil-pictures*:—'The Monkey who has seen the World,' A. Solomon, 160 gs. (Permain); 'Boats at the Mouth of a Dutch River,' H. Koekkoek, 100 gs. (Graves); 'Shipping and Boats off Dover,' J. Wilson, 205 gs. (Brooks); 'Sunset, with Cattle,' T. S. Cooper, R.A., 260 gs. (Radley); 'After Sunset,' T. S. Cooper, R.A., 165 gs. (Permain); 'Mill, near Tenbury,' E. Duncan, 125 gs. (Baker); 'The Foundling,' G. B. O'Neill, 165 gs.; 'A Glorious Harvest, Sunset,' J. Linnell, 1,050 gs. (Agnew); 'The Tomb of the Scaligers, Verona,' D. Roberts, R.A., 395 gs. (Vokins); 'Hospital for Mendicants, Venice,' J. Holland, 115 gs. (Vokins); 'Sheep in the Snow,' T. S. Cooper, R.A., 154 gs. (Earl); 'Burnham Beeches,' and 'Windsor Forest,' a pair, by A. MacCallum, 185 gs. (Vokins); 'The Disgrace of Clarendon,' a small *replica* of the picture in the Vernon Collection, 310 gs. (Earl).

The following were the principal works among a collection of paintings and drawings sold by Messrs. Christie & Co., on the 29th of March—*Water-colours*:—'View near Dorking,' J. Cole, 135 gs. (Lloyd); 'Girl at a Well,' F. W. Topham, 105 gs. (Mason); 'A Storm; Lifeboat going out,' E. Duncan, 135 gs. (Shaw); 'A Newhaven Fishcrwoman,' and its companion, F. Tayler, 240 gs. (Nelson). *Oil-pictures*:—'A Roman Lady,' F. Leighton, R.A., 100 gs. (Arnold); 'A Lady at her Toilet,' by the Belgian artist, F. Willems, 135 gs. (Lloyd); 'The Offer of Marriage—"I take this opportunity,"' T. Faed, R.A., 450 gs. (Fitzpatrick); 'The Accepted Lover—"Perfectly Satisfactory,"' T. Faed, R.A., 516 gs. (Vokins).

At the sale, by Messrs. Christie & Co., on the 7th of March, of the pictures, belonging to Messrs. Henry Graves & Co., which escaped destruction from the fire that burnt down their galleries on the night of the 6th of December, 1867, when Her Majesty's Theatre was consumed, the following were, among others of lesser note, disposed of:—'A Flower from Paddy's Land,' T. Faed, R.A., engraved, 401 gs. (Lloyd); 'La Gloria,' J. Phillip, R.A., a small *replica* of the large and well-known picture, 200 gs. (Wallis); 'Coronation of Queen Victoria,' Sir G. Hayter, the engraved picture, 800 gs. (Russell); 'Mud Pies,' G. B. O'Neill, engraved, 200 gs. (Wallis); 'The Stepping-stones,' T. Creswick, R.A., 200 gs. (Wallis).

## THE MAGNESIUM LIGHT APPLIED TO PHOTOGRAPHY.

Mr. Solomon, the optician, of Red Lion Square, has recently effected some improvements in the magic lantern, by which it is raised from the condition of a toy to that of an instrument of great value to the photographer as a portraitist, and even to artists, with the large circle of lecturers and others interested in local and personal illustration. The principal improvement consists in the employment of the magnesium light, with an apparatus for its adjustment and regulation. One of the greatest difficulties in the path of the photographer has been the enlargement of portraits. Such was the imperfection of the results in all cases of this kind, that reproductions on an increased scale were so coarse as to be entirely unpresentable as portraits. Hence the necessity of working over enlargements, with oil-colour, water-colour, or neutral tint, the end of which was too frequently that the result was no longer a likeness of the sitter.

When a negative is placed in the lantern it is thrown on a white screen as a negative; the effect of which is perfectly intelligible to persons acquainted, however slightly, with photography. As the screen is drawn backward from the lantern, the image is proportionably magnified, insomuch that in a small room even colossal dimensions are obtainable. The size of the head or figure having been determined, it is focussed, whereby a degree of definition is obtained, bearing a just proportion to the sharpness of the small negative. We have not seen a positive thrown on the screen, but inasmuch as there is an entire absence of coarseness, a portrait from a good positive must be extremely beautiful. By Mr. Solomon's apparatus, enlargement is so simple, that it is explained in a few words. The paper, properly prepared and sensitised, is attached to the screen. It is then exposed to the reflection of the negative for thirty or thirty-five seconds, and the result, when finished according to the usual process, is a repetition of surprising delicacy, though on a larger scale. Much of the beauty of the images cast by the magic lantern depends on the light employed and its proper management. The light, as it is commonly known, is given out by the combustion of the magnesium ribbon. As the consumption of the ribbon is rapid, it will be understood that the light would be unsteady, and consequently useless. This difficulty has been obviated by fitting the lantern with a simple clockwork machine, the action of which delivers the wire and keeps the light in its proper place.

The expense per hour of the magnesium light is four shillings. The proximate cost of an enlarged portrait would be to the operator about threepence. But this, we conceive, is but a small part of the utility of the application. The reflection of portraiture being so perfect, it is to be regretted that colour is not given to the features. It may be, however, that this will not be long wanting, as means might be suggested of communicating more of life to the faces cast on the screen.

Although in full possession of the details of the process, it is not necessary to describe it minutely here, we would deal rather with the present promise and the future prospects of the application. It may, however, be well to say that the instrument used consists of a camera, with a portrait lens for enlarging. Behind this is placed the magic lantern, and between the lantern and the lens is a groove for the introduction of the negative. To these is attached the lamp and the clockwork arrangement already mentioned. The condenser of the lantern is a combination of a double convex and a meniscus lens, with a combined focus of three inches and a half. The magnesium ribbon proposed to be used for this apparatus runs about fifty yards to the ounce, and each yard will burn about three minutes. As plates of the smallest size can be enlarged on a white screen, Mr. Carey Lea's invention of taking views on small mica plates while travelling would be valuable in connection with this apparatus.

It may be here stated that the proprietors of the *Art-Journal* have ceded to Mr. Solomon the right of fitting up, as pictures for the magic lantern, photographs of selections from engravings in the Vernon Gallery. Some of these we have had an opportunity of seeing as positives, and it cannot be doubted that they will throw on the screen the most perfect pictures that have ever been cast from the magic lantern.

## A DEBT TO FLEET DITCH.

It is probable but few of our readers are aware that in the small and unpretending, but carefully-arranged, museum which is to be found nestling under the shadow of Gog and Magog in the precincts of Guildhall of London, there are to be seen a few objects of Roman Art that are *desiderata* in some of the most famous of the Italian collections. The whole question of the use of leather, for armour or for dress, has been discussed, chiefly on the evidence furnished by the representations of costume given in sculpture or in bronzes. Neither the solid matrix formed by the lava which overwhelmed Herculaneum, nor the penetrating and cutting dust of the tufa formed over Pompeii, is adapted to the preservation of leather. By the former material it has been burnt or shrivelled; by the sulphur contained in the latter it has been more slowly but as surely destroyed. The curious form attributed to the thorax, or leathern body armour, have also often been the subject of keen debate. The mud of the Fleet ditch has done for some Roman remains of this nature that which the volcanic products of their own climate failed to effect. Portions of armour, of that which was the lineal, though remote ancestor of the buff jerkin, have been removed from the bed of this ancient affluent of the Thames to the glass cases of the museum.

Still more interesting is the collection of shoes. In Roman times, in England, the professors of the art which was, at a later date, placed under the invocation of St. Crispinus, had not arrived at the mystery of soling a shoe. That article of dress more closely resembled a glove. The foot was protected underneath by a strong piece of leather, which was turned up along the sides as well as turned back over the toes, and the edge of which, in some cases, was cut into a series of hollow scollops or festoons, or even into a sort of coarse network, which, in its turn, was bound together over the instep by a massive strap or latch, also made of leather. Another point is brought into relief by the same relics, and that is the question of size. Of course from a few small shoes it is not possible to jump at once to the conclusion that a nation of small men were their wearers. The size of an article of dress may be an individual peculiarity. The small proportions of a shoe are less reliable grounds on which to form such an estimate than is the size of a sword handle, which is likely to be made not for personal but for general service. Still it is worthy of note that the shoes are *all* small. The same peculiarity exists among the Italians of old Roman name at the present day. As a race they are small men, far below even the dwindled standard of the French of to-day—very far behind the more bulky descendants of the Gothic tribes; but even for their size the feet and hands are unusually delicate. The curious little shoes preserved for us by the ancient mud of the Fleet may thus form an appropriate vignette for a chapter on Roman Britain.

## LEEDS NATIONAL EXHIBITION OF ART.

We are happy to report satisfactory progress of this great provincial exhibition, which will doubtless constitute the chief Art-feature of the present year. We have had the advantage of a personal inspection within the last few days of Mr. Gilbert Scott's noble structure, which, designed primarily as a new infirmary for the town of Leeds, is not less calculated in its preliminary stage for the advantageous distribution and display of the national Art-treasures which are now rapidly arriving within its walls. With the general external aspect of the building itself our readers are probably already somewhat acquainted. The style of architecture is domestic Gothic, the windows are mostly pointed, the sky outline is rugged in gables, chimneys, and roofs: colour has been gained by the use of brick and terra-cotta. Thus it is impossible to conceive of a greater contrast between the two buildings of which Leeds is equally proud—the Italian Town Hall, which gave to Mr. Brodribb professional repute, and the Gothic structure which now approaches completion. Mr. Scott's interior is, in style and treatment, strictly in keeping with his exterior. There may, perhaps, be found something of novelty in the application of Gothic architecture to picture-galleries, but it will be seen utility has been so rigidly consulted in the design, that nothing in ornament or detail militates against the hanging of pictures on the walls or the display of ornamental Art in cases on the floor. In fact, there is no doubt that the Leeds Exhibition is pre-eminently fortunate in its building, for while in Manchester, in Dublin, and other cities, special structures of great cost had to be erected to meet the emergency; here, on the contrary, is a magnificent casket for the promised collections, complete and ready to hand.

The great central hall, 150 feet long by 65 feet wide, with ornamental arcades and finely-designed iron and glass roof, which may recall similar construction in the Oxford New Museum, will serve for public ceremonies, for promenade, and principal place of rendezvous. Here Mr. Charles Hallé has undertaken to direct musical performances, similar to those which proved so attractive at the Manchester Art-treasures. Yet must it be admitted that the entire interior —like the exterior—is more picturesque than symmetric, because it is broken into parts and divided into rooms and scattered corridors. Hence, instead of the contents, as in some other exhibitions, being massed in nave and transepts, here in Leeds the Art-treasures will be distributed over something like ten galleries, each varying from 125 to 110 feet in length by 28 feet in width. These structural conditions have naturally suggested corresponding classifications. Thus we think that the executive have wisely surrendered a strictly chronological arrangement in favour of a system more analytical and better calculated to concentrate attention on separate schools, individual masters, or distinct Art-products. In short, the arrangement will respond to the architectural style, which, if less symmetric than the Grecian, is infinitely more picturesque, more salient in point, and more pronounced in character.

As regards Art-contents, we may further add it has been laid down as a distinctive principle of the Leeds Exhibition that the works shall be selected exclusively on the ground of Art-merit; that is, while other exhibitions have sought historic sequence, and have thus, for the sake of completeness, sometimes included works of little or no intrinsic Art-merit, this collection shall, as a novelty, bring together only the choicest examples of the best schools. Leeds does not seek to be archaic or merely antiquarian; neither, on the other hand, does she desire to compete with Paris by opening a bazaar bright in modern wares. Of modern pictures, however, there will be a grand display, only not those of living artists. For water-colour drawings there has been reserved a distinct gallery, as in Manchester. A special feature will also be made of the modern schools of continental painting. It is likewise expected that the assemblage of miniature portraits and illuminated manuscripts may be choice if not large. As to "line engravings, etchings, mezzotints, &c.," "we may hope to obtain," writes the council, "such a collection as no other county has hitherto been able to bring together for public exhibition." We also hear great things of the "Gallery devoted to the exhibition of Drawings and Sketches by the Old Masters." Equally sanguine is the management as to the prospects of the museum specially devoted to Ornamental Art, which has been placed under the direction of Mr. Chaffers. A grand selection of Old Masters will, as in Manchester, comprise a very large percentage of the entire Art-riches of the country. It is anticipated that some pictures, not readily accessible elsewhere, may be seen in Leeds. The exhibition, moreover, will gain specific character in the gallery before referred to, which is set apart to the peculiar honour of "Yorkshire Worthies." A special catalogue is about to be compiled of these portraits of local celebrities, and no pains will be spared to render the collection as instructive and complete as possible.

The facts we have recounted augur well for the success of an enterprise which cannot fail to confer much honour and no small intellectual profit on a vast centre and circuit of commerce in the northern counties. Every one must rejoice over the generous efforts made in so noble a cause. Civilisation obtains double surety and promise when the wealth made in manufacturing is devoted to the Arts.

## THE CHAMPS DE MARS AFTER THE EXHIBITION.

The process of change going on in this quarter —of demolition that renovation may ensue— drags its slow length along in a manner woeful to behold. At the present moment the plain of the Champs de Mars realises a maximum of desolation. Lingering as have been the operations leading to that result, they have at length come to their full, like a neap-tide, and have touched every object within their assigned circuit. Round the vast central structure, most of its satellites have, by degrees, crumbled and tottered and tumbled away.

The contrast between the early breaking up of the great world show, at its close, and the dilatoriness of the sequel, up to this time, has been not a little strange.

How abrupt to those who had occasion to witness it, was the transition from the scene of Sunday, November 3rd, the final day of the Exhibition, and Monday, the 4th, when the tribulation of change, dispersion, and demolition burst in! What a new and multitudinous tribe of parties was then permitted to enter and circulate through those scenes of wondrous display! Shop-assistants and porters, carriers and carpenters, *et hoc genus omne*, came to carry off every easily removable object, with which glass cases had been stored, or which had been otherwise exhibited. Attendant upon these an innumerable train of waggons and waggonettes, every form of vehicle of burden, lined the whole exterior circle of the building—wheel against wheel, horse beside horse, a singular and spontaneous display of *impedimenta!*

The result was a general sweeping away and disappearance of every object, especially in the French quarter, not too ponderous for quick hands and lusty arms. Before the day closed there was a sad, yea, a shocking, disorganisation of arrangements of most captivating taste, most happy in their subject-matter—a perfect triumph of the beast over beauty.

Meanwhile, in the British and other foreign quarters, where immediate removal was not to be effected, a special and busy movement was made to reveal and bring into position, throughout all the highways and byeways of their show, the whole force of vast cases and boxes of every degree. Such encumbrances! such a stoppage of circulation!

The busy scene of packing and despatching homewards of piled cases, continued for a more prolonged period than might have been expected. Contemporaneously with it proceeded the work of disorganisation in the building. The fanciful panelling and drapery, which separated the various nationalities, were dismembered and rent to pieces by workmen animated by the zeal which is so palpably displayed in all works of demolition. The floors were torn up, and every embellishment torn down. Exteriorly, gardeners were speedily engaged in unearthing myriads of decorative plants, while all mere floral and verdant attractions were trodden under foot.

To return to the building. The ranged galleries of Art had been, at once, closed up, until their tens of hundreds of pictures had been carefully taken from their walls and as carefully sent off, scattered—even as they had thence come —to the four corners of the earth. Then, too, the statues, legion in number, were, with gentle but resistless mechanism, borne from their pedestals, leaving their stations unpeopled, and the central garden deserted and delivered up, in all its prettiness, to defacement and ruin.

All the fanciful structures began to be resolved into their first elements, and earliest of the fallen was the pretty little church near the north entrance, which had been such a favourite with visitors, containing, as it did, so many ecclesiastical curiosities. The vast, towering, electric-light piles—French and English, the one of iron glaring in red, the other erected in an ingenious combination of beams —become conspicuous in their perilous disorganisation and descent.

The oriental group of buildings has been the slowest in yielding ground. Turk and Tunisian, in their various aspects—the filigree railings of the Chinese and the more modest Japanese homestead—Egypt of the Pasha, Egypt of the Pharoahs, and Egypt of Count Lesseps, with his Suez Canal—all have stood their ground with much fixedness, as if unwilling to betray their veritable lath and plaster: but in vain; they are going and going, and presently they will be all gone.

The great central structure itself involves, as yet, a heavy task of removal. The upheaving of its deeply and firmly-set ranges of pillars will alone require a wearisome outlay of time. The glazing of its windows, however, and its roofing of zinc have been removed, and behold, it stands a portentous skeleton.

And now that it thus appears in all the simplicity of its outline, let us, in parting, offer a word to vindicate it from the over-severity of stricture with which it has been visited, from its rise even to its fall. In point of fact, it presents, above its basement line and round its entire ellipse, a series of connected, vast, arched windows, with no more heaviness than the intervening, slender ribbing of pilaster, which serves for their support and framework. Its roofing also has been as lightly designed as could well be. But all this was neutralised by a most infelicitous application of colour. Thus the ironwork, with its cornicing, was painted a dull, dirty, utterly vapid grey, and the roofing, instead of rising over all with a bright aërial tint, was, with a seeming perversity of ill taste, weighed down with a gross hue of deep rusty brown, a colour most ungenial to the eye and ponderous in its implication, the combined effect of both roof and substructure suggesting the facetious comparison, ascribed to the Imperial lips, of a gasometer.

There is one singular feature in the ruins which meets impressively the eyes of those who may have occasion to inspect them. It will be recollected that, just within each of the great cardinal entrances of the building, four colossal, but finely classic, female caryatides appeared to sustain the cornice on opposite sides. These figures still stand uninjured, stern and stately, as if they would repel the rude agents of destruction with a "*procul, procul este profani!*" In, let us venture to prognosticate, some dozen revolving moons, and scarcely in less, as things move on in this quarter, even they must have fallen from their high estate, and all the scene, of which they form so prominent a part, have passed away, leaving no wreck behind.

## MINOR TOPICS OF THE MONTH.

Royal Academy.—The "hangers" at the Royal Academy Exhibition, 1868, will be Messrs. Maclise, Sydney Cooper, and Calderon. It is believed that the exhibition cannot be beyond "the average:" several of the veterans being absentees. The strength of the body will no doubt be shown by its younger members, and by some who are, in all respects, worthy of the professional honours they seek, but which are most unjustly withheld from them; there having been a clear and distinct understanding with the Nation that though the number of "members" would not be augmented the list of "associates" was not to be limited.—The days for the reception of pictures, &c., are the 6th and 7th of the present month.—Mr. Partridge has resigned the professorship of Anatomy, which he has held, with much advantage to the students, since 1851.

National Gallery.—The directors have issued the annual report for 1867. It states that seventeen pictures were purchased during the year at a cost of £4,382 10*s*., and that seventeen others were received as bequests or donations. These works have all been noticed in the columns of our journal as they were added to the national collection. It also supplies details relative to the cleaning, repairing, glazing, &c., of pictures. The gallery has been visited by 1,469,942 persons on the public days during the year 1867; 823,426 at Trafalgar Square, and 646,516 at South Kensington. The proceeds of the sale of catalogues during the year amounted to £185 9*s*. The portion of grant for the year 1867-8 for the purchase of pictures according to estimate was £10,000.

The British Institution.—The fate of the rooms known as the gallery of the British Institution is still undecided. It is understood that at the expiration of the lease last March, the proprietors spoke very confidently of thirty thousand pounds as the value of the premises. The intended alternative was a club-house, if the directors declined entertaining that proposal. But the rooms have been examined in all their relations, internal and external, and it has been found impossible to obtain even such a modicum of sidelight as would be tolerable to members patient even of the most trying inconveniences. For a self-supporting club the building must be enlarged. No extension of ground-plan can be obtained; the resource, therefore, would be to build upwards; but this also is interdicted by the prescriptive rights of the neighbouring houses as to light and air. Under these adverse circumstances the proprietors have reduced, it is said, their estimate to something more than half their first valuation; but even this is not entertained by the directors—though to their credit there is still standing fifteen thousand pounds, the disposal of which is, perhaps, in some degree, a cause of difference of opinion among them. The plan of continuing the gallery for the summer-exhibition, that is, of Ancient Art, is contemplated in some quarters, but in this case two very important considerations arise. Such an arrangement would necessitate a new title, for it could no longer be called an institution for promoting the Arts of the United Kingdom. Again, it would have to be determined how the place should be utilised during the rest of the year. The traditions of the British Institution forbid its combination with any form of club; better than this, it were, that its doors in connection with Fine Art be declared finally closed. The conditions against the conversion of the building to other purposes seem to be absolute. The resumption of the rooms for Art-exhibitions will require an outlay of some fifteen hundred or two thousand pounds.

The French Exhibition, under the direction of Mr. Wallis, will open as usual, at the gallery in Pall Mall, early this month; and, we believe, with a collection of pictures of foreign schools surpassing in worth and interest any that has been previously seen in the rooms. Among the exhibited works will be one lent by her Majesty—Meissonier's 'La Rixe,' a beautiful cabinet-picture, presented by the Emperor of the French to the late Prince Consort. The loan of this picture was a marked compliment to Mr. Wallis; it will prove a powerful attraction to his exhibition, not only for its own merits (it is a *chef-d'œuvre* of the great painter), but for the circumstances under which it was acquired by the Queen.

The Society of British Artists opens its annual exhibition at the beginning of this month, and, from the reports which have reached us, with decided evidence of improvement. The exhibition of last year was decidedly a step in advance of that of the preceding year; pictures to the amount of nearly £10,000 were sold, while the payments from visitors were considerably more than those taken in 1866. No doubt this success is due to the liberal policy adopted by the society, of late; one of its present regulations being, that a single picture only of a member shall, in the first instance, be hung *on the line;* then a selection of the best works of contributors who are not members is made for the same covetable space on the walls; after these are arranged, a second work by each member may be placed, and then a second selection from a non-member, and so on; this ensures a considerable space of the best portion of the line for "outsiders." A policy so obviously generous has been found to pay, for it attracts to the gallery the works of painters who feel that justice will be done to them, and who, under other circumstances, would probably be indisposed to contribute. We believe the public will see this year several of the members of the society in greater strength than usual; the president, Mr. Hurlstone, has some subjects from "Gil Blas" and "Don Quixote" worthy of the best time of the veteran painter; Messrs. Barnes, Hayes, Moore, Roberts, Bromley, Hemsley, Heaphy, Holmes, and others, will also be found in force.

Society of Female Artists.—A class for the study from the living costume model has been formed in connection with the above society. It is under the superintendence of Mr. W. H. Fisk; Mr. G. D. Leslie, A.R.A., officiating as "visitor."

Artists' General Benevolent Institution.—The last annual report of this excellent and well-managed society is in our hands. Its income during the past year was £1,686 16*s*. 5*d*.; and its expenditure in "relief cases" amounted to £1,317. The miscellaneous disbursements of all kinds, including the expenses of the annual dinner, were £220 18*s*. 2*d*. The number of applicants receiving donations, varying from £10 each to £60, was 76. The funded property of the society, exclusive of a considerable balance in the hands of its bankers, reaches beyond the sum of £19,320.

Fac-similes of Ancient Drawings.—There are at Messrs. Hayward and Leggatt's, in Cornhill, about four hundred reproductions of drawings by the old masters from the collections in the Louvre, the Palazzo Vecchio at Florence, the Museum at Basle, and the Albertina—the collection of the Archduke Albert—at Vienna. The magnates of the great schools may, or may not, have been capricious as to the colour of the paper they sketched on, or they may have drawn on any material that first came to hand. In either case the variety extends to every colour and texture. We call these repetitions fac-similes, because they represent the colours of the drawings and every touch of the execution, with even the blemishes and damp spots, so faithfully as to render it impossible to distinguish the print from the original drawing by any imperfection of colour or inaccuracy in the reproduction. When we speak of colour we mean that each drawing is a monochrome. If the sketch was originally made in red chalk it is reproduced as a red chalk drawing. If the sketch was drawn on blue or green paper the colour of the paper is repeated in the copy. It will create some surprise when it is said that these copies are not executed on paper, but on a film, coloured at discretion, according to a method discovered and patented by Mr. Swan, of Newcastle, as *Improvements on the Carbon process* of printing from photographic plates. These prints, however, it must be explained, have been executed in France under a patent obtained for that country, while the English patent will be worked by a company which is just about to commence operations. Throughout these long series of sketches are many which present to us the beginnings of great pictures. There are, from the Louvre, some of the best examples of first essays by Michael Angelo, Andrea del Sarto, Fra Bartolommeo, Leonardo da Vinci, Perugino, Correggio, with a long list of others. The Florentine sketches introduce to us works that have been hidden in the Uffizi for centuries. The Basle collection is rich in Holbeins; and the Vienna series shows a precious collection of sketches by Italian masters. These extraordinary copies, as we may call them, should be seen by all interested in Art.

The Art-Catalogue, one of the achievements of South Kensington, is, it seems, to cost the country £8,000: that sum being distributed among the members of the manager's staff. It appears, from some observations made in the House of Commons, that Parliament did not approve of the cost of advertising the said catalogue in the *Times* newspaper, and, therefore, Mr. Cole has transferred the privilege to *Notes and Queries*, a valuable publication, but the value of which the Art-catalogue will very little increase. We hope the excellent editor of that journal will have more than the jackal's share of the £8,000. Lord Robert Montagu, in answer to a question by Mr. Dillwyn, "believed that the total cost, 'including the payment of the whole staff employed in it,' and leaving a margin for contingencies, would be £8,000, of which a large part had already been paid." We may remark respecting the Catalogue itself, that, for purposes of reference, it is almost utterly useless; its contents, instead of being classified under special subjects, are, for the most part, arranged under the heading of the author's name; so that any one desirous of consulting a book or books on a particular art—say that of engraving, for example—must first ascertain the names of all the writers on the subject before he can find what he wants. A greater mistake could scarcely have been made.

Modern Venetian Glass.—Dr. Salviati having formed a "company" with a view to carry on, upon a large scale, his works in Venice, has recently transmitted to London, for exhibition and sale, a vast number of new productions of very great merit and beauty: fully equalling the best of those that made ancient Venice renowned, and which are prized by "collectors" as gems of immense worth. Dr. Salviati believes there is no secret possessed by the old Venetian workmen that he has not discovered; that, in a word, there is nothing produced by them which he cannot imitate so closely as to bear being placed side by side with rare "originals:" that conviction has been repeatedly tested with conclusive results. But Dr. Salviati is not a mere imitator: among the hundreds of new works, now to be seen in St. James's Street, there are many of forms unknown to the old makers; and some colours employed of which they were ignorant. No doubt they would have adopted both if brought within their reach; but intercourse with other countries was very limited when these ancient workers were compelled to draw, almost exclusively, on their own inventive faculties—creating as well as making—and becoming famous by their own unaided genius. To Dr. Salviati and *his* workmen, however, all the Art-books and Art-stores of the world are open. He is a learned man and an experienced chemist, and has wisely availed himself of the knowledge acquired and the plans developed by all countries, near and remote. Those who visit his establishment may therefore anticipate a rare treat. They will receive much gratification from the many charming works exhibited, and not the least will be derived from the examination of "bead" necklaces and bracelets, so graceful that the loftiest lady might wear them as an adornment, while they are accessible to the comparatively humble. Of these beads there are perhaps a hundred varieties.

A Painting by the late J. Lies, of Brussels, may be seen at Mr. Myers, 171, New Bond Street. It is a *chef d'œuvre* of the artist; a work of magnitude, and of very high merit, such as to justify the lament of his own country and, indeed, of Europe, for the loss sustained by the death of the painter. The subject of the picture is one of universal attraction; it represents Christian Martyrs dragged to Rome by soldiers, mounted and afoot. The grouping and arrangement are admirable; but the interest mainly centres in a youth and maiden, who occupy prominence in the foreground. Faith and resignation overcome sorrow and suffering; each sustaining the other with hope and trust. The ferocity of the soldiery is well contrasted with the resigned confidence of the martyrs. The work is of rare excellence as an example of correct drawing and harmonious colour, and could not fail to be a "gem" in any gallery. Mr. Myers has other specimens of the Belgian school; one of which, 'A Fair at Antwerp in the sixteenth century,' by Schaefels, is a singularly fine and interesting production.

New Law Courts.—Nothing definite is yet settled as to the architect of this projected edifice. The judges of designs gave their award in favour of Mr. E. Street, A.R.A., and Mr. E. M. Barry, A.R.A.; but Government waits the decision of the Attorney-General on the legal effect of the joint award made by those who were appointed to adjudicate.

M. Blanchard, the distinguished French engraver, having completed his plate from Mr. Holman Hunt's picture of 'The Finding of the Saviour in the Temple,' which Mr. Gambart will shortly publish, has undertaken to engrave 'The Dead Christ,' from the picture by Francia in the National Gallery. This plate is also being executed for Mr. Gambart.

Two Pictures have been recently discovered in Germany, one of which is inscribed *Joannis Massiis pingebat*, 1565, but the other bears only the date, 1567, on the *façade* of a building on the right of the composition. John Messis was the son of the famous Quenten Messis, otherwise Matsys, of Antwerp. The works of the son are rare in comparison with those of the father, which are numerous and widely distributed. The subjects of the two pictures referred to are 'Lot and his Daughters' and 'Susanna before the Bath.' They are painted on panel, and both are evidently by the same hand. There was in England, we believe, no commonly known example of John Messis before Waagen ascribed to him Lord Scarsdale's picture at Keddleston Hall, which had always been supposed to be by Quenten Messis. It is remarkable that there is at Berlin, at Munich, and at Dresden, respectively, a picture by John Messis, and of each, the subject is 'Money Changers,' but they are all much inferior to 'The Misers,' at Windsor, by the elder Messis. The two pictures we are speaking of are in excellent preservation, having been discovered in an ancient chateau near Münster, in Westphalia, where it is supposed they have been concealed for a couple of centuries or more. They seem to be much superior to everything known by the younger Messis, and would be, as far as can be judged by the photographs sent to us, an acquisition to any gallery, public or private. They are now at Düsseldorf, in the possession of Mr. A. W. Schulzen, the editor of the works of Overbeck. The year of his death is not mentioned.

The Royal Exchange.—The time is approaching when it will become necessary either to repair the wall-painting in the Royal Exchange, or substitute for it something more worthy of the building. It is now many years since these arabesques were first painted, and some years ago they were "refreshed," but they are now in a state not much better than when the second process was undertaken. The Corporation does everything magnificently when it is put in the right way. Although it has been very late in recognising Art, the sculpture in the Mansion House is a highly creditable beginning; but the progress is remarkably slow. There are in the city many interiors which, being barbarously ornamented, or left blank, are in these days a reproach to the Corporation; whereas, the city having a long story to tell, the history of its rise and greatness might be well detailed in such places. But the Royal Exchange is an open area through which every visitor to the city, native and foreign, passes at least once. Foreigners are persuaded that we, like other nations, parade our best productions in our most public places, nor will they believe that the rule has not always prevailed among us; therefore the stencilling of the walls of the Exchange is accepted as a specimen of our best powers and taste. The time must arrive when the Exchange will be becomingly ornamented; indeed, there is no reason why it should be longer delayed. Fresco stereochrome, or any kind of mural painting, is mere waste of money and labour. Statuary or *bas reliefs* would be the most suitable kind of ornamentation.

Photographs of Palestine, taken for the "Exploration Fund."—In addition to the singularly fine and valuable collection of photographic views that were taken in the immediate neighbourhood of Jerusalem and within the walls of the Holy City itself, in the year 1865, by the surveying party under the command of Captain Wilson, the society subsequently formed for the searching and complete exploration of Palestine has instructed its explorers to obtain as large a collection as possible of photographs of every interesting and important scene, edifice, ruin, or other object throughout the length and breadth of the country. Up to the present time this latest collection numbers three hundred and forty-three photographs, which may be divided into two groups; the one, in number one hundred and sixty-four, taken in Palestine by the first expedition of the Exploration Society, from November, 1865, to May, 1866, by Corporal H. Phillips of the Royal Engineers, acting under the orders of Captain Wilson, R.E.; and the second group, comprising one hundred and seventy-nine photographs, which were taken in the following year, by the same clever non-commissioned officer, then a sergeant, and attached to the second exploring expedition under the command of Lieutenant Warren, R.E. These photographs, in size 9 by 6 inches, include a very great variety of subjects, and, without exception, they are of the greatest possible value as faithful representations of scenes and objects that are without any parallel in the world. The photographs, also, as photographic pictures, are of the highest order of excellence. They are sold to the public at a very low price, in aid of the funds of the Exploration Society.

South Kensington Museum.—A collection of engraved historical portraits is, by order of the Committee of Council on Education, to be added to the Museum. The task of selection will be entrusted to Messrs. W. Smith; B. B. Woodward, the Queen's librarian; Reid, Keeper of the Prints in the British Museum; S. Redgrave, and G. Smith. It is probable that a portion of these engravings will be contributed to the forthcoming Portrait Exhibition. One object contemplated by the committee in forming the collection is, it is said, to grant occasional loans of the prints to the various Art-schools in the country; but it is difficult to perceive what benefit pupils will derive from the temporary possession of them; they can never be intended to serve as copies.

An Ingenious Maker of Imitation Jewels, Mr. John Jefferys, of Tottenham Court Road (on whose works of singular merit we offered remarks when they were seen at the Workmen's Exhibition at Islington), has produced a very effective imitation of the opal; an object to attain which many abortive efforts have been made in France and in Italy, as well as in England: repeated failures having induced belief that success was an impossibility. It has been found comparatively easy to obtain one "fire"—the ruby; but to give the green with it seemed to defy all efforts. We have examined one of the specimens; it is so exactly like the true gem as to be undistinguishable from it by the eye of ordinary examiners, and to seem quite as valuable, although the difference of cost is about the difference between pence and pounds. Mr. Jefferys states that he has been three or four years experimentalising to bring to perfection this imitation, and is justifiably proud of the triumph he has at length achieved.

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## REVIEWS.

An Enquiry into the Difference of Style observable in Ancient Glass Paintings, especially in England; with Hints on Glass Painting. By the late Charles Winston. With Illustrations from the Author's own Drawings by P. H. Delamotte, F.S.A. 2 Vols. Second Edition. Published by J. Parker & Co., London and Oxford.

It is now more than twenty years since the late Mr. Winston published the first edition of this work, on a subject that, almost from his boyhood, had occupied his mind, and to which, notwithstanding his professional engagements as a barrister, he devoted much time and attention. Glass-painting in this country is greatly indebted to his labours to advance a thorough knowledge and correct practice of the art, for the excellence we find in modern examples. This new edition of a treatise which, since its first appearance, has always been regarded as an authority, possesses over its predecessor the advantage of such notes and corrections as the author had, from time to time, appended to his own interleaved copy of the original publication; and although such alterations and additions are neither numerous nor important, they contain the results of his more matured experience and researches. His later teaching, however,—as exemplified in numerous papers read at various meetings of scientific institutions, and which were published in the "Memoir" that appeared after his death, as well as the opinions he advanced respecting the controversy which followed the employment of the glass-painters of Munich to execute the windows of Glasgow Cathedral,—seems to have undergone but little change or modification. The principles advocated by Mr. Winston from the outset remained with him in their fundamental integrity to the end.

To the coloured plates and to the woodcuts which appeared in the old edition, several new ones have now been added. All of them are drawn by Mr. Philip H. Delamotte, the friend of the author, and his associate in much of the Art-labour of his life. The artist's archæological knowledge, no less than his ready and accurate pencil, give true value to these illustrations. It is needless to say that a work of this kind is one of paramount interest at a time when architecture, in all its various branches, occupies so much public and private attention.

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Fret-Cutting and Perforated Carving. With Practical Illustrations. By W. Bemrose, Jun., Author of the "Manual of Wood-Carving." Published by Bemrose and Sons, London and Derby.

In this work we have a kind of supplement to the author's "Manual," noticed a few months since in our columns. Fret-cutting, &c., is a very different thing from wood-carving; it requires, comparatively, but little skill and artistic knowledge, and yet is a graceful Art, though one easy of acquirement. Hence it is well suited for those who have neither the ingenuity nor the taste to attempt the more elaborate and beautiful Art. The designs submitted as examples are good as a whole—bold in character, and without that delicacy of minute work which would test the patience and skill of a mere amateur. As in the "Manual," ample directions are given as to tools, methods of working, &c. &c.

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Arms of the Episcopates of Great Britain and Ireland, Emblazoned and Ornamented by Albert H. Warren. London.

This splendid and costly little volume, published by subscription, has made its appearance under the immediate patronage of her Majesty the Queen. The letterpress which accompanies the illuminated blazon of each shield of arms, together with an "Introductory Notice of the Episcopates," has been printed in fine rubricated black-letter at the Chiswick press. The Introductory Notice has been contributed by the Rev. John Woodward, incumbent of St. Mary's, Montrose, one of the most accomplished and learned of living heralds; and it is exactly such an accurate, complete, and pleasantly written brief monograph as may always be expected from its author. Mr. Woodward, we observe with satisfaction, has given the true blazon of the arms of the see of Chichester, and has set aside altogether the "Prester John" and "tombstone," which "extraordinary piece of nonsense" (as he rightly designates their presence in the accepted blazon of this shield) has been, "until now, the authoritative blazoning even of the officers of the College of Arms." Mr. Woodward's introductory notice also contains much sound and valuable general information on the subject, of which he is completely the master. Mr. Warren has done his own work well. The illuminated shields, with a few exceptions of somewhat unequal merit, have been carefully drawn, and they display their insignia with becoming and characteristic effectiveness; and the accessories and decorative enrichments are equally worthy of commendation. In some few instances (as in the blazon of the pastoral staff in the shields of the Irish archbishops) we might be disposed, perhaps, to consider that Mr. Warren's blazoning is somewhat doubtful; and we certainly should have preferred to have found a less numerous series of commas in his descriptive blazoning: still Mr. Warren may most justly claim high commendation for his volume, which unquestionably is a book of great beauty, and one that must find a place of honour in every complete heraldic library.

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Curiosities of London: exhibiting the Most Rare and Remarkable Objects of Interest in the Metropolis; with nearly Sixty Years' Personal Recollections. By John Timbs, F.S.A. A New Edition, Corrected and Enlarged. Published by Longmans & Co., London.

A volume containing nearly nine hundred closely-printed octavo pages can scarcely be termed a "handy guide-book;" and yet where could one find so complete and accurate a guide to our vast metropolis as the information which Mr. Timbs has, with so much industry and research, here brought together? The task of collecting and arranging this mass of materials —archæological, historic, social, and political— seems as if it would absorb the labour of a life, and very many years must the author have spent in accumulating them, ere they took the agreeable form in which they are now presented.

In 1855 Mr. Timbs first published his "Curiosities of London." Since that time much of the old city and its immediate environs has undergone wondrous changes; every recurring year has removed some ancient "landmark," while the process of destruction and reconstruction still goes on. It is well, therefore, that those who feel interest in such matters should be able to possess some record of what London was, and what London is; and Mr. Timbs's volume tells both; the latter specifying the "latest improvement" up to the end of the past year. It is a wonderful gathering of things new and old, capitally arranged for reference, full of curious anecdote and history, and of general information, enlivened with pleasant quotations from poets and other writers of bygone times.

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The Illustrated Natural History of British Moths. By Edward Newman, F.L.S., F.Z.S. Parts I. to IV. Published by W. Tweedie, London.

As a cheap and popular treatise of this branch of entomology, Mr. Newman's work, so far as it has yet appeared, is to be commended. The descriptive history of the moth is clearly written, and the engravings are very neatly rendered. But there is scarcely any department of natural history that so much requires the aid of colour to render its illustrations perfectly intelligible and valuable to the student, so as to enable him at once to recognise a living specimen when he sees it. No description, though this is fully supplied by Mr. Newman, will compensate for that which at once appeals to the eye. The absence of coloured engravings is, certainly, a drawback to the general utility of his publication, but the cost of introducing such must have greatly enhanced its price: a sufficient reason, doubtless, for their non-appearance where comparative cheapness of production in order to sell at a low price is deemed desirable.

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Foxholme Hall: a Series of Tales. The Pirate's Treasure, and other Tales. By William H. G. Kingston. Published by Virtue & Co., London.

As a writer of pleasant and instructive tales for boys, few authors are better than Mr. Kingston; he commands attention and excites interest in all youthful readers, going sufficiently near the marvellous, and rarely touching on the improbable—on the impossible never. He has a large fund of knowledge to draw upon, and has travelled in various countries; the ocean is his familiar friend, and perhaps his sea stories are his best. Moreover, he has a sound sense of humanity, a large stock of benevolence, and the lessons he gives are such as are calculated to make healthy impressions on young minds. The volumes that head this notice are nicely illustrated, and may take prominent places among good gift-books for boys.

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My Mother. By Anne Taylor. Published by S. W. Partridge, London.

Many old men and women were children when they first read this charming poem by a lady who, not long ago, at an extreme age, put on immortality. It would have added greatly to the interest of the book if it had contained a page of information concerning the author. It will suffice to indicate the lines to recall them to the memories of many readers:—

> "Who fed me from her gentle breast,
> And hushed me in her arms to rest,
> And on my cheek sweet kisses prest?
> My Mother!"

Perhaps the poem is not above mediocrity; as a composition, there are thousands, forgotten, of greater merit; yet in extensive popularity it may rank with the hymns of Isaac Watts. It was, and is, successful because of its pure and natural simplicity; the lines were just such as a mother would desire to teach a child as soon as it could speak, and no doubt the seed has produced much fruit.

This edition contains several prints, in chromolithography, above the average merit, each verse being surrounded with a floral border. Mr. Partridge is continually producing books that are excellent as Art-works, but which have even a higher recommendation — they teach the purest principles of virtue and religion, and are most acceptable as gift-books to the young.

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Little Willie, and Other Poems on Children. By Matthias Barr. Published by Longmans & Co., London.

If the qualification necessary to make a true poet be the power of expressing tender and loving thoughts in simple and graceful language, then Mr. Barr has a claim to be so designated. Here are about a dozen short poems of which children are the theme, and certainly the little ones of the household have never found a more gentle and loving admirer and advocate than the author of these unpretending yet sweet verses, some of which have previously made their appearance in public through the medium of magazines.

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Records of 1867. By Edward West. Published by E. West, London.

Mr. West's small poetical "Annual Register" continues to exist, and we hope, for his sake, that it also flourishes. Taking note of events, more or less important, which have occurred during the year, he describes them in short poems. If his verses are not of the highest order, he generally manages to educe a good moral from his subject.

# THE ART-JOURNAL.



LONDON, MAY 1, 1868.

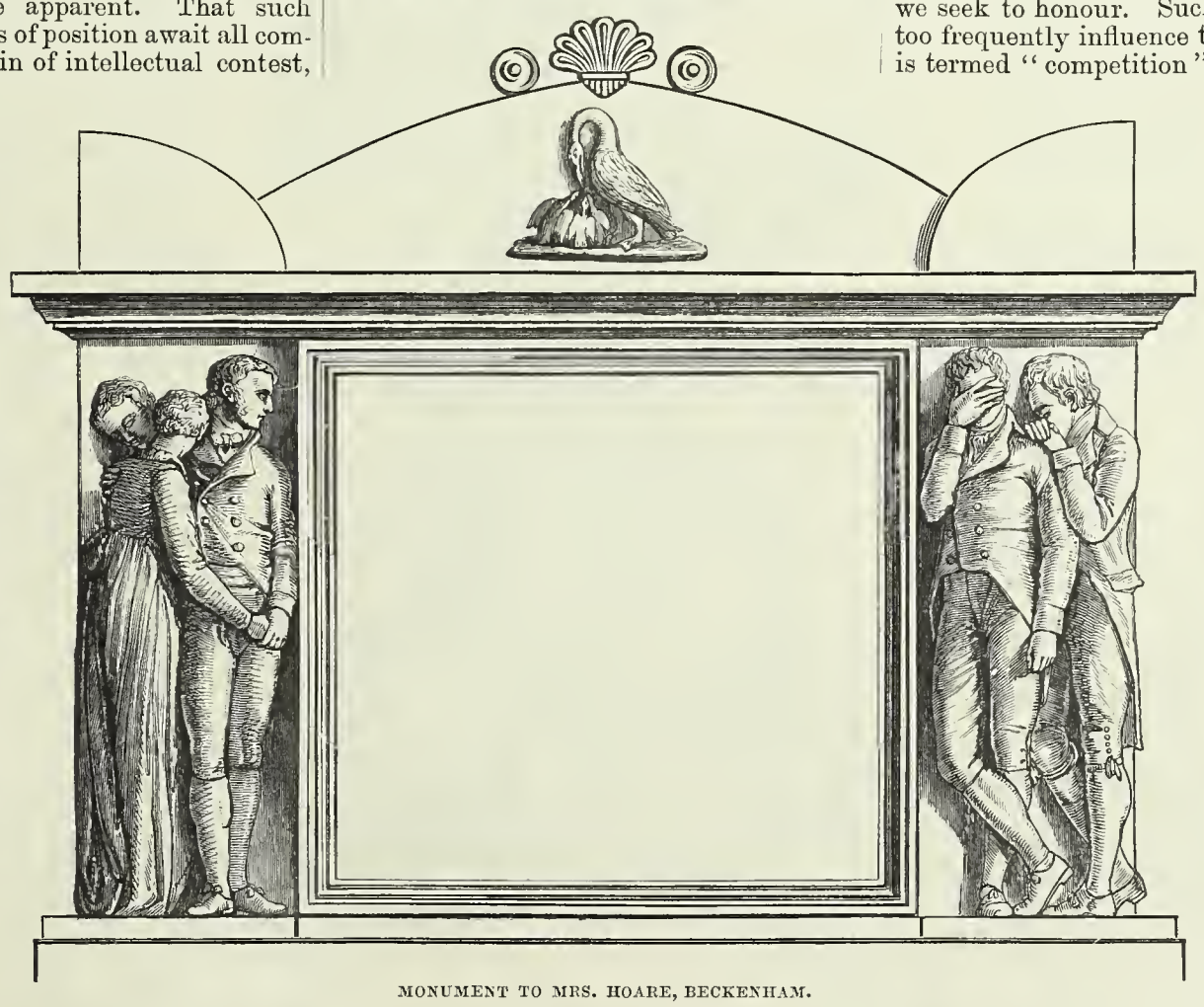
## MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

PART VI.

BETWEEN arming for battle and the return after victory occur some of the most stirring phases of human existence. By alternations of cheering hope and darkening suspense, the field of action is oft and rapidly chequered. The pride of ambition and ignominy of defeat succeed each other in the future of anticipation, and alike excite to effort or indifference. Elate with joy, at one moment success seems within grasp; anon, hope is dashed to despair as the difficulties of the struggle become more apparent. That such variable conditions of position await all competitors in the plain of intellectual contest, the honest records of strongly marked purpose attest, and, that Flaxman experienced these variations of prospect his history suggests. The desire of distinction in his life's pursuit, chilled by the misgivings of depression and occasional defeat, were doubtless his to experience, as by all those whose only chance of success lies within themselves. But, with him, on resolve followed effort, and effort directed to a singleness of purpose ever steadily kept in view. In what manner, and to what end, he laboured in Rome we have already seen, and now, after seven years' absence, we welcome him home again, rich in the renown of genius and the triumphs of victory. Traditions of his studio life are still current in the Eternal City, and the window of his house near the Piazza Barberini, from which, with the loving eye of an artist he watched the gorgeous summer sunsets after his day's labour, is still pointed out as a spot to visit and remember, even in a city whose every stone bears its far-back history.

And thus, after an absence of seven, in place of two years, as originally proposed—an extension of visit common to students in Italy—Flaxman returned from the Continent at the beginning of November, 1794, to receive the heartfelt congratulations of long-expectant friends, and the welcome of those who had watched his career with affection and pride. On November 4th, Romney writes to a correspondent, "Tidings from Flaxman, my dear friend. He was at Verona, and says he will be in London on the Lord Mayor's day. Your joy cannot be greater than mine. Our casts also are arrived safe from Verona at the Custom House." Also on December 19th (the sculptor having made a short visit to the country, after reaching London from Italy), Romney also says, "Flaxman is returned from the country, and has been very kind in getting my casts from the Custom House. I believe I may say I have the best private collection in London.* He has fixed on a house, and near me,† which is delightful to my feelings. He is a most accomplished artist." This intimacy between Romney and Flaxman has been previously referred to, but that the regard of the painter was reciprocated by the sculptor, his own words testify. In September of the year 1797, when Romney made a visit to Sussex, for temporary retirement from professional duties and the benefit of declining health, the sculptor writes, "I am glad, I am heartily glad, that Mr. Romney has betaken himself to Sussex bathing and friendly consolation for the recovery of his health and spirits, though it imposes hard duty upon you and friend Thomas.‡ I hope your endeavours to revive him have been successful, and that the invalid enjoys his powers again with tranquillity of mind. We all love his virtues, reverence his talents, and therefore cannot be indifferent to his welfare."



MONUMENT TO MRS. HOARE, BECKENHAM.

Flaxman's repute had spread over Europe before his return to England, the commission for the monument to Lord Mansfield in Westminster Abbey having been placed in his hands prior to his leaving Rome. This work is one of the finest public monuments the country possesses. It represents the venerable judge in his official robes, seated in a curule chair, as in the act of giving judgment, supported on each side by figures of Wisdom and Justice; the youth at the back of the pedestal, with an inverted torch, being a classical personification of Truth. The figure of his lordship appears, in part, to have been modelled from Sir Joshua Reynolds's portrait,* as the likeness and position of the face and figure are nearly identical. It is generally understood that, in the execution of this work, Flaxman was left unfettered in his choice of design and composition. How much better might many others of our public monuments have not been, had their respective committees imitated the example of the promoters of this, by limiting their labours to the selection of a really competent, trustworthy artist, and leaving the details of the required work to his better knowledge. Unfortunately of late, some slight connection by previous transaction, a priority of application, or the possession of a bust or mask of the deceased, have too often decided the question of capability or incompetency in those called on for the execution of the public memorials of men we seek to honour. Such causes, likewise, too frequently influence the results of what is termed "competition" for public works.

But to resume: Flaxman, on returning to London from Italy, settled in Buckingham Street, Fitzroy Square, which house he occupied until his death.† During his studious sojourn abroad, he had earned all the repute and honours the prophetic foresight of discriminating friends had anticipated for him; and now, having established himself in his new home, commissions of value and importance soon found their way into his hands. Had Flaxman's nature partaken of the "commercial," the tide now setting in in his favour might rapidly have drifted him on to fortune; but he neither cultivated the art of money-making nor craved for public notoriety. His admission to the honours of the Academy had long been certain, the only question being that of

* These casts were purchased at Rome by Flaxman, for Romney, and formed the collection alluded to in a previous paper. With them he purposed to found an Art-academy at his house at Hampstead.

† Romney was then living in Cavendish Square, in the house subsequently occupied by Sir Martin Archer Shee, P.R.A.

‡ William Hayley and his son Thomas, the latter Flaxman's pupil.

* One of the President's finest works, shown in the National Portrait Exhibition at Kensington last year.

† These premises are now used as a charity-school.

time. That time, however, came, and in three years from the date of his return from Italy he was elected an Associate. Doubtless the production of the 'Mansfield' monument hastened his admission to these honours; but his repute in the artistic world had long been so high, that no lengthened period could be anticipated previous to such recognition. The 'Mansfield' was exhibited in 1796; in the following year the Associateship was conferred upon him, when he exhibited four works, among which was the 'Sir William Jones.'* In 1798 he executed, for Westminster Abbey, the memorial bust, &c., of General Pasquale de Paoli,† in which same sanctuary of English greatness, in addition to the 'Mansfield' work, he subsequently erected memorials to Captain James Montague, George Lindsay Johnstone, and John Philip Kemble. The 'Montague' group is a large and important composition, wherein individual portraiture and allegory are combined. The figures of lions at its base were modelled from the fine animal then kept in the Tower, and are notable for their typical character. The flags placed behind the statue of Captain Montague were added subsequently to the erection of the original design, the cost of which addition was borne by Flaxman himself. He felt the work would be benefited by their introduction, which conviction was more than enough to insure their adoption, pecuniary gain being with him, at all times, a secondary consideration to the demands of his work. This monument no longer stands on its original site, and the removal to its present situation was ever after a matter of regret to its author.

With the evidence of the high merit now marking his productions, the Academy could not defer honouring itself by delaying the admission of Flaxman to its full honours on the first vacancy for a sculptor. Accordingly, in 1800, three years after his election as an Associate, he was made Royal Academician. In the same year he exhibited his diploma work, 'Apollo and Marpessa' (now in the council room of the Royal Academy); a sketch for the monument to General Dundas; the exquisite *bas-relief* of 'Come, thou Blessed,'—to the memory of Miss Cromwell, in Chichester Cathedral; and 'The Afflicted Mother comforted by an Angel,' erected at Lewisham, of which an engraving appears on the opposite page.

His elevation to academical honours brought therewith duties and responsibilities, to the importance of which he was ever sensitively alive. It is needless to remark that Flaxman was not an agitator, either in the politics of Art or other circles; but a consciousness of the claims upon the Academy as the recognised Art-body of the nation, prompted him, while upholding its dignity, to seek to promote and extend its usefulness. In 1797 he published two letters in the *Gentleman's Magazine*, addressed to the Council of the Royal Academy, on the subject of a University of Art in Paris; and in 1800 proposed to the Academy a plan for promoting the taste for historical painting. In the year 1810 the Professorship of Sculpture was instituted at the Academy, which chair was at once offered to, and accepted by, him. In no way habituated to literary effort, the preparation of the lectures for this appointment became the occupation of his leisure for a lengthened period of time. The labour he bestowed upon them was great and continuous, and in addition to the matter he collected upon the subject, the number and variety of the illustrations he prepared for their elucidation bespoke the conscientious care with which he entered upon the duties of his new office. Flaxman was ever systematic rather than impulsive, and it is not difficult to understand that his subject, severe in itself and propounded with the serious precision of his ordinary manner, might appear tame and didactic after the glowing rhetoric of the philosophic Fuseli, whose lectures on Art still remain the most learned, eloquent addresses yet delivered within the walls of the English Academy. Flaxman retained this professorship (at that time the only one in the world) until the last year of his life, 1826, when ill-health allowed his delivery of one lecture only. He had prepared an additional discourse on Modern Sculpture, which, though never delivered by him, is contained in his published lectures, ten in number, as follows:—1. English Sculpture. 2. Egyptian Sculpture. 3. Grecian Sculpture. 4. Science. 5. Beauty. 6. Composition. 7. Style. 8. Drapery. 9. Ancient Art. 10. Modern Art. It was with the greatest applause he was greeted on his first appearance in the lecture-room, but the calm gravity of his delivery lessened the effect of his compositions. Writing of these discourses, Campbell says, "The floor of didactic language, constructed for the tread of sober ideas, is perilously shaken by the tramp of impassioned enthusiasm. Flaxman is all sobriety of style, and he is blamed for dryness and coldness. There is no such thing as pleasing everybody."



"DELIVER US FROM EVIL."

Between the date of his elevation to the full membership of the Royal Academy and his appointment as Professor of Sculpture, were executed some of those works by which he will be most lastingly known. Among these are the Baring Monument at Micheldever, and the well-known exquisite *bas-relief* of Mercury and Pandora. Of the whole range of Flaxman's creations these two works stand at the head of their respective classes, and may be accepted as the best exponents of his powers in the two most diametrically opposite regions of Christian and Classic invention. Since Michel Angelo's 'Last Judgment' nothing has appeared in rivalry to the 'Deliver us from Evil,' and in the Flight of Mercury bearing the nymph Pandora to Earth, is a modern rendering of a classic fable, than which nothing could be more imbued with Attic feeling and grace.

In illustration of the absence of pretension characterising the manner with which he bore the honours of the Professor's chair, I am indebted for the following incident to the kindness of Mr. W. H. Pickersgill, R.A., who relates:—"On one evening when Flaxman had to lecture at the Academy (for which night he was also visitor in the Life School), having left his class preparatory to the lecture, and whilst sitting with me by the fire in the library awaiting the entrance of students into the theatre, our conversation turned on the necessity of continuous study in the acquisition of a knowledge of Art; when, after some remarks, unwittingly revealing his own constant industry, he said, 'Well, I am here to lecture, and will do my best to teach what I know, but have more need to come to learn.'" Mr. Pickersgill refers with great pleasure to his recollections of the sculptor, having, in the capacity of pupil, frequently witnessed the good results of his admirable teaching in the Life School, and, as a contemporary,

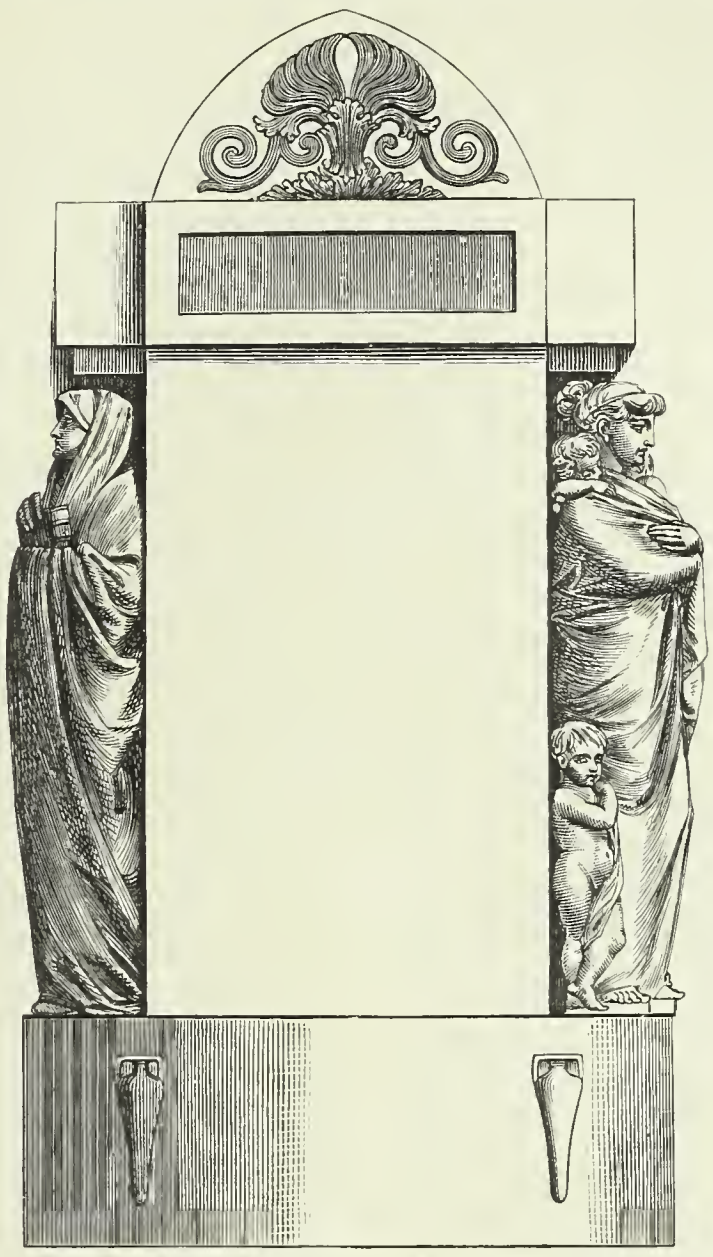
* Engraved in the January Number of this Journal.

† The Corsican chief, who sought protection in this country against the French.

enjoyed the pleasure of an acquaintance, which, in its course, revealed so many estimable qualities as to cement still firmer the deep regard originated in his student days. "Flaxman," says Mr. Pickersgill, "was not only a great artist, but a good man, the purest-minded creature that ever breathed, and holds, beyond all question, the highest place in modern sculpture." On this same subject, in addition to other valued communications from Mr. George Jones, R.A., that gentleman kindly writes me:—"At the time I studied in the Life School Flaxman was a most diligent visitor; scrupulously attentive to the duties of the office, he examined with careful patience the works of the students, laying great stress on the necessity of acquiring the power of correct drawing as the very grammar of Art; and I believe that, to the system of teaching then pursued, and the pains taken by the visitors of that period, is to be attributed the excellent drawing of many of the students of that time."

Flaxman's advice to students in the Life School was to draw what they saw without attempting to improve on the model before them. This also was Stothard's practice and counsel. By such means, doubtless, the student becomes familiar with the varying detail of individual forms as illustrative of generic structure, and is thereby the better enabled, subsequently, to discriminate and supply the peculiarities of typical character. On this principle Flaxman, Stothard, and Howard drew together, each correcting the studies of the other.

A former reference to the Micheldever Monument suggested its importance as being of the highest order of Flaxman's works; for various portions of it he prepared many studies before deciding upon those he ultimately adopted. The subject whereon he appears to have been most anxious as that which, by its power and grandeur, called for his best efforts, is the 'Deliver us from Evil,' here engraved. The illustration bearing the same name, engraved in the September number of this Journal, is, as there stated, from one of the studies made for that composition. The accompanying engraving shows the design adopted in its full completion. In grandeur and power it is worthy of Miltonic conception, while its daring grouping, contrasted forms, energy of action, and display of anatomical structure, render it unique, not only amongst all other works by its author, but in the whole range of modern Art. The fine qualities of the sketch model previously engraved are here not only preserved but increased, inasmuch, that in its adoption and completion, it received all those heightening graces of finish the fuller consideration of subject and conscientious execution alone can give. In this design Flaxman exhibits a sublimity of conception not elsewhere attained in the whole circle of his designs. The writhing fiends, bestial and demoniac, crushed into helpless contortions, howl in the bitterness of defeat and the pangs of agony. The central figure, just released from all chance of the monsters' grasp, wearied with the struggle, and looking up in gratitude to his deliverers, is a finely conceived type of intellectual humanity, standing, as it were, midway between the spiritualised forms of his rescuers and the sensual animalism of the infernal brood beneath. Gazing upon this creation, with what awe, gratitude, and humility, do we not utter the four simple words here embodied. By the wide creativeness of Art's suggestive power, marble here speaks with voice more thrilling than the pulpit's tongue, and teaches its enduring lessons through the evidence of a sense, whose impressions, ever the most vividly realised, are the last forgotten.



MONUMENT TO LADY CLARKE, TEWKESBURY.

The two monuments from Tewkesbury and Beckenham, here engraved, illustrate a character of design not infrequently adopted by Flaxman in his memorialistic erections, seen also at Ledbury, and elsewhere, in which the central part contains an inscription, while the sculptural portions are arranged at the sides. In the work at Tewkesbury, to the memory of Lady Clarke, the sculptor has again personified the two principal virtues of the Christian code, Faith and Charity. To the left of the tablet is a figure of 'Faith,' holding in her hand the Inspired Volume as the basis of belief. On the right is a group of 'Charity.' The treatment of the former figure is broad and simple, abstract in character, and highly sculpturesque in arrangement of line. The composition of 'Charity' is much less



MONUMENT TO MISS LUSHINGTON, LEWISHAM.

severe, and is enriched by a variety of parts formed by the introduction of the boy at the base of the group, and the babe in the arms of the principal figure. At first sight the balance in the quantities of the two figures would appear to be unequal, but to compensate in the 'Faith' for the additional richness in the opposite group, the artist has given the large heavy foldings in the dress seen in that part of the figure nearest the tablet. The modification of the *Acanthus*, or Greek honeysuckle, at the head of the work, is an ornament frequently used by Flaxman, whose enrichment of surface by ornamental forms rarely partook of the Gothic character. With Flaxman, subordinate forms or accessories seldom extended beyond some object of antique Art,—a classical symbol, or combination of geometrical forms, as seen in the simple moulded rosette on the cornice, and the amphora at the base of the present work. This latter object occurs also in the monument of Sir William Jones,* at Oxford, and other designs. In the tablet at Ledbury the moulded rosette is again seen, and in addition, the geometrical form, well known as the Greek pattern border (founded on the disposition of the crystals of bismuth), surrounds the inscription table. Notwithstanding Flaxman's warm admiration of early Italian Art, it is rarely that anything approaching to the spirit of Gothic symbolism is seen in his designs. That he felt the power and signification of such a language of expression is certain (Leslie says he "was the first among the moderns to direct attention to it"); but as his works were, in their manner, founded on the antique, the admixture therewith of the mediæval would have been an incongruity he could not have committed.

The monument at Beckenham, erected to the memory of Mrs. Hoare, consists, as seen in the illustration on page 81, of a central tablet and a group of mourners on each side. On the left, three figures are introduced; on the right, two only; but while the monotony of repetition is thus destroyed, the balance of composition is well sustained. The feeling characterising these groups is that of a homely, familiar simplicity. Clothed in the costume of the time, they appear to possess a family interest and association, though with no pretension to personal identity. The execution of these groups in the model is of the most masterly freedom, and exhibits to a remarkable degree the singular power possessed by the sculptor over his material.

At Lewisham is a monument by Flaxman, in memory of Miss Lushington; it is an *alto relievo*, and belongs to that class of works wherein the relative associations between the deceased and survivors, together with the sentiment of the memorial, are expressed by the introduction of ideal figures rather than the use of personal representations. The work was executed to commemorate the death of a young lady, whose early loss cast a lasting shadow of grief over her sorrowing parents. The mourning figure, cast prostrate on the tomb in sorrow, is intended to personify the mother of the deceased, to whom an angel brings tidings of heavenly consolation. The absorbing abandonment of grief is touchingly expressed by the figure of the stricken mourner, in the design and treatment of which, is vividly realised the intention of the work.

That Flaxman, like all artists, was keenly alive to the value of forms and groupings accidentally met with in the streets his well filled, numerous sketch-books testify. This habit of maintaining a frequent intercourse with nature is in keeping with an opinion of Sir Walter Scott, who says, "That no imagination could long support its freshness that was not nourished by a constant and minute observation of nature." Leslie, who was for some time a near neighbour of Flaxman, relates that he has seen him "stop in the street to make a sketch of some attitude that struck him;" and further, that Alston, the American artist, was once shown by Flaxman himself a number of sketches of such subjects which he (Flaxman) said were the sources of his designs for classic subjects. In this some misunderstanding must have occurred, for, though studies from nature admit of a wide variety of adaptation, there is nothing whatever in common between such extremes as the unfamiliar severity of the Classic, and the commonplace reality of every-day life. A Covent Garden flower-girl is not the most likely prototype of a Proserpine, or the gaping loiterers round a ballad-singer very suggestive of the listeners to the oracles of Jupiter or Apollo. Doubtless the forms so met with were useful to him in other classes of subjects, but it is probable that to the remains of Greek and Etruscan Art he was more indebted for form and grouping. But it was not with a view to the statuesque only his eye was attracted by the street groups seen in his daily walks, or, that form and effect were the only claims on his passing gaze. The sight of poverty was never encountered by him but with sympathy for its victims, and the fullest relief his purse allowed. The following instance of his benevolent impulses was related me by the late Mr. Hinchliff, whose kind communications I have previously, with much pleasure, acknowledged in a former paper. "Accompanying Mr. Flaxman one day to Somerset House (then the home of the Royal Academy), we passed through Seven Dials, a spot he never traversed but with the greatest interest, from the opportunities of study he said it presented in the sight of the fruit vendors and loiterers there met with. However, while walking slowly along, his eye eagerly noting the various forms around—for all meeting his gaze became subservient to his studies—he suddenly exclaimed, 'There is a fine composition,' pointing to a group of men and women talking on the pavement. We soon approached them; but seeing in their aspect an intimacy with pinching want, a close observer might have detected his hand passing into theirs a something the dim eye brightened at the sense of, when, gliding hastily away, he left the unexpected recipients of his gentle charity to wonder what ministering hand had touched them."

Gifted as we see Flaxman to have been with idiosyncrasies wherein the graces of tenderness predominate over the stronger emotions of more impulsive natures, it is certain that the humanising tendency of his daily studies largely assisted in the development of such characteristic traits as above related. Reacting through the love of nature, the study of Art has sometimes—and always should have—a powerful influence on individual character, by drawing aside the mind and appetite from more material pleasures to those higher, purer sources of enjoyment arising from a susceptibility to the promptings of

> "The still sad music of humanity,
> Nor harsh nor grating, though of ample power
> To chasten and subdue."

(*To be continued.*)

* The *bas-relief* from which was engraved in the January number of this Journal.

## SELECTED PICTURES.

FROM THE SHEEPSHANKS COLLECTION.

### FALSTAFF AND HIS FRIENDS.

C. R. Leslie, R.A., Painter. W. Greatbach, Engraver.

Leslie painted two pictures of this subject. The first was exhibited at the Royal Academy, in 1831, under the title of 'The Dinner at Mrs. Page's House,' supposed to take place in the first act of *The Merry Wives of Windsor*. The second picture was exhibited in 1838, and was announced in the catalogue of the Academy as 'The principal characters in the *Merry Wives of Windsor* assembled at the House of Mrs. Page;' a scene not in the play, but supposed to take place in the first act.

*Sir Hugh Evans.*—There's pippins and cheese to come.

It is this latter work which is in the Sheepshanks collection at South Kensington, and is that engraved here.

Writing to his sister in America, in 1828, Leslie says:—"I have begun a very large picture from the 'Merry Wives of Windsor,' containing Falstaff, and most of the characters, to the number of fifteen." This refers to the painting exhibited in 1831, which was in the possession of the late Sir Henry Lawley. The Sheepshanks picture contains but thirteen figures,—Mrs. Ford, Mrs. Page, "sweet" Anne Page, Sir John Falstaff, Sir Hugh Evans, Mr. Page, Justice Shallow, Slender, Bardolph, Pistol, Simple, Nym, and Mr. Ford. The majority of the characters in the composition declare themselves perspicuously: on the left stand Mrs. Ford and Mrs. Page, with whom Falstaff, costumed in doublet of chamois leather, and wearing long boots, is bantering compliments. The figure with his back turned to the spectator is Page, who hands a cup to Slender, already in that condition of love-making that betokens embarrassment, at the least; behind the latter is his attendant, Simple. Seated a little behind them appears Mistress Anne Page, looking very demurely, though intently watching the pleasant "passage of arms" between the two opposite ladies and the burly knight. Immediately behind the last mentioned figure are Bardolph and Pistol in conversation; and a little further on is Mr. Ford draining his glass of sherry-sack to the bottom; behind is the portion of a figure, which may be presumed to be that of Nym. At the extreme end of the table are Justice Shallow and the Welsh knight, Sir Hugh Evans; the man of law directing the attention of the worthy ecclesiastic, Sir Hugh, to Slender's sheepish wooing.

The two principal female figures in this composition are admirable; lady-like in their joint grouping and attitude, with an expression of face characterised both by sweetness and humour. The *pose* of Falstaff's figure well exemplifies his condition of mind and body:—"Indeed I am in the waist two yards about; but I am now about no waste; I am about thrift. Briefly, I do mean to make love to Ford's wife,"—and he looks as if he considerd his claim must be irresistible. Of the other *dramatis personæ* in the foreground, we may point out the easy, natural *abandon* of Page as he turns round on his chair to offer the tankard to Slender.

This picture is said to be superior in colour to the first Leslie painted, which we do not remember to have seen. The "Sheepshanks" picture is certainly almost as fresh, we should imagine, as when it came from the artist's easel.

C.R.LESLIE, R.A. PINXT

W. GREATBACH. SCULPT

# FALSTAFF AND HIS FRIENDS.

("THE MERRY WIVES OF WINDSOR.")

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

LONDON. VIRTUE & Co

## SOCIETY OF BRITISH ARTISTS.

FORTY-FIFTH EXHIBITION.

The general opinion is that since the palmy days—or in other words, since the decadence—of this Society there has not been seen a better exhibition than the present. Several causes may have contributed to this happy result. First, the dissolution of the British Institution, now given over to athletic and gymnastic exercises, with the possible degradation into tight-rope dancing! The death and burial of the "Institution," lately the theme of pathetic funeral orations, have naturally led to the resurrection or new birth of societies hibernating or threatened with extinction. Amongst other moribund associations, that of "The British Artists" has shared the fortune of the Phœnix.

This Society, moreover, in common with that more juvenile association located in "The Dudley Gallery," receives vital accession to its resources from the productive power—perpetually augmenting—of rising artists in our English school. This, the increased creation—shall we rather say manufacture?—of British pictures, is among the most curious and mysterious, we can scarcely add among the most hopeful, signs of our times. Two facts seem equally notorious—the multiplication of exhibitions, and yet the increased number of pictures painted which can find no hanging space. The position in which the Society of British Artists finds itself is really proud. It is able by tenancy of a suite of rooms scarcely to be surpassed in London to find respectable space for somewhat more than a thousand pictures, and it has at the same time ample cellarage underground for the perfectly safe stowage of such works as may be rejected, amounting to another thousand at the very least. On hearing a fact so astounding—especially after looking round among the pictures judged worthy of a hanging—the first emotion in the mind of beholders perhaps is that of thankfulness that the eye should be spared encounter with the thousand and one products in mercy stowed away in the oblivion of sepulchral vaults. And the satisfaction becomes all the greater from the persuasion that the paintings above stairs may be all the choicer for the winnowing. We cannot indeed but entertain the hope that certain trees which have here long encumbered the ground, if not absolutely cut down and burned, may, at any rate, be committed for quiet and respectable burial to the ample and dry cellars of this truly British Society! The happy consequence of such timely sepulchre is that genius nascent and hitherto unknown finds for a first time local habitation above ground in the light of day. Vigour may now at last hope for at least equal favour with dotage. Accordingly, men of rising talent, names comparatively new in the world of Art, may find rightful recognition. Hence it is possible to conjecture from the promise this year given, that Suffolk Street may yet represent talent, not imbecility; that these rooms may serve as an arena wherein genius, elsewhere suffering from hope deferred, shall at least be known at its simple worth. All that is needed for such improved position of "British Artists," is the renewed confidence of professional brethren. Yet for the present it were absurd to suppose that Suffolk Street is the arcadia of Art. All that we can say for the exhibition amounts only to this, that it shows an advance on its immediate predecessors, and that its conductors have, at the cost of some slight self-sacrifice, the power to make for themselves a future in advance both of the past and the present.

High-class works are few and far between: indeed the highest Art either in class or quality, we need scarcely remind our readers, it is not common to expect within these walls. Still it were not difficult to name at least some half-dozen pictures which rise above respectable mediocrity. From E. C. Barnes, on his accession to the Society, we anticipated good results, and certainly he has not disappointed general expectations. 'Joan of Arc,' the masterwork now exhibited, is assuredly an advance on the artist's anterior productions. The reading of the character—almost by this time rendered hacknied and threadbare—of the brave maid of Orleans is novel, bold, and naturalistic. The figure is strong in nerve, stout in muscle, resolute in will; the martyr-patriot advances bravely to her final fate. Further force is gained by decisive contrast in light, shade, and colour. The work has something more than promise. This much cannot be said in favour of Mr. Hurlstone's 'Canon of Sedillo taking his Siesta.' A veteran like Mr. Hurlstone has long since passed the tender years of promise, and we must now be content to take him simply for what he is. We may, however, be permitted to say that the well-tried President of British Artists shows at the present moment a tendency to revival. This Spanish siesta may exhibit the painter's inveterate defects, but then it equally displays his admitted merits. The picture has force. It possesses breadth, brilliancy, even blackness. Once more, in fact, Mr. Hurlstone proves himself the Murillo of Suffolk Street. Other pictures—even to superabundance—have been produced within the twelvemonth by the pencil of this prolific President, some more black but few so brilliant as this broad scene from "Gil Blas." We wish it were possible to administer like force of praise or dispraise to the painstaking products of Mr. Heaphy's pencil. This artist has certainly not advanced since the time when it was his fortune to win a place on the line of the Academy. Nevertheless the laborious composition called 'The Proscribed Christmas' does attain to the dignity of at least pseudo-historic Art. But this 'Christmas' is without a Christian; it has indeed little of anything that can stand for humanity; nothing, in short, is here but drapery and buckram, nothing of flesh and blood save the voluptuous charms of a lady immodestly displayed. More praiseworty by far is a somewhat eccentric picture of 'An Episode in the Life of Margaret of Anjou,' by J. Hayllar. This "episode" consists of a desperate affray on board a boat; the scene is sensational, quite dramatic for passion and intensity of action. The subject was not a little difficult of treatment, and the painter has shown considerable thought in the composition of the lines and the concentration of the action. The whole picture is fairly well kept together. There is, however, it must be conceded, some poverty in the colour, the grey of early morning has been preserved at the cost of warm tones which would have certainly proved more grateful to the eye. The textures, too, want variety, a surface more broken would have thrown off and reflected light and colour with greater lustre. These are technical deficiencies which not infrequently prejudice the works of this clever painter. W. Bromley, in common with other honourable members of Suffolk Street, is really a most respectable artist, provided only he do not sacrifice himself at the shrine of high Art. 'Take then thy Bond' is a picture praiseworthy chiefly because painstaking. The whole work, good in parts, is marred by inequality. Some figures have individuality, others have none. The colouring, too, shows equal discrepancy: it is distracted between crude reds and dusky opaque greys. The execution, moreover, is not over strong; yet, on the whole, the attempt escapes failure. Mr. Bromley is much more within his proper sphere in a pretty subject of child's play, 'The Drive.' The idea is felicitous; a little boy, charmingly painted, is mounted postillion-wise on the back of a toy-horse, and draws along his sisters, seated in an easy-chair as chariot. The execution is really somewhat more than fairly good; sunshine and happiness beam upon the scene.—We note as worthy of encouragement, one of the very few essays at sacred styles, 'David bearing the head of Goliath,' by T. Davidson, Jun. A theme so difficult may still lie beyond the reach of the artist: yet we recognise in this picture the work of a student earnest in endeavour to follow in the walks of the great masters. 'A pilgrimage to Canterbury in the Fourteenth Century,' by W. Strutt, is also another effort which deserves to be rescued from the oblivion of surrounding mediocrity. The composition and treatment are under the disadvantage of possible comparison with Stothard's great work.

J. Collinson, Member of the Society of British Artists, claims respectful consideration, and that all the more because his pictures fall short of the success which conscientious study might reasonably expect as its reward. Perhaps there is almost more of moral teaching and philanthropic intent than of direct Art significance in the companion canvases representing the 'Interior of St. Joseph's Home for Aged and Infirm Poor, Bayswater.' Some of the characters here depicted are not unworthy of the pages of Dickens, or the pictures of Hogarth. Yet no portraiture, however faithful to the life, can possibly contend against a dull, dusky, monotonous colouring directly destructive. This is the more the pity because these pictures are not wanting in admirable qualities.—C. Rossiter, though by this time of acknowledged, if not of unassailable, position, is another artist who throws over canvas a refined chill—his touch has even too much keenness, his surfaces and textures stand in need of more accident, and would be all the better for freer use of reflected and broken colour: thus might be gained depth, richness, and an intenser meaning.—T. Roberts always means well; it is his misfortune that he should have fallen into bathos in a picture 'About Nelson.' British tars on board a lugger are not usually so pink and pretty; they need to be made of stouter stuff.—E. J. Cobbett is another artist who rests secure in his vested rights in the "unreformed," but as yet not "rotten borough" of Suffolk Street. His style, moreover, obtains appreciation among Art-Union prizeholders. Thus 'An Apple for Baby,' being up to good conventional standards, will serve as a capital furniture picture.—J. J. Hill gives his usual ideal, or rather non-ideal, the reality of peasant life: 'Going Home' is painted up to a ruddy Rubens pitch of colour.—'Old Recollections,' by J. Gow, also a "Member," has a fairly good rustic study of an old man.—'Little Nell,' by T. H. Maguire, is a commendable piece of realistic painting.—'A Girl of Madeira,' by W. M. Hay, is florid and fiery: the picture has force but not refinement.—A. Ludovici, by pledging his

fortunes among "British Artists," secures the favourable hanging of clever works which may yet win position by their absolute merits: 'Restoring the Ancestors' makes a palpable hit. The story has been told with infinite humour. The idea, however, is better than the execution—a criticism which is often suggested in this gallery.

Romance, of a certain cheap and showy order, has long stood at a premium within these rooms. The choice, indeed, is frequently a painful alternative between inveterate naturalism and impossible idealism.—R. Buckner, in 'La Bionda,' paints the ghost of an ideal face—a fashionable beauty refined away to the shadow of a shado. The head is lovely for those who like it.—The moonlit *houris* of E. J. Woolmer are year by year further removed from mundane reality. A scene from the *Merchant of Venice* is as resplendent in iridescent rays of mother-of-pearl as any Brummagem tea-tray. There is more of the stage than of nature, more of footlights than of sober day, in this painter's dazzling rhapsodies. —Mrs. Anderson exaggerates her merits to the point of defects: 'Red Riding Hood' is over brilliant; more of simple nature, more of quiet in treatment, would do this lady's pictures an infinite deal of good.—J. Harwood still adheres to his sentimental style; and it must be conceded that there are a certain refinement and elegance about the 'Girl at a Window.'—J. R. Dicksee's 'Evening Star' is, of course, brim full of romance; yet does this enamelled face want glow of health and blush of colour. —Likewise of namby pamby loveliness are all the fair beauties put daintily on canvas by C. Baxter. 'La Bionda Venezziana' has more of Carlo Dolce waxiness than of the true Venetian lustre of Titian and Veronese.

D. Passmore has painted his best picture, 'All is not Gold that Glitters.' Indeed, some passages fall scarcely short of first-rate excellence; but the execution is, as heretofore, unequal; the forms, sometimes well articulated, are often ill-defined, and in parts the canvas shows little more than a rubbing in. These defects we point out because the progress Mr. Passmore has already made gives assurance that he may yet, with some further care and study, reach a high rank in his profession.—F. Ritchie in 'The Mountebank' gains much character, sparkle, and texture.—Tourrier's 'Missal Painter' is of accustomed vigour, after the manner of the Neapolitan naturalist.—J. C. Thom repeats himself; his children of pretty pursed-up mouths are all alike.—'The Captive,' by Holyoake, may be commended in passing; likewise 'A Scotch Courtship,' by Craig; also 'The First Love Gift,' by Patten, and 'A Quiet State of Things,' by Waite.—F. Underhill is refining the ultra-roughness of his rustic figures; Hemsley, who comes close upon the Dutch, still needs more delicacy; Edwin Roberts, on the contrary, is rather romantic than real, 'Far, far away,' is better for sentiment than execution.—'Degree Morning, Cambridge, 1863,' by R. Farren, will be prized less as a picture than as a collection of portraits, of which some are far from flattering.—E. G. Girardot, evidently an artist of brilliant parts, is still given over, we fear by this time irredeemably, to a seductive show which beguiles from the ways of truth and soberness.—C. P. Slocombe reproduces a capital figure, which made a first appearance in the Dudley Gallery; the artist is qualified to illustrate a comic history of the time of the Commonwealth. H. King exhibits creditably: 'A Lesson in Lace-making' has qualities in common with the Faed school; a 'Highland Interior' has also an agreeable broken harmony of tertiary tones.—We are glad again to greet a young artist who, from his first venture, gave assurance of fortune; yet F. Holl's present picture, 'There's many a slip,' is not his best; a spot or two of positive colour would light up that sombre monotony of dusky tones and dreamy sentiment, which becomes somewhat oppressive.

Spacious galleries such as these have, in the injustice inflicted upon landscape-art within the Royal Academy, a specific and important use. And, accordingly, we rejoice to find that "the Society of British Artists" gives timely shelter and encouragement to praiseworthy studies from nature, which otherwise might have little chance or fair opportunity of proving their merits. "Suffolk Street," it is true, still reserves the best corners and positions for a style of landscape-art now fortunately obsolete: yet there are still places on the line left for truthful transcripts direct from nature, which elsewhere might be banished to the ceiling. H. Moore, a landscape-painter who, though of approved talent, has, for something like ten years, lain in abeyance, now adds the studious products of his easel to the resources of Suffolk Street. This artist, if eccentric and abnormal, generally manages to work some vein or mine in nature yet unexplored. Yet his novelty may be due to the unaccustomed sources whence he borrows. Daubigny, Lambinet, and other French landscape-painters, have evidently long been objects of his admiration and emulation: indeed, the pictures of Mr. Moore are among the many striking proofs of the influence now wielded by the French over the English school. 'Summer Showers' is the grandest example we remember of this artist's broad and solemn style. The key is of course low, the colour is in monotone, and thus the voice of nature is made to speak in solemn persuasive tones. 'Coasting Vessels Becalmed,' by the same artist, is a thoroughly individual work —a thought, a beauteous vision snatched from nature in one of her evanescent yet poetic moods. A silver radiance plays on the surface of the waters, and liquid light shines through the semi-lucent air. The handling has sketchy vigour, the sky is as the rapid transcript of a short-hand writer, not a thought, however brief in utterance, escapes record. And thus the picture, as a passage from nature, gains literalness yet largeness and suggestiveness of meaning.—Next worthy of remark are the thoroughly studious landscapes of G. Cole, an artist who, after some vacillation, proves in the end faithful to nature. His pictures evidently are more or less sketches made on the spot. Thus, all things considered, it becomes in no way a wonder that the works of G. Cole in Suffolk Street, and of Vicat Cole in the Academy—the two artists holding relatively the position of father and son—gradually assimilate into sameness.—J. Peel ranks among those diligent students of nature whose style has been long established; his pictures seem beyond the possibility of change. The same may be prophesied of all the performances, present and to come, of Mr. James Danby: a sunset has been long to this artist a happy necessity. Also in these rooms again appears the inevitable sunset of Mr. Clint; likewise swell the blue green waves of Wilson, ever tossed and crested by recurrent breezes. Ocean even has no change or treachery for those who paint her safely from the shore. E. Haynes, however, seems to have actually encountered shipwreck on the 'Devonshire Coast;' the force of his wave is indeed imminent of danger; altogether this sea must have been painted by one who can weather a storm. E. Holmes has learnt how to place figures on a beach prettily. —J. Tennant surpasses his former self in a far, flat reach of shingle under Dover Cliff; the picture is well managed.—J. Syer has a more than commonly clever and sketchy landscape; few artists can touch in sedgy grass, growing among rocks, with a freer hand.—Pyne's nature has become little else than a study of polychrome decoration.—Henry paints Venice once more with the flinty fidelity of Canaletto; Hemy, a pupil of Leys, of course clothes even commonest trees and herbage in mediæval and ungainly garb.—Whittle, a comparatively unknown genius, mistakes nature for the stage; his *début* is brilliant; his landscapes have gained deserved applause, and, what is more, ready purchase. G. F. Teniswood shows two or three little "bits" of landscapes poetically rendered.

On the whole, there is reason to hope that Suffolk Street has known its worst, and is now rising from deepest depths into the light of day, and the ways of nature. Assuredly the present exhibition proves that this Society may be of service not only to members who cling to its local habitation with the affection of forlorn hope, but also in the true interest of Art, to many a young aspirant elsewhere denied a place in public view.

## FRENCH AND FLEMISH GALLERY.

FIFTEENTH EXHIBITION.

This is, perhaps, the choicest exhibition as yet held in Pall Mall. Prior collections may have presented stronger salient points, or pictures of larger dimension; but not within our recollection have been gathered together so many select and representative works of the leading masters of the chief continental schools. According to the original basis of this exhibition there remains a preponderance of French and Flemish pictures, yet the gleanings made during the past year by Mr. Wallis from the galleries of the International Exhibition comprise gatherings from some adjacent schools—especially the Dutch. Thus any one desirous of making acquaintance on a small scale with existing phases and chief masters of continental schools will do well to devote, at least, one quiet morning of the London season to the study of a collection singularly well balanced and expressly representative.

The largest pictures, selected, perhaps, as furniture to dress the walls, are not the choicest. Exception, however, will at once be made in favour of a figure distinguishable for merit, painted by Madame Henriette Browne, an artist of whom the English public is always eager to see and learn something more. Few painters present in the past year in the Champ de Mars made deeper or more lasting impression. In the French *salon* also Madame Henriette Browne gave proof of maturing power. Two of the lady's works, admired in Paris, during the past season, 'A Young Rhodian Girl' and 'An Israelite School, Algiers,' may be now appreciated at their high worth in Pall Mall. Specially in Paris was our wonder awakened by that carefully elaborated and truly artistic study of the young Rhodian girl. In this exquisite figure Madame Browne shows herself more an artist and less of the amateur than heretofore. Of her tender womanly sympathies, of her true Art-intuitions, there can have been no doubt at any time within the last five years. But whether this accomplished lady would, by severe training or submission to irksome drudgery, ever actually acquire power of drawing and mastery over the realism and technicality of her Art had remained, till within the last twelvemonth, dubious. How far she

has now advanced may be judged by this study from Rhodes.

The limited space at our command forbids an exhaustive criticism of this eminently inclusive collection. Perhaps then it will prove most profitable that we should note merely the points which present some novelty, especially as we have recently given a systematic review of the principal continental schools, including, of course, the leading artists now imported to Pall Mall. It is surely needless that a word more should be heard in praise of Meissonier, particularly as all praise, however superlative, must fall short of the merit conspicuous in the four works here exhibited, one of which has been "graciously lent by her Majesty the Queen." Again, what further can be said of the brilliant cleverness of Gérôme? save, perhaps, that 'The Bull Fight' shows the master more than ever reckless, cruel, and callous. In like manner, perhaps, it may be permitted to us simply to pass over with fitting acknowledgment certain works which express, either in full or in brief, the unalterable merits of such well-known masters as Edouard Frère, Duverger, Ten Kate, Baugniet, De Jonghe, Verboeckhoven, Landelle, Coomans, Schlesinger, and others. These masters have been long made familiar to the English public through the intervention of this foreign gallery in Pall Mall. The critic has little to add, though the student will have much to learn and enjoy.

Minds saturated and satiated with French Art in the Great Exhibition may perchance find new stimulant and enjoyment even in Pall Mall. We know of few more refined, elegant, and altogether exquisite figures than that to which Hamon has given the name of 'Reverie.' The drawing, as a matter of course, is rather indecisive and shadowy; and a hazy tertiary tone, added to a tenderness of colour, enhances the dreamy romance desired. The lover of what in Art is lovely will be no less delighted to make renewed acquaintance with Aubert's delicious idyl, 'Feeding the Swan,' a choice example of the style of the "Romantic Classic," which has found its way from the French Academy to the English. Bouguereau, though Chevalier of the Legion of Honour, has hitherto found some difficulty in making his merits appreciable to the bucolic minds of Britons. Perhaps he has never before made such irresistible appeal as by 'Maternal Solicitude;' the sentiment is refined and soft, but the texture waxy. Brion is another painter who may be watched with interest, not to say anxiety. Long an inveterate disciple of rusticism and naturalism, he now, in a pretty impersonation of 'Spring,' passes over to the opposing and seductive school of romance. An enemy might declare that, by the interchange, more was surrendered in strength than gained by beauty. Among French artists, of whom we English have not seen over much, is A. Toulmouche. He has been far too fastidious to be over fertile. He will never drug the market, and his prices preclude multiplicity of purchasers. His three pictures, which perhaps do not rise above the standard of Parisian-Dutch products, show his accustomed care and calculation in cast of drapery and balance of unobtrusive colour. Baugniet, of whom we are glad to recognise a fair example, takes in Belgium, in an analogous sphere, equally high position. Of Otto Weber we are also glad to learn more, such good proof has he heretofore given in the *salon*, and even in London, of the possession of a true and sensitive eye for nature's sylvan scenes inhabited by peasants, herds, and flocks. In 'Summer,' this artist has tenderly blended and melted into unity of colour and oneness of composition figures and foliage. We have no artist among us who gains a like result—a statement which admits of frequent repetition, as we make the circuit of this exhibition. We are glad to find Vibert give place to his betters; he usurped too prominent a position a year ago: this clever artist may yet sober down into pictorial propriety. Among the importations from France, no more skilful products present themselves than two pictures from the easels of Heilbuth and Tissot, each alike gleaned from the last *salon*. Heilbuth, in 'The Presentation'—to a cardinal of course, and that on the Pincian—proves amazing *savoir faire* and skill in pictorial management. The artist was once upon a time created for his pains Chevalier of the Legion of Honour, a distinction in France held cheap. There were few works in the last *salon* which displayed more mastery over difficulties designedly challenged than Tissot's 'Duet at High Mass.' The composition had been intentionally made complex, in order that the artist might prove his power of bringing conflicting elements into pictorial keeping and unity. Like praise is pre-eminently due to a supremely vigorous, dexterous, not to say eccentric rendering, by L. E. E. Brandon, of a scene broadly pronounced in character, 'The Speech of Daian Cardozo at the Amsterdam Synagogue on the 22nd of July, 1866.' The cleverness of this composition has earned it the honour of figuring as an illustration in the pages of the "Gazette des Beaux Arts." The tone is low, the colour dusky, and the execution masterly, broad, even rude. We shall watch with interest the future career of M. Brandon.

Before we close this rapid sketch of what is novel and salient in the French school, let us draw attention to the interesting fact that the three still living members of the Bonheur family are all present in Pall Mall—Rosa, her married sister Madame Peyrol, and her brother Auguste. The master of all three alike was their father, Raymond Bonheur, dead, and of course absent. It is interesting to trace, through the several works here exhibited, not only some distant likeness between the three living members of a family, now made illustrious chiefly through one of its members, but to recognise even an approach to equality in natural gifts between the great Rosa and her comparatively neglected brother and sister. We never encounter the vigorous, naturalistic, and pleasure-giving pictures of Auguste Bonheur and Mdme. Peyrol, without feeling how much in Art, as in other callings, success may be the result of luck or favour, and how mere accident in the race of life may keep talent born to reach the goal still lagging in the rear. No one in this or any country can begrudge a gifted lady the supreme felicity of having been crowned with the Legion of Honour by the hand of an empress. And there is no one who will not desire that of the rewards showered on Rosa Bonheur some share shall be spared for other members of the family.

It remains that we should in brief call attention to some few signal pictures from Belgium and Holland, which it were a fault to overlook. If there be any one still unacquainted with Alfred Stevens, pray let him turn to 'Summer,' and learn how transcendent genius may stoop to the level of *genre*. If, moreover, any student would wish to know what the mediæval school of Leys may degenerate into, let him ponder on 'The House of Nazareth,' as delineated by Julien de Vriendt. In such canvases which affect the age of four centuries, flesh is prematurely made to assume the aspect of leather. Among the clever eccentricities of genius must likewise be reckoned 'The Roman Dance,' by Alma Tadema, the Dutchman, who excited no small sensation in Paris. Perhaps it may be objected that this 'Dance' is in character more Dutch than 'Roman.' Yet Tadema is a genius, only born under a mad planet. Thankful are we to see once more a picture by another Dutchman, a true child of nature in her pathos and simplicity. There are artists in our English school, Mr. Burr for example, who will look with infinite pleasure, and perchance with some small profit, on 'Poor Mamma's Foot-warmer,' painted by Jozef Israëls. And no less a treat is it again to recognise another pet picture from the galleries of the Champ de Mars, that calm sea near Bergen painted by Clays. It is evident that even a Dutchman may have an eye for nature's beauty, and a soul sensitive to poetry.

Finally, let a parting glance be given to a *chef-d'œuvre* by Rousseau, the artist whom the International Jury in Paris proclaimed the first landscape-painter in the world. We need not say there are pictures in London which reverse such a verdict. Fortunately the French Gallery has never been able to shake the supremacy of our national school of landscape.

## GLASGOW INSTITUTE OF THE FINE ARTS.

The progress of taste and intellectual discernment has been so marked of late years, and its results are now so widely diffused over the country, that Art in the provinces bids fair to rise ere long to an equality with Art in the capital. It is true that the majority of the British masters must always look to London as the central arena, and for the most part take up their residences there, yet they can no longer ignore the efforts put forth, and the facilities given, in the lesser towns for advancing the good cause. And so it comes to pass that not in Edinburgh and Glasgow alone, but also in many smaller localities, excellent collections of painting and sculpture are ever and anon being inaugurated, to which artists of the highest celebrity are found to contribute.

It is now seven years since the formation of the Institute of the Fine Arts in Glasgow; and we only speak a pleasing truth when we say that the contributions arranged under its auspices have been steadily increasing in excellence and interest. Instead of the Committee wandering about (as they were forced to do for a time) in search of suitable lodgment for their treasures, they have now the use of elegant apartments, and stated seasons for their display. And the annual assemblage of modern artists in the Corporation Halls is anticipated by the citizens generally with all the enthusiasm consequent on the increase of refinement among them.

The Exhibition of 1868, which opened on the 3rd of February, with the usual full-dress *Conversazione*, is in every respect equal, and in some things superior, to those of preceding years; we mean, that while the original pictures are as numerous and meritorious as on former occasions,* there are a few of rare beauty and excellence superadded this season from private galleries. Along with most of the old familiar names, one or two new ones appear in the Catalogue; and we are especially glad to remark that foreign works are continuing more and more to seek a place in the British market. And this for two reasons: 1. Because continental Art, being usually of a superior order, confers a real boon on our connoisseurs; and 2. Because the juxtaposition of different styles in our collections enables us the better to judge and compare, and thus tends to the attainment of a truer standard of taste.

There can be little doubt that the finest picture on the walls of the Institute, both as regards subject and treatment, is Jalabert's 'Christ walking on the Sea,' which, we believe, made its first appearance in the International Exhibition. The only fitting term by which to express its character, is the single word—sublime. Had the work come short of this, if by the slightest step, we know too surely under what a different class it would have fallen. But the grandeur of the conception does not disappoint the solemn expectancy of the beholder. And in the storm-tossed sea, the black impending sky, the crowded and straining boat with its pale crew of affrighted awe-struck men, and above all, in the rendering of that majestic Presence, which is the great mystery of our faith, we feel there is no desecration of the Scripture narrative, but that the wondrous and thrilling incident has found noble and simple embodiment. We trust this grand effort will find a purchaser in some one of our Scottish millionaires.

There are several Turners (all, of course, private property); a powerful piece of stag-hunting by Sir E. Landseer; and two specimens of Ary Scheffer—the aged Apostle in Patmos under receipt of the Divine charge to "Write!" and Mary in the garden at the moment of her recognition of the Master. The latter is decidedly our favourite. Though the female stands alone on the canvas, we instinctively supplement the risen Lord, and sympathise with the torrent of multitudinous emotion that floods those rapt and holy eyes, electrifying the whole form to statuesque intensity. It is a penetrating

* Nearly four hundred have been necessarily rejected for want of space.

portrait—very subdued in colour, as befits the occasion.

From the easel of the lamented Horatio Macculloch, we have, besides the 'Lowland River,' the 'Loch Maree,' the very last production, and let us say, as we do advisedly, the very best that ever came from the same gifted hand. Indeed, the painter in this landscape appears literally, as the common phrase has it, to excel himself. And in the grasp he has taken of earth, water, and air, the powerful delineation of objects in bright and easy combination, the breadth of effect, the exquisite sense evinced of the grand and beautiful in nature, whether the eye rests on foreground, rock, and lake, or wanders amid the glorious distance of the far receding hills and soft grey cloud-land—in each and all we acknowledge with chastened feeling the might of a genius that has left no equal in Scotland; nay, rather, perhaps, we might say, no equal in his own walk of Art in any country in Europe.

'The Choice of the Rose,' by Portaels, is a work of inimitable delicacy and finish. The face and head, surmounted by a peculiar gear of foreign fashion, is a study of pensive loveliness. The flowers are so rich and radiant in oriental splendour, and there is an atmosphere of such sweet repose about the whole, that we seem to stand beneath fairer skies than of the bleak north, and share in the innocent dubiety of the maiden upon which of the roses her choice should rest. There are many good landscapes and other pieces from continental studios, such as 'A Mediterranean View,' by Masure; 'Ulleswater, Cumberland,' T. N. Van Starkenborgh—a fine exposition of a romantic scene; and 'Before the Hunt, Holland,' E. Nieuwenhüys. 'First Caresses,' Henry Campotosto, is most sweet and natural; the child is an embodied innocence, and the mother's face a whole volume of simple tenderness. Brissot de Warville revels in portraits of sheep, whose wool appears literally to grow upon the canvas; and William Trantschold's 'Buon Giorno' is full of fresh, fair life and happy spirits. Eugène de Block sends two pictures, both excellent, especially 'The Temptation.' Here a young girl of the humblest class sits in a lonely garret, pondering the contents of a letter which she holds in her thin trembling hand, while her eyes are replete with a strange irresolute light, part fear, part serrow, part doubt, part despair. A box of ornaments lying open on the table, evidently the accompaniment of the letter, reveals the story at a glance. The alternative is plainly vice and riches, or virtue and destitution. The suggestion is sufficiently painful; it is a glimpse of a terrible turning-point in a human destiny. O for strength to choose the right, and wait the coming of a nobler delivery! Gerardot has a spirited impersonation of Sir Peter and Lady Teazle; and although somewhat Frenchified in attitude and general detail, yet the manners prevalent at the time may in some measure cover this defect.

W. F. Yeames has contributed 'The Unfortunate Queen:' the picture exhibited at the Royal Academy a short time since. Orchardson's 'Sick Chamber' is carefully drawn, and excellently coloured. 'An Irish Interior,' by Erskine Nicol, is capital—old and young equally happy, after their own peculiar Hibernian fashion. The child's profile, as he sits on the knee of the bluff red-faced jolly cottar, is inimitably expressive of infantine delight, the producing cause being the music of a tin whistle played by a pleasant lout of the family circle seated opposite. Truly the merriment which is the elixir of honest labour, may spring from very humble sources in the breast of poor humanity—

> "Condition, circumstance is not the thing;
> Bliss is the same, in subject or in king."

A word respecting S. Bough, whose 'Fishing-boats going to Sea' will add another leaf to the laurels he has already won. There are a largeness of idea and freedom of development about this painter's works, that undoubtedly trench upon genius of a high order. And if he occasionally seeks to snatch a grace rather beyond the reach of Art, we can scarcely find fault with the ambition that overleaps itself, considering the greatness of the purpose which lies beneath. Keeley Halswhelle refreshes the eye with his fisher-girl, full of rude health and glee, watching for her lover by the end of an old boat on a breezy shore. "Whistle an' I'll come to ye, my lad," quoth this blowsy honest lassie, and no doubt she will soon hear the wished-for signal. 'The Age of Innocence,' H. D. Couldery, is a charming study of animals arranged with grotesque effect; two playful puppy dogs, a waggish kitten, and a sweet little robin, are making merry in a library, confusing the writing materials, biting the pens, spilling the ink, and enacting all sorts of young animal mischief. We have abundance of figures of every shape and hue in 'The Border Fair,' by John Ritchie, but the picture is defective, in so far as we miss the central point of interest, usually deemed essential in such a multitudinous *mélange*. We must confess to disappointment in Folingsby's 'Bunyan in Bedford Jail'—at least as regards the principal figure; not so, however, with the prisoners and the accessories, which are ably managed, both in the design and performance. 'My Mother bids me bind my Hair,' by Alexander Johnston, strikes us as somewhat studied and meretricious. The girl is surely too fine-ladyish for the humble cottage home where she sits; she looks as if she might lisp in her speech with pretty affectation, when she answered her mother's request; yet the piece has claims on our approval in respect of the details, a certain quiet feeling in unison with the subject being diffused over every inanimate object in the humble room. We wonder that the dramatic scenes of the great Sheridan Knowles do not oftener find Art-illustration. J. Lamont Brodie has taken up the courtship of 'Cousin Modus and Helen' with good success. He has chosen that part in the play where the forward lady is made to adjust the shy student-lover's ruff, and with a saucy air bids him "hold up his head." We must not omit to speak of a delightful picture by James Sant of a girl walking home from school through the wood, with book and slate under her arm. Such a face of bright, happy-hearted intelligence, redolent of the hope that is youth's golden prerogative, it is seldom our good fortune to look upon; and when we do, we lay it up in our memory. There are many other artists upon whose merits we should like to have dwelt, but space forbids. We can do little more than advert to the names of a few. Among these John Morgan, who, in his 'Village School' and 'Vestry Meeting,' evinces superior ability; James Drummond's 'Montrose,' which last year attracted considerable attention in the Edinburgh Exhibition; John Burr, James Cassie, and Charles Rossiter are all three well represented; and Alexander Burr has a touching delineation of 'The Poor helping the Poor.' Miss E. Osborne's 'Olivia' is a very finished cabinet fancy; and Madame Ronner is great, as usual, in quarrelsome dogs, spitting cats, and aggrieved poultry. John Pettie shows a clever hand and much coarse humour in 'Sir Hudibras and Ralpho in the Stocks.' Peter Graham, in 'Twilight after Rain,' gives a curious effect of ponderous showers upon the loose untrodden country ways; and John M'Whirter is particularly successful in his 'Breezy Bay, Loch Ranza, Arran;' while Arthur Perigal, Waller Paton, Alexander Fraser, James Peel, John A. Houston, C. Wintour, Henry Jutsum, James Giles, and a host of others, are prodigal of green fields, winding streams, waving trees, purple hills, grazing cattle, and all the paraphernalia of the wide and fragrant country. James Docharty gives us the 'Linn of Dee' in his best style, beautifully clear in colour; and William Leggat introduces us to a glimpse of charming moorland prospect in his 'Ca' the Ewes to the Knowes.'

The portraits are not so numerous as in former years, but are generally to be commended. There is one of William Brodie, R.S.A., by the late John Phillips, R.A., in whose honour we observe it is proposed, besides placing a granite slab over his grave in Kensal Green Cemetery, to endow a prize medal, to be competed for by students of the Royal Academy, for the best picture of English domestic life. The late Graham Gilbert is abundantly represented, and Taverner Knott has a commanding full-length of His Highness the Maharajah of Johore. But the chief contributor in this line of Art is Daniel Maenee, R.S.A., whose reputation has been yearly gathering strength, and extending its latitude from our own Caledonia far and wide over the sister countries. Perhaps his most interesting work on the walls of the Institute this season is the 'Portrait of George Baillie, Senior Member of the Faculty of Procurators in Glasgow, and Founder of the Institution' bearing his name—in his 84th year.' The water-colour pictures are numerous, and, generally, excellent. The sculpture is meagre in quantity, but good in quality; it is almost entirely contributed by Brodie and Mossman.

In conclusion, it may be noted that the Institute flourishes: the members have already laid aside the sum of £1,350 for Art-purposes, and they intend annually to purchase some one or more valuable works, and so form the nucleus of a collection of high-class pictures; they expect shortly to expend the sum of £400 in this manner. It may likewise be interesting to know that the presentation work of the Art-Union of Glasgow for this year consists of a series of four photographs by Annan, after paintings by Robert Herdman, R.S.A., and that these are illustrative of Sheriff Glassford Bell's popular poem of Mary, Queen of Scots, which forms the letterpress. The incidents selected in the life of the queen are, 'The Convent Garden,' 'The Farewell to France,' 'The Abdication Signed,' and 'The End—Fotheringay.' The originals, first exhibited in Edinburgh and afterwards in the sister city of the West, attracted great admiration.

## ANCIENT AND MODERN PORTRAITS.

Another exhibition of a novel and interesting class has been lately opened in the new upper Gallery of the Glasgow Corporation—a collection of old portraits, whose dates range back for upwards of two centuries. These are mostly contributed by noblemen and gentlemen in and around the town; some have been lent by local institutions, and others by public bodies in Edinburgh. The portraits amount numerically to three or four hundred, about fifty of which belong to the seventeenth century, and include chiefly the more eminent men of the city, as also of the shires of Renfrew, Lanark, and Ayr. Historically considered, they furnish a rare and valuable epitome of the character, costume, and various aspects of society in the bygone times, and, by appealing to the kindly memories and associations of many surviving friends, must be a positive boon to the leisure hours of thousands of the community.

These pictures comprise a full assemblage of all sorts and conditions of men—poets, novelists, artists, clergymen, professors, merchants, soldiers, lawyers, doctors, statesmen, nobles, and commoners all of whom either by learning, talent, wealth, integrity, or benevolence, have been known or esteemed in the west of Scotland. A few of the most ancient are by unknown hands, doubtless, fallen into oblivion. One of the most remarkable is the quaint figure of Zachary Boyd, several times Lord Rector and Dean of Faculties of Glasgow University, author of the "Last Battell of the Soul," and whose bust in blackened stone still holds place in the College quadrangle. Born so long ago as about the year 1589, and dying in 1653, it is less marvel that the artist's name has not transpired. The face is odd and weird-like, with a peaked beard, and the throat encircled by a large stiff ruff. Among the galaxy of notabilities we find James Watt of steam celebrity, and his successor, Henry Bell. Bruce of Kinnaird, the famous Abyssinian traveller, with his round, rosy, be-wigged face; the work of an Italian painter, Battoni. Dr. Baillie, father of the poetess Joanna, whose face of vigorous intellect is well delineated by Robert Edge Pine. Sir Thomas Munro, by Sir Martin Shee, a magnificent portrait, a man every inch a soldier, to whom fear is a word unknown, and this not revealed by the stars and orders which cover his breast so much as by the eye that flashes noble defiance of danger, come from wheresoever it may. Dr. Hunter, founder of the Museum which bears his name, is by Sir Joshua Reynolds. The face is eminently characteristic, as if "natural history"

was photographed on brow, eyes, and hand, which latter seems on the eve of manipulating some mysterious sample of the curiosities of creation. Of the works of Sir Henry Raeburn, the Committee have been fortunate in securing a rich store. Such are the portraits of Lord Cockburn, Hugh (the Grecian) Williams, Rev. Mr. Alison, father of the late Sheriff Sir Archibald, Skirving the painter, Henry Monteith, Esq., of Carstairs (deceased), and George Murdoch, Provost of Glasgow in 1766, and of whom it is recorded that he laid the foundation stone of the first bridge thrown across the Clyde in 1768. Mrs. Graham is a charming representation of a lovely woman, also by Raeburn.

We have Sir John Moore, by Lawrence, and Sir Daniel Sandford, whose countenance is abstracted in expression, as if studying the Greek particles; and Dr. Cullen, successor to Dr. Gregory in the medical chair at Edinburgh, and who died in 1790, aged eighty years, taken by William Cochrane—a good portrait, but woefully deficient in the graces of the toilet. Is it the canvas that is at fault, or did this heavy old genius, with his thick lips and sluggish body, never take time so much as to wash face or hands? Charles Stirling, one of the old leading merchants in Glasgow, has found a worthy expositor in John Partridge, as also Mrs. Stirling, a very beautiful type of ladies in the decline of life, for we must not omit to notice that female portraiture is an important though not a frequent feature in the gallery. Edward Irving is before us both in painting and by his bust; and Dr. Chalmers is shown in full-length by John Faed, and in smaller size by Geddes. There is a splendid likeness of Thomas Campbell the poet, by the late John Phillip. The *pose* of the figure at once arrests the attention by its freedom and animation. The dress is a sort of loose velvet toga, with a white collaret: the handsome features are all alight with thought, and the full clear eye is a very mirror of the golden-haired Hope he sang so triumphantly. One or two rarities of the exhibition consist of celebrated persons delineated by themselves, such as Allan Ramsay, Graham Gilbert, John Sheriff, Alexander Fraser, &c. &c.

Coming down to later days, we alight very frequently on the names of Sir J. Watson Gordon, Graham Gilbert, and Daniel Macnee. By the first of this distinguished trio the most noteworthy are the fine soldierly figure of Sir Niel Douglas, son of a Glasgow merchant, and commander of the 79th Highlanders; John G. Lochart, of delicate features and meditative expression; and best of the whole, Captain Thomas Hamilton, author of "Annals of the Peninsular Campaign" and of "Cyril Thornton," a piece of fiction whose rare satirical humour put some of the Glasgowegians beside themselves with offence—a striking picture of a singularly handsome man, whose dark eyes flash upon you with a deep latent power. Graham Gilbert has a variety of works, of which we shall specify only one, and this is Archibald M'Lellan himself, the originator of the Corporation Galleries. It is a full-length excellent likeness of a clever man and a well-known citizen, by trade a coachbuilder, and much given to Art, both in the love and practice of it. So numerous and multiform are Mr. Macnee's productions here that we scarce know which to particularise. Of course there is a legion of "citizens of credit and renown," merchants, provosts, baillies, bankers, patrons of public institutions, and patterns of private philanthropy, country gentlemen, clergy, university professors, &c. &c., so that even to name them all would be sufficiently tedious. There are two, however, to which we must advert. Everybody about Glasgow, and many besides, we doubt not, has heard of Samuel Hunter, whose connection with the *Glasgow Herald* newspaper extended to the long period of thirty-nine years. Born at the Manse of Stonykirk, in 1769, he died at Kilwinning, in 1839, Major of Gentlemen Sharpshooters, councillor, magistrate, and always connected in some way or other with most of the city establishments; there he sits on the canvas, a fat, respectable, *douce*-looking man, who evidently loved a joke and a good glass of wine, a judicious editor, and a general favourite everywhere. The other portrait referred to from Macnee's easel is that of the deceased Horatio Maculloch: a graphic and masterly likeness of a pictorial genius, upon whose equal we may not soon look again.

And now it only remains to proffer a word of hearty commendation to Mr. Heath Wilson, to whom the original project of this exhibition, and the subsequent arrangements, are mainly due. He has assuredly done his share of the work with great taste and judgment; and we can well conceive that the catalogue (which is entirely of his own preparation) will continue to be a text-book of interesting information long after the present collection is closed. We may add that some good examples of sculpture, disposed against the pale green walls of the outer room, have a cool and very agreeable effect. Everything considered, then, the old town motto finds full accomplishment at this time, at least in one respect; and Glasgow is flourishing beyond all former precedent in the plenitude of her Art-exhibitions.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Aberdeen.—It is intended to hold here, during a portion of the summer and autumn months, an Exhibition of Fine Art and Manufactures. The works collected will be drawn from the northern counties of Scotland, except in respect to those of native artists, and the products of native workmen's skill and ingenuity; which will be sought after wherever they can be found. With regard to works of Fine Art, and, for the sake of comparison, those of Art-manufacture also, will be received from any quarter. The Queen has consented to patronise the undertaking, and the Prince of Wales has permitted the use of his name as President.

Edinburgh.—The Scottish National Memorial of the late Prince Consort, for which the design of Mr. John Steell, R.S.A., was selected, is progressing. It consists of an equestrian statue of the Prince placed on a pedestal, with bas-reliefs in panels, and groups of figures at the basement angles. The sculpture is to be in bronze, and the pedestal in granite. But sufficient progress has been made to enable one to form an opinion of the details and individual portions of the memorial. The statue is twice the size of life, and represents the Prince in the uniform of Field-Marshal, as he appeared at the great Volunteer Review in 1861. Mr. Steell has completed in bronze three of the four bas-reliefs for the panels of the pedestal, and has sketched out the fourth. The two side panels are over 8 feet in length and 28 inches in depth, and the end ones 34 inches in length and 28 inches in depth. One of the side subjects is the marriage of the Queen, and contains upwards of eighty figures, the principal of which are in high relief. The other side panel contains an elaborate representation of the opening of the Great Exhibition of 1851 by the Prince Consort. The front panel will show the Prince at home, surrounded by his family. Each of the four groups, which are to stand on a projecting base opposite the angles of the pedestal, consists of three life-size figures, represented in the act of paying homage to the Prince. One of the groups is being modelled by Mr. Steell, and the others respectively by Messrs. Brodie, Clark Stanton, and Macallum.

Dublin.—At a lecture on the subject of sculpture, somewhat recently delivered in the theatre of the Royal Dublin Society by Professor Macmanus, R.H.A., the lecturer deplored that there did not exist in the city a sculpture-gallery adequate to the representation of the various stages of development through which the Art has passed from its infancy in Greece to the present day. The whole subject of the state and condition of Art in Ireland is under the consideration of Government; so there is hope that the complaint of Mr. Macmanus will, ere very long, find an efficient remedy.

Bath.—The *Conversazione* of the Bath Graphic Society, held on the 31st of March, was acknowledged to have been, in the number and merits of the works of Art exhibited, one of the best ever seen in the city. The names of some of the artists whose pictures were collected in the rooms will suffice to indicate that the exhibition was of no common order. They include those of F. Leighton, A.R.A., J. Sant, A.R.A., E. Nicol, A.R.A., E. J. Poynter, S. Solomon, J. Hardy, H. Marks, A. P. Newton, F. W. Topham, C. Rossiter, Rosenberg, H. B. Willis, Gastineau, G. Cattermole, S. P. Jackson, W. Duffield, Mrs. Duffield, Boddington, J. Webb, Mrs. Harris, G. Pettitt, &c. &c.

Canterbury.—The new School of Art, known as the "Sidney Gallery," from its having been instituted by Mr. Thomas Sidney Cooper, R.A., who is a native of this venerable city, was opened to the public on the 17th of March.

Liverpool.—We regret to learn that the Liverpool Town Council has resolved to postpone the erection of the new Fine Art Gallery, which was to cost the sum of £18,000. This determination is the result of the heavy pecuniary liabilities of the Corporation.

Manchester.—The competition for the New Town Hall has resulted in the selection of the designs sent in by Mr. Waterhouse.

Wakefield.—The proceeds of the Fine Art and Industrial Exhibition held in this town last year having resulted in realising a profit of above £3,000, the Committee determined that this surplus sum should be invested in the foundation of a School of Art and Museum. This has been done by the purchase of suitable buildings, which have been adapted to the purposes intended. The school is already placed in connection with the Science and Art Department, from which it has received a valuable supply of models, examples, &c.; and the services of Mr. Walter Smith have been secured as head-master. This gentleman, who till recently held a similar post at the Leeds School, delivered a kind of inaugural address to the students at Wakefield, on the 31st of March, taking for his subject "Art-Education."

## ART IN CONTINENTAL STATES.

Cassel.—The statue of Napoleon I., considered as one of the best of Canova's portrait-figures, and which, during the reign of Jerome, King of Westphalia, stood in the *Salle des Etats*, has been discovered in a corner of a loft, used for containing forage, in the garrison barracks of this town. It suffered much injury when taken down in 1812.

New York.—The following items of American Art-news are extracted from the *Building News*:—"The number of women artists in New York has become so large as to justify the formation of a society for the aid of all their sister artists who may be in need. To raise a fund for this purpose it was proposed, at a recent meeting, that each member of the association shall contribute a picture once a year to the exhibition, which shall then be sold for the benefit of the society. Mrs. Pope has been named president, and Mrs. Gray treasurer of the society, a number of gentlemen being appointed 'an advisory committee' to counsel and assist the ladies."—"The model of the statue of President Lincoln, which is to form part of the 'Lincoln Monument' to be erected by the War Fund Committee, has been completed by the artist, Mr. H. K. Brown. The statue, which will be of bronze, will be 9 feet in height, representing Mr. Lincoln in a standing position, holding in his left hand a copy of the Emancipation Proclamation, with the right hand pointing to the words, 'Shall be for ever free,' engraved thereon. The statue will rest upon a pedestal 15 feet in height, ornamented with appropriate devices. The total cost of the monument will be 15,000 dols., which amount has been fully subscribed in one dollar subscriptions. The monument will be placed in the Park, near the great fountain." The readers of the *Art-Journal* will understand that this statue forms no portion of the "Lincoln Monument" to be erected at Washington, of which we gave an engraving in our January Number.

## THE LIFE AND THE LEGEND OF MADAME SAINTE NOTBURG.*

Sven is the title of one of the most remarkable works which have, in our times, issued from the press. In a recent number of the *Art-Journal*, we paid an ample tribute of admiration to a publication which has come from, and done honour to, the house of Plon, in Paris —the "Life of Thorwaldsen." To the same quarter are we indebted for this second *chef-d'œuvre*, in which literary and artistic merits rival each other in most harmonious emulation, and which is rendered complete by a special effort of the printer. A combination of forces so rare is not readily to be encountered, even in retrospective research.

The legend might be deemed a very romance of hagiography. Its heroine was of veritable existence in the seventh century of the Christian era. Her memory, however, has not been preserved in chronicle or sacred lore; but, marvellous to tell, has been handed down in faithful tradition, even for a thousand years or more, in the locality where she lived, moved, and had her being—a quiet valley of the Neckar, of which she was, in sooth, the primitive apostle.

There, the author of this work, M. de Beauchesne, found such sufficient evidence, in part true and in part fondly fabulous, as to enable him to restore, in most minute detail, the identical form and feature of this matchless maiden; and from his familiar acquaintance with the annals of the time, to surround her with a most dramatic semblance of the scenes in which she figured, and the characters that grouped around her. The former circumstance is the more remarkable, inasmuch as the inhabitants of this sequestered spot—Hochhausen, in Baden—have become adherents of the Reformation. They do not the less revere the memory of the saint, as it has been transmitted by their rude forefathers, and the sculptured figure on her tomb is, at the present day, as jealously protected as it was in the olden time, when the adjacent flagstone fence was worn by the knees of continuously visiting pilgrims.

We must leave such of our readers as may become possessed of this precious volume to linger in enjoyment, long drawn out, over the admirably evolved detail of its contents, while, for our particular part, we give such an outline sketch thereof as may enable us to indicate the harmony between the narrative and its cluster of illustrations. These, in themselves alone—eighty-four in number—might well suffice to tell the tale in touching pictorial eloquence.

Notburg was the daughter of one of the worst of the French Merovignian kings, Dagobert, in the seventh century, when Christianity was struggling for its final victory over the Olympian gods of degraded Rome and the Druids of victorious barbarism. Civilisation and refinement had then been all but obliterated in Gaul. Kings lived but for war and for the chase, and animal brutality was much in the ascendant. Dagobert, while in the freshness of youth, and before he succeeded his father on the throne, loved and became the husband of Nantilde, a noble damsel, endowed with every gentle attribute of womanhood. Notburg was their offspring. Under such a mother, the child grew up in every grace of character, even as a lily in loveliness. She was presented, in her childhood, by this mother, with a young snow-white fawn, as a playfellow; and ever after, even until the hour of her death, that fawn, growing with her growth, became not only her companion, but the agent of heaven in certain marvellous interventions in her favour.

But an hour of sad change to mother and daughter arrived too speedily. Dagobert became the husband of many wives. Nantilde was condemned to solitude, and eventually, with deliberate cruelty, separated from her child. They never were permitted to meet again; each was led, by artful falsehood, to weep over the memory of the other, as of one dead.

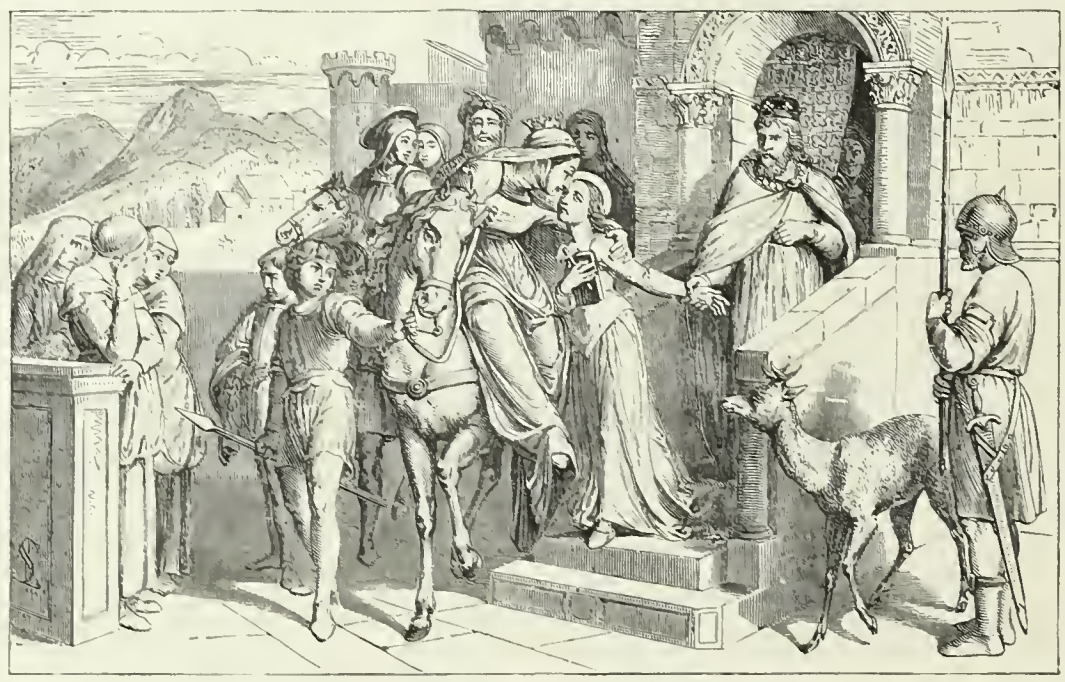
* La Vie et la Legende de Madame Sainte Notburg. Chez Henri Plon, Imprimeur-Editeur, Paris.

As Notburg now grew up to womanhood, her character gently and spontaneously expanded into perfection. Her heart was devoted to heaven, and was led, by its inspiration, into



STE. NOTBURG AND HER FAWN.

the fulfilment of every duty in life. In accordance with the custom of the time, she directed and shared all household ministration. She knew no hours of idleness, but directed the



STE. NOTBURG PARTING FROM HER MOTHER.

whole economy of her father's palace, and failed not to win the fervid blessings of the poor, by ceaseless attention to their wants, in food, raiment, and religion.



STE. NOTBURG DISPENSING CHARITY.

But the days of her tribulation were at hand. As she advanced in life, so she advanced in loveliness, and she was doomed to illustrate the oft-told and ever-to-be repeated tale. For it

came to pass that Dagobert fell into the familiar recreation of the time—war, and therein he was compelled to seek for peace, at the sword's point. His antagonist, the leader of a barbarian horde,



STE. NOTBURG FED BY THE STAG.

had, for some time, been familiar with the fact of Notburg's beauty, and bluntly demanded her hand—"or else" The base Merovignian assented to the sacrifice. Vain was the anguish,



STE. NOTBURG PREACHING TO THE PEOPLE.

vain the prayers, prostrate at her father's feet, of the maiden, who had devoted herself wholly to heaven. Trusting to that heaven, she resolved to seek for safety in flight; and, accord-



FUNERAL OF STE. NOTBURG.

ingly, "at the mid hour of night, when stars were a-weeping," she escaped from the castle royal of Homberg. Her sole companion was her faithful fawn, now matured into an antlered stag; and having, on his back, swam the rough Neckar, where ford there was none, she penetrated within the depths of its primeval forest, and there, "far in a wild unknown to public view," found refuge in the recesses of a deep rocky cavern. Her safety, for a time, was effected. And here we must expand our credence to meet the goodly marvels of the legend. As Elijah was fed by the ravens, so Notburg owed her subsistence to her stag. Nisus—so was he named—had his inspiration to meet the exigencies of the occasion. Day after day he fleetly sped from cavern to castle, and brought back from the stores of the latter a loaf of bread, which, from between his horns, he dropped at his mistress's feet. But, alas for faith and fealty! he was detected in these enterprises, followed and watched, and so the retreat of hapless Notburg was discovered. The enraged father hurries to surprise her in her solitude, and bear her back for the completion of her sacrifice. In the struggle that ensues the maiden is apparently slain, and the defeated ruffian, Dagobert, abandons her remains to the wilderness.

With this martyrdom closes her career in connection with the pomps and vanities of royal lineage and life. The chosen of heaven, for its own divine dispensations, she is restored to her perfect self; and thenceforth, an unmolested hermitess in her rocky cell, she yields herself to fervid meditation upon the blessing of her Christian faith, upon the piteous misery of the poor hinds who people the region around her, and, finally, upon the means of winning them to religion and a happier way of existence.

Again her antlered companion reveals her retreat, but now to a happy end. Its strange constancy to one haunt of the forest is marked. It is watched and followed, and the fair form of the recluse breaks upon the awed rustics like a vision. She awaits them with a sweet cheer, wins their confidence, and an intercourse is commenced and established. The number of these visitors rapidly increases, and the glowing apostle, with angelic aspect and inspired tongue, quickly diffuses the Gospel light over the whole region. She wins and she sways an obedient flock into deep religious faith, and, further, into practical civilisation.

Soon the vale of the Neckar became happy in the well-being of all its people. In due time the mission of Notburg was fulfilled, and she was beckoned to her reward in heaven. She was borne to her green grave, on a chariot drawn by two young milk-white oxen. There the stag appeared suddenly and for the last time, and from its antlers gently laid down a garland of lilies and white roses; and over that same spot was erected the church, where Notburg's tomb still stands, of Hochhausen.

We have thus given a mere outline of a tale told in most minute detail, with great imaginative vivacity and equally delicate indication of feeling, as like as could well be to a round, unvarnished chronicle, and quite worthy the author of the "Histoire de Louis XVII." Of the eighty-four plates by which it is veritably illuminated, we transfer six to our pages. They are from the pencil of Mons. S. Langlois, a favourite pupil of Overbeck, and one who has lost nothing of original vigour in his scholarship. They are but specimens, not an *élite*, for the whole work is of happily sustained power. Under great seeming simplicity, they indicate the accomplishment of a master-hand.

It would be very unjust, and a serious omission, not to remark with admiration the mode in which M. Plon, in his faculty of printer, has emulated the fine artists with whom he works. The volume is executed in the type of the old Guttenburg school, which has a certain picturesque quaintness of character quite in harmony with the chronicle. In conclusion, it may be remarked that, as in the valley of the Neckar, M. de Beauchesne, while playing the part of pilgrim, found, amongst its Protestant population, the cherished traditions of which he has so well availed himself; so, in every Christian sect, may be anticipated warm admirers of

La vie et la Legende de Madame Sainte Notburg.

## SELECTED PICTURES.

SUNSET—ST. HELIERS, JERSEY.

A. Clint, Painter. J. Saddler, Engraver.

Mr. Alfred Clint, the painter of this picture, is son of the late Mr. George Clint, who, after occupying the rank of Associate member of the Royal Academy during many years, resigned his position on account of the injustice which, as he alleged, the Academy had shown him, by electing younger and not more worthy men over his head into the upper rank of the society. His son has long been a member of the British Artists' Society, and has done much as a landscape-painter to uphold the interest of its annual exhibitions; his subjects generally have been of a similar kind to that we have engraved; namely, coast scenes under the effect of sunset, or sunrise.

There is much in the scenery of our two principal Channel Islands, Guernsey and Jersey, to attract to them both artists and other visitors; and were their picturesque beauties more generally known, they would certainly be far more frequented by tourists than they are. St. Heliers, which is the chief town in Jersey, makes a charming subject for the painter. It lies within the compass of a broad valley, towards the easternmost point of the bay of St. Aubin, and has much the appearance of a continental town, principally owing to the elevated ramparts of Fort Regent, a place of great extent and strength, erected at a cost of nearly a million of money: it was finished in 1812. The hills surrounding the town are covered with terraces, villas, and gardens: and the approach from the sea is singularly attractive. The entrance to the harbour is defended on one side by Fort Regent, and on the other by Elizabeth Castle, an ancient fortress built upon a body of rocks a mile from the shore, but accessible at low water. Mr. Clint selected a capital point of view for his sketch; the picturesque features of the place are seen to the greatest advantage, and they are displayed with true poetic feeling. Resting, as it were, under the guardianship of the massive fortress, the town lies buried in deep shadow, save where the last beams of the setting sun light up the angles of the rocks, and the sides of buildings facing the west. The foreground of the picture, broken by patches of sand and shingle, is yet brilliant with sparkles of light, and the sea, receding from the bay, is perfectly calm. The shallowness of the water is apparent from the figure of the boatman bearing on his broad back a man to the boat at anchor. The two women on the point of land render most effective aid to the composition, by giving distance to the mass of objects beyond them, as well as life to the whole.

Both Guernsey and Jersey have always been looked upon with jealous eyes by our immediate continental neighbours; and attempts have frequently been made to dispossess us of them: but never successfully for any length of time. The last attack on Jersey was made in December 1780, when the French, numbering 700 men, under Baron de Rullecourt, landed at St. Heliers, and made the governor, Major Corbet, prisoner, forcing him to sign a capitulation. The troops and island militia, however, refused to acknowledge the act of the governor; and, led by Major Peirson, second in command, attacked the invaders, killed Rullecourt, with the greater part of his men, and obliged the rest to surrender. The gallant Peirson fell mortally wounded in the streets of the town at the commencement of the action.

## PICTURE SALES.

The following pictures, the property of the late Mr. Alan Potter, of Liverpool, the late Mr. W. J. Lancaster, Mr. G. Sharp, and others, were sold by Messrs. Christie, Manson, and Woods, at their rooms in King Street, on the 14th of March:—'A Woody Landscape,' with cattle, and a boy fishing, B. C. Koekkoek, 100 gs. (Owen); 'The Origin of the Harp,' D. Maclise, R.A., engraved in the *Art-Journal* for 1862, 105 gs. (Stevens); 'Driving Cattle over the Highlands,' Auguste Bonheur, 315 gs. (Agnew); 'Landscape and Sheep,' T. S. Cooper, R.A., 105 gs. (Agnew); 'The Sunbeam,' T. Faed, R.A., 475 gs. (Agnew); 'The Travelling Printseller,' E. Frère, 475 gs. (Agnew); 'The Sick Child,' E. Frère, 190 gs. (Gambart); 'Landscape,' with a bridge over a stream, and a girl and dog, T. Creswick, R.A., 110 gs. (Herring); 'A Woody Landscape,' with a cottage, figures, and donkeys, "Old" Crome, 145 gs. (Vokins); 'The Finishing Touch,' E. Nicol, A.R.A., 225 gs. (Ponsonby); 'Youth and Age,' A. Johnston, painted for its late owner, 102 gs. (Castle); 'Dead Heron and Fruit,' W. Duffield, 150 gs. (Agnew); 'Ischia,' a drawing in water-colours, by C. Stanfield, R.A., 159 gs. (Andrews); a companion drawing, also by Stanfield, 'Amalfi—Smooth Water,' 105 gs. (Vokins); 'The Joys of Home,' J. C. Horsley, R.A., 150 gs. (Vokins); 'The Haymaker,' T. Faed, R.A., 175 gs. (Owen); 'Fountain at Albano,' a water-colour picture, by L. Haghe, 116 gs. (Vokins); 'The Draught Players,' J. Clark, 175 gs. (Agnew); 'Breaking up the Wreck,' F. R. Lee, R.A., 180 gs. (Cox); 'Tales of a Traveller,' G. B. O'Neill, 172 gs. (Addington); 'Preserving,' F. D. Hardy, 155 gs. (Vokins); 'The Letter-writer,' H. O'Neil, A.R.A., 210 gs. (Vokins); 'Coming Ashore,' E. W. Cooke, R.A., 365 gs. (Williams); 'Canterbury Cathedral and the River Stour,' T. S. Cooper, R.A., 108 gs. (Vokins); 'Winding River near Bettws-y-coed,' T. Creswick, R.A., 196 gs. (Gambart); 'Castle of St. Angelo, Rome; from the Gardens of the Barberini Palace,' D. Roberts, R.A., 525 gs. (Vokins); 'View at Tivoli,' and its companion picture, R. Wilson, R.A., 228 gs. (Haly); 'A Burlesque of Raffaelle's *School of Athens*,' including portraits of Mr. Henry, Lord Milltown, and Lord Charlmont; Sir J. Reynolds, P.R.A., 190 gs. (Haly). The three last-named works were painted, in 1752, for the late Mr. Joseph Henry, of Dublin, and were sold by the executors of a deceased lady whose property they had become. The amount realised by the day's sale reached nearly £10,000.

A collection of water-colour drawings which, at a public sale, realised little less than £19,000, must, even at the present time, when this class of Art-works seems greatly in the ascendency, have been one of no ordinary merit. And such, undoubtedly, was the collection formed by Mr. John Leigh Clare, of Toxteth Old-hall, Liverpool, which Messrs. Christie, Manson, and Co. disposed of on the 28th of March. The fame of these drawings filled the rooms of the auctioneers with visitors, though the reputed buyers were, almost without exception, dealers; who are now, in fact, the great arbiters of Art, and in no small degree rule its action. Certainly, on the present occasion, water-colour painting measured by the prices paid for it, is at a high, one may almost say an extravagant, premium; especially in the case of the works of some of our deceased artists. Of rather more than one hundred examples, the following may be cited as of the most important. By Herbert:—'Boats entering a Harbour—Stormy Sea,' 105 gs. (Vokins). By W. Hunt:—'Grapes and Apples,' 100 gs. (Smith); 'Grandfather's Boots,' 140 gs. (Cox); 'Grapes, Peach, and Figs,' 150 gs. (Vokins); 'Flowers and Plums,' 190 gs. (Agnew); 'Devotion,' 120 gs. (Agnew); 'Too Hot,' 525 gs. (Vokins); 'Pine-Apple, Melon, Grapes, and Nectarines,' 275 gs. (Vokins). By C. Stanfield, R.A.:—'The Wreck of the Avenger,' engraved, 185 gs. (Agnew); 'The Channel, off Fort Rouge, Calais,' from the Langton collection, 420 gs. (Agnew); 'An Old Hulk,' 175 gs. (Agnew). By F. Tayler:—'The Greeting,' 370 gs. (Cox); 'Return of the Reivers,' 260 gs. (Agnew). By F. Goodall, A.R.A.:—'Going to the Spring,' 190 gs. (Agnew); 'An Egyptian Dancing-girl,' 190 gs. (Gambart). By J. Gilbert:—'Cardinal Pandolfus going to excommunicate King John,' 110 gs. (Herring); 'Laura presenting Gil Blas to Arsenia,' 260 gs. (McLean); 'Sancho and the Physician,' 245 gs. (Agnew); 'Christopher Sly and the Page,' 105 gs. (McLean). By L. Haghe:—'Interior of St. Bavon, Ghent,' 135 gs. (Agnew). By S. Prout:—'Street Scene in Prague,' 210 gs. (Agnew); 'Antwerp,' and 'A Canal Scene,' 250 gs. (Agnew); 'Milan,' 700 gs. (Agnew); 'Nuremberg,' 955 gs. (Addington). These five drawings, it will be seen, averaged rather more than 528 guineas each: it may fairly be questioned whether the artist was originally paid anything like that amount for the *whole of them*. The sum of 955 guineas, or a little over £1,000, is the largest we ever remember any water-colour picture to have realised, unless, it may be, two or three by Turner. By D. Cox:—'Driving the Flock,' 105 gs. (Agnew); 'Stepping-Stones on the Conway,' 127 gs. (Cox); 'Running water,' 100 gs. (Pocock); 'Stirling Castle,' and 'Windsor Castle,' 200 gs. (Agnew); 'Stacking Hay,' 165 gs. (Agnew); 'Penmaen-Mawr,' 330 gs. (Agnew); 'The Eagle's Crag,' 210 gs. (Cox); 'Anthurst Hill, Cumberland,' 550 gs. (Pocock); 'A Showery Day,' 295 gs. (Cox). By F. W. Topham:—'Spanish Music,' 220 gs. (Vokins). By Birket Foster:—'Primrose Gatherers,' 190 gs. (Cox); 'A Cornfield—Twilight,' 130 gs. (Williams); 'Return from Labour,' 205 gs. (Cox); 'Ann Hathaway's Cottage, Stratford-on-Avon,' 340 gs (Isaacs). By E. Duncan:—'The Haunt of the Wild-fowl—Wintry Sunset,' 350 gs. (Isaacs); 'The Cockle Gatherers,' 315 gs. (Davis); 'Vessels in a Storm,' 295 gs. (Agnew). By D. Roberts, R.A.:—'The Church of the Holy Sepulchre,' 100 gs. (Agnew); 'Palace of the Escurial,' 175 gs. (Agnew); 'Salamanca—Evening,' 105 gs. (Agnew); 'The Grand Square, Vittoria,' 170 gs. (Agnew): these three last drawings have been engraved. By G. Cattermole:—'The Conspirators,' 210 gs. (Vokins). By P. F. Poole, R.A.:—'A Bit of Fun,' 210 gs. (Agnew). By P. Dewint:—'View of Gloucester,' 115 gs. (Agnew); 'Penryhn Castle,' 135 gs. (Agnew); 'Cornfield, near Pevensey Castle,' from the Bicknell collection, 350 gs. (Agnew); 'On the River Thames,' 150 gs. (Agnew). By Copley Fielding:—'View of Scarborough—Stormy Effect,' 290 gs. (Agnew); 'Bolton Abbey,' from the Wadmore collection, 450 gs. (Agnew); 'View off Folkestone,' 100 gs. (Agnew); 'South Downs,' 320 gs. (Vokins); 'Staffa,' 120 gs. (Vokins); 'Loch Achray, Perthshire,' 230 gs. (Agnew); 'Bowhill Downs,' 555 gs. (Buckley); this drawing was bought, by Mr. Wallis, at the sale of the Bicknell collection, for 392 gs. By J. M. W. Turner, R.A.:—'Penmaen-Mawr,' 470 gs. (McLean); 'Richmond, Yorkshire,' 500 gs. (Isaacs); these two drawings were engraved for Turner's "England and Wales;" 'Lago di Garda,' 210 gs. (Agnew); 'Narni, Italy,' 425 gs. (Colnaghi); 'Oberwesel, on the Rhine,' engraved by Willmore, 900 gs. (Agnew); 'Rhodes,' engraved in the series of "Bible Illustrations," 175 gs. (Cox).

Sculpture, as we have often had occasion to remark, and to deplore, has but small chance of competing "in the market" with pictorial Art. Gibson's beautiful life-size statue, 'The Hunter,' the last finished work executed by him in Rome, for Mr. Clare, realised only 527 gs. (Moore); a small sum, by comparison, with a few of the drawings recorded above. Some other examples of sculpture were disposed of after the above sale was concluded:—'A Nymph Stepping into a Bath,' R. J. Wyatt, 250 gs. (Agnew); 'Bust of a Female Greek,' Hiram Powers, 105 gs. (Holloway); 'A Neapolitan Fisher-boy,' Hiram Powers, 260 gs. (Thomas). These works are all executed in the purest white marble, and are life-size: the last two are mounted on revolving marble pedestals.

A number of pictures belonging to Mr. Morby, of Cornhill, was sold by Messrs. Christie, Manson, and Wood, on the 4th of April. The collection included numerous excellent examples

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of many of our modern painters, of which the principal specimens were:—'The Shipboy's Letter,' T. Roberts, engraved, 110 gs. (Vokins); 'The First Toy,' G. Smith, 110 gs. (James); 'The Game of Croquet,' M. Stone, 130 gs. (Bourne); 'A Merry-making,' F. Goodall, R.A., 170 gs. (Miller); 'A Scene from Tennyson,'—

"Something it is which thou hast lost,
Some pleasure of thy former years,"—

P. H. Calderon, R.A., 230 gs. (Miller); 'Interior of an Irish Cabin,' F. Goodall, R.A., 102 gs. (Miller); 'St. Bride's Bay, Pembrokeshire,' V. Cole, 175 gs. (Flower); 'Abraham's Sacrifice,' J. Linnell, 215 gs. (Martin); 'Distant View of Osborne House,' H. Dawson, 130 gs. (James); 'A Quiet Evening in Arcadia,' F. Wyburd, 100 gs. (Willis); 'A certain Man sat by the Wayside, begging,' W. Gale, 148 gs. (Grindlay); 'View in the Environs of Rome,' W. Linnell, 200 gs. (Fitzpatrick); 'Guy Fawkes in the Country,' J. Brooks, 145 gs. (Lloyd); 'Landscape,' with sheep, A. Bonheur, 155 gs. (James); 'Weary Life,' R. Carrick, 220 gs. (Springfield); 'The Observed of all Observers,' J. C. Horsley, R.A., 220 gs. (Lewis); 'Landscape,' with sheep and a cow, E. Verboeckhoven, 210 gs. (Grindlay); 'The Elopement,' F. R. Pickersgill, R.A., 135 gs. (James); 'Nessi,' G. E. Hering, 100 gs. (Taggart); 'La Vallée de la Seine,' H. W. Davis, 330 gs. (Smith); 'The Monk and the Bible,' J. Pettie, A.R.A., 200 gs. (Springfield); 'Arming the Young Knight,' W. F. Yeames, A.R.A., engraved for the *Art-Journal*, 180 gs. (Thomas); 'The Eft,' H. Le Jeune, A.R.A., also engraved in the *Art-Journal*, 165 gs. (Willett); 'Landscape,' with a cow, sheep, and a goat, T. S. Cooper, R.A., 220 gs. (Webb); 'View on the Tees,' T. Creswick, R.A., 205 gs. (Agnew); 'The Pursuit of Pleasure,' a small *replica* of the large engraved picture by Sir J. Noel Paton, R.S.A., 130 gs. (Cox); 'Talbot and the Countess of Auvergne,' W. Q. Orchardson, A.R.A., 370 gs. (Flower); 'The Spate in the Highlands,' a small *replica* of the large and well-known picture by P. Graham, R.S.A., 240 gs. (Flower); 'Pilgrims passing through Cairo,' F. Goodall, R.A., 185 gs. (Colls); 'Matelottes on the Boulognese Coast waiting for the Boats,' C. S. Litterdale, 160 gs. (Willis); 'A Lady and her Canary,' W. P. Frith, R.A., 170 gs. (Trent); 'Head of a Lady,' J. Phillip, R.A., 200 gs. (Lewis); 'Janet Deans and the Duke of Argyle,' E. M. Ward, R.A., 450 gs. (Lewis); 'The Farewell,' W. P. Frith, R.A., 180 gs. (James); 'A Spanish Lady at Prayer,' J. Phillip, R.A., 235 gs. (Bourne); 'Sporting Dogs and Dead Game,' R. Ansdell, A.R.A., 245 gs. (Thomson); 'Dover Harbour,' C. Stanfield, R.A., 910 gs. (Cox); 'Edinburgh, from the Grass-market,' D. Roberts, R.A., 155 gs. (Willett); 'The Death of Adonis,' W. E. Frost, A.R.A., 190 gs. (James); 'Glandovery, Cardiganshire,' T. Danby, 100 gs. (Miller); 'Sea-weed Gatherers,' P. F. Poole, R.A., 110 gs. (Springfield); 'Spring in the Woods,' J. Linnell, 370 gs. (Thomas); 'Cow and Sheep,' T. S. Cooper, R.A., 120 gs. (Crofts). The following water-colour drawings formed a portion of the collection:—'Wild Roses and Nest,' 'The Housemaid,' 'Farmer's Boy,' 'Attack on a Venison Pie,' 'The Rollicking Stable-boy,' 'Fruit,' 'Apple-blossom and Nest,' seven drawings by W. Hunt, 525 gs. (Vokins and others); 'Girl Gathering Flowers,' B. Foster, 85 gs. (Crofts); 'Summer-time,' B. Foster, 145 gs. (Smith); 'The Thames from Richmond Hill,' B. Foster, 300 gs. (Webb); 'Children at a Stile with Wild Flowers,' B. Foster, 185 gs. (Smith); 'Children and Ducks,' F. W. Topham, 120 gs. (Williams); 'Port Madoc,' 'A Storm in the Highlands,' 'The Mumbles, Swansea Bay,' three drawings, by E. Dunean, 250 gs. (Lloyd); 'The Morning of the Battle of Agincourt,' J. Gilbert, 165 gs. Martin); 'The Memstone Rock,' C. Stanfield, R.A., 120 gs. (Bourne): 'The Weary Cavalier,' Meissonier, 210 gs. (Sullivan); 'Landscape,' with cattle, Rosa Bonheur, 130 gs. (Sullivan); 'Dunster Castle,' Copley Fielding, 535 gs. (Lloyd); 'Early Spring,' E. G. Warren, 210 gs. (Bourne); 'Spanish Peasants,' F. W. Topham, 110 gs. (Wilson). The sale of the whole collection realised nearly £14,000.

## PHOTOGRAPHIC PRINTING IN OIL-COLOUR.

Mr. Pouncy, who, in 1858, excited so much interest among photographers by his experiments in carbon-printing, produces results of a yet more surprising nature, in working from a negative in printing ink or oil-paint, on prepared canvas or wood. The examples we have seen were landscapes—large, considered as photographs—having the rich surface of a painting in oil, with all the minute definition of the photographic print. Some were on wood of a warm tint, and with more of what may be called daylight in them, yet not less distinctly claiming to be considered what may be termed an oil-colour picture. From the first to the last the complaint against photographic prints has been their evanescence. The Talbotypes of years ago have all but disappeared, and the prints of to-day will in their turn fade. All simple preparations of oil-colour are permanent enough, but it remains to be seen how far this stability will be affected by mixtures used to sensitize the ink or paint.

This process differs from every other of which we have any knowledge, as well in the materials used as in the simplicity of the manipulation; but everything still depends on the negative. The surface intended to receive the picture is entirely covered with the sensitized ink or paint, and is then submitted to the light, which acts upon it in such a manner as to fix those points and passages which are exposed to it; while the paint on the rest of the surface remains in a condition fitted for removal. The development, as it would be termed in ordinary photography, is effected by subjecting the surface to the operation of a bath of turpentine, whereby is removed all the paint that has not been affected by the light. The simplicity of the invention is very remarkable, and it is believed nothing is admitted into the material at all likely to affect the durability of the picture.

The invention is not a mere casualty of sentimental beauty. In respect of its mercantile value it addresses itself to the energetic speculator, and, through him, to the taste of the public. But it cannot remain where it is; it indicates clearly enough the course into which it must be directed. For purposes of domestic decoration, it appears to us that there is no limit to its usefulness. The examples of the process that we have seen are but the infancy of an application, of which the adaptability is bounded only by the extent to which interior decoration may be carried. In connection with it there still remains the question of colour.

Mr. Pouncy has patented his discovery, and proposes, we believe, to work it, not only as a medium of decoration, but in every way that may be suggested. Having signalised himself in connection with carbon-printing, it may be that the conditions of that system have led him to experiment with printer's ink and oil-colour. It is not to be expected that pictures, legitimately so called, can be produced by this means; yet if the subjects be printed in a neutral or grey tint of middle tone, but little would be necessary in the way of paint, applied by a skilful hand, to render them agreeable and apparently highly-finished imitations of oil-pictures. In the mass of photographic prints there is no form of sky—it must be the province of the painter to supply this.

Viewed in such light, the invention presents itself under a new aspect. Groups of figures, landscapes, flowers, arabesques, indeed, any material fitted for decoration, may be finished as highly worked and brilliantly coloured paintings. But, in order that such works may assimilate in surface with decorative art, it will be necessary that the colour be applied with a flat vehicle.

By many of our readers the smallness of the photographic plates may be regarded as a bar to the utility of the discovery in decorative Art. It must, however, be remembered that there are now practised improved methods of enlargement whereby large negatives are procurable. Mr. Pouncy has already printed a portrait of Madlle. Patti, which measures twenty-four inches by twenty.

## THE EXPLORATION OF PALESTINE.*

The most important and most interesting results of the exploring expedition of Captain Wilson and Lieut. Anderson in Palestine in 1866 may be briefly described as follows.

In the immediate neighbourhood of the Lake of Tiberias, the site of Capernaum—that city which, above all others, could claim to be honoured as the *home* of the Saviour—was determined, almost conclusively, to be identical with Tel Hum, at the north-western extremity of the lake, where there are remarkable and extensive ruins of great antiquity. More toward the south, on the eastern side of the lake, and opposite to the town of Tiberias, near some ruins called Khersa, probably those of the ancient Gergasa, the scene of the destruction of the herd of swine may be considered to have been fixed without any doubt. Indeed, no other point on that shore of the lake is really consistent with the requirements of the Gospel narrative. From the elevated plateau of the eastern hills the ground slopes steeply, in a few places almost precipitously, down to the level of the lake, leaving, however, a margin of fertile land, from half a mile to a mile in breadth, intervening between the base of the hills and the water; but at this particular spot, and at this only, there runs out from the hill plateau to the water of the lake a spur, or small projecting promontory, corresponding exactly with that memorable "steep place" in the "country of the Gadarenes." Again: the position of Chorazin at Kerazeh, two miles to the north of Tel Hum, may be regarded to have been fixed with certainty by the presence of ruins which cover a much larger extent of ground than those at Tel Hum. It is remarkable that here the remains of many of the private houses, with the exception of their roofs, are almost perfect, in some cases the openings for the doors and windows being still distinctly defined. These ruins also include those of an edifice which at different periods may have been both a synagogue and a church, but which undoubtedly was originally constructed as a synagogue.

Several other ruined synagogues were discovered in various districts of the country, which for the first time have led to the formation of correct views as to those edifices. It is, indeed, true that the existing ruins may be the remains of synagogues that were erected somewhat later than the commencement of the Christian era; but, at all events, they show the real character of those Jewish synagogues in which scenes that form so large a part of the Gospel history are recorded to have taken place. And thus we learn that, instead of having been rude and barn-like structures, in accordance with the prevailing opinion, the ancient synagogues of the Jews were really magnificent buildings, designed and constructed by able architects, and enriched with the architectural adornment characteristic of their era.

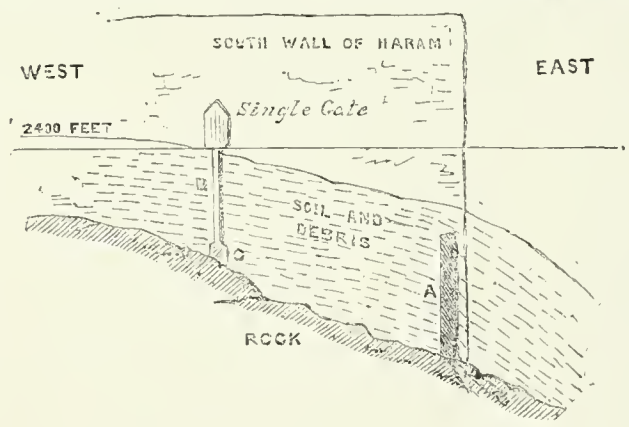
Excavations were also made on memorable sites about the centre of Palestine. They were carried on simultaneously at Sebustiyeh, the ancient Samaria, and on Mount Gerizim, near Nablus (Shechem). At Sebustiyeh the site of the Church of St. John was examined, and a plan was made of it; it occupies ground where in still earlier times there stood a city gate, from which the "street of columns" led round the hill eastwards. The old city was easily traced, and plans were made of the temples, the ruins of which are now buried beneath heaps of rubbish from ten to twelve feet deep. The foundations of Justinian's church were opened out on Mount Gerizim, within the castle. The church, of which in places one or two courses of stone are the only remains, was octagonal, and it had on its eastern side an apse; on one other side was a doorway, and on five of the other sides were chapels. There was an inner octagon, so that the original edifice without the chapels must have been a miniature "Dome of the Rock," as at Jerusalem. At the traditional "twelve stones"—the twelve stones said to be those that were taken up out of the bed of the

* Continued from page 29.

Jordan by the Israelites when they crossed over under the command of Joshua, and which were to be set up for a memorial of that grand incident—an excavation was made, and the "stones" were found to form a portion of a massive foundation constructed throughout of unhewn stone. By far the most important remains here were found to be on the southern slope of the crest of the mountain, where a portion of the ancient city-wall may still be seen, and with it the divisions of many of the houses; and, whatever its name and date, it is certain that on this spot a large town once surrounded the platform on which the remains of the castle now stand. Captain Wilson's very important discovery at Jerusalem I will describe in connection with the works carried on in the following year, 1867, at and in the immediate neighbourhood of the same most interesting district of the Holy City.

The excavations and researches carried on during the year 1867 in Jerusalem and about its walls, in addition to several minor explorations at various spots, all of which were equally satisfactory, encouraging, and suggestive in their results, were chiefly directed to the Tyropæon Valley within the city walls, to the hill Ophel, immediately to the south of the Haram enclosure, and to the eastern valley of the Kedron, that lies between the city and the Mount of Olives.

At Ophel, at the south-east angle of the Haram (which also is the south-east angle of the walls of the Jerusalem of to-day), soil and ruins and *débris* of various kinds were found to have accumulated to the depth of upwards of sixty feet. Here, beneath the present surface, were found massive ancient walls, one running in a line north and south from the south-east angle, and there abutting on the massive wall of the Haram itself; and another having its direction east and west, and running from the first wall westward, parallel to the south wall of the Haram, at the distance of only fifteen feet from it: a tower has been discovered in the first wall, and the wall itself has been traced for upwards of 300 feet to the south and south-west. A shaft sunk, further to the west, close to the southern face of the Haram wall, led to the discovery of a passage constructed of wrought stones of great size leading northwards, under the system of vaults which is beneath the surface of the Haram area; this passage, of which the original object is at present unknown, is from 12 to 18 feet in height, and 3 feet wide; its stone covering is about 60 feet below the level of the Haram area; the entrance, deep buried beneath the ground, rests on the rock, directly below the walled-up "single gate," that is visible immediately above the present surface of the ground in the south Haram wall.

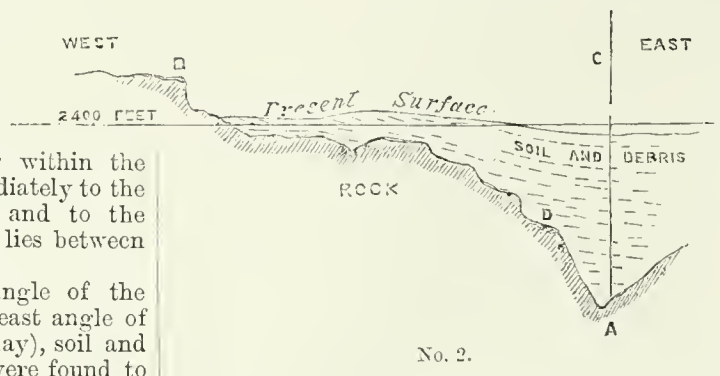



No. 1.

My diagram No. 1 shows the rock, the accumulated soil and *débris*, with the south-east angle and part of the south wall of the Haram rising out of the ground and based on the rock. A is the abutment of the Ophel wall that runs north and south; B is the shaft, sunk upwards of 60 feet beneath the present surface; and C is the entrance to the passage that leads due north, at right angles to the south Haram wall, and beneath the substructures of the area. The line marked 2,400 feet indicates the height at that level above the Mediterranean. This diagram also shows the slope eastwards of both the rock and its covering towards the valley of the Kedron.

At Ophel also Lieut. Warren discovered and traced a truly remarkable passage cut in the solid rock, and leading upwards from the aqueduct, which in its turn leads from the Virgin's Fountain: this appears to have been an ancient work, executed for the purpose of providing Ophel with an abundant supply of pure water.

The Tyropæon Valley lies between the two unequal sections of the great rock plateau that, rising boldly towards the east, south and west above the valleys of the Kedron, of Hinnom, and of Gihon, forms the site of Jerusalem. The contour of the rock, which has been determined by the recent excavations in this valley, is very remarkable; and, as may be seen in the diagram No. 2, which represents a section through the valley within the walls and near the south wall of the city, the rock here sinks (or has been cut) into a deep chasm-like channel at its eastern

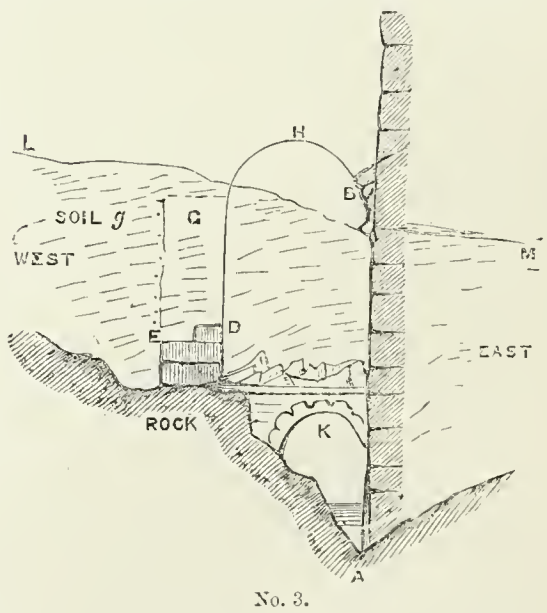



No. 2.

extremity (A in the diagram), from which rises the towering south-western extremity (A C) of the south wall of the Haram enclosure. As in diagram No. 1, the line of 2,400 feet marks the level above the Mediterranean. It will also be observed how completely the rock is covered with soil and *débris* through the whole extent of the Tyropæon Valley, from B to the line A C.

It will be kept in remembrance that the walls of Jerusalem now existing have been built at a comparatively recent period (A.D. 1542, by the Sultan Selim I.), in a great part upon the ancient foundations; while here and there the lower portions of the ancient walls, sometimes to a considerable extent, having been found uninjured, were used to constitute parts of the renewed structure. In many cases also the stones, many of them of great size, that had been thrown down, were built up again into the modern walls, in close association with masonry of a very inferior quality, both as to the dimensions of the stones, and the method of using them in building. As a matter of course, veritable remains of the ancient walls, still standing in their original massive strength, whether above the present surface or buried deeply beneath the accumulations of ages, are amongst the relics of the Jerusalem of antiquity that the explorers are most desirous to discover. And in their researches in this particular direction they have been signally successful.

A series of six shafts has been sunk by Lieut. Warren through the accumulated soil and *débris* in the Tyropæon Valley, between the point B in diagram No. 2, and the line A C, the first shaft having been sunk in the direction of B in the diagram, and the work carried on eastwards. In every instance the shafts, at depths varying from 20 to 50 feet beneath the present surface, led to the discovery of some ancient remains either resting on the rock or excavated in it. The result of the easternmost excavation must be described more in detail. In the diagram No. 2 the line A C represents the western termination of the south wall of the Haram, which wall ranges eastwards until it ends towards the valley of the Kedron, as is shown in the diagram No. 1. At the line A C in No. 2, and at right angles to the south wall, the west wall of the Haram commences, and extends northwards for upwards of 1,400 feet. About 50 feet from the southern extremity of this west wall, a part of the ancient masonry of stones of enormous size, now just rising above the ground, was observed some few years ago by Dr. Robinson, the justly celebrated American explorer of the Holy Land, to project from the face of the wall; and on a close examination, the projecting masonry was clearly seen to be the springing of a truly grand arch. Since that time these projecting stones have been known as "Robinson's Arch." Now, without any question, it is universally admitted that the angle formed (at the line A C in No. 2) by the (meeting of the southern and the western walls of the Haram, was also the south-western angle of the ground on which stood the Temple of Solomon and its latest successor, the Temple of Herod the Great. Consequently, "Robinson's Arch," when the arch was complete, must have supported a causeway or broad passage (the breadth would have been 50 feet), leading over the chasm or trench of the Tyropæon Valley, from the western city, to Zion Hill, and direct to the Temple itself. The former existence of such an arch of communication is well known. When he occupied Jerusalem, Pompey commanded this archway to be destroyed. It was subsequently reconstructed; and, after having been in use throughout the first seventy years of the Christian era, at last, and very shortly before the closing scenes of the terrible catastrophe of the doomed city, Titus, having captured the Temple, and driven the still-resisting Jews to their last stronghold in the city to the west of the Tyropæon, stood on the archway of communication, and held his conclusive parley with the frantic and infatuated defenders of Jerusalem. In the course of the final destruction of the city which speedily followed, the engineers of Titus broke down this archway, and the stones fell with a crash into the deep valley below. Lieut. Warren, having before his eyes the Robinson's springers of that archway, sought, 50 feet below the present surface, for the corresponding western pier of the arch; and he found, built up on the solid rock, at that depth beneath what now is the surface of the ground, the lowest three courses of the noble west pier of the great arch; and, stretching eastwards from this pier-masonry, and extending over the chasm beneath to the west wall of the Haram, he found a polished pavement, on which were lying, exactly as they fell in obedience to the command of Titus, in two rows, the great arch-stones or "voussoirs," which had formed the complete arch, each stone weighing not less than twenty tons. The soil and the *débris* above had protected, while they hid, these relics from the sight from age to age. In diagram No. 3, the line A C, with its shading, represents




No. 3.

a section though the west wall of the Haram, from its foundation at A on the rock, 95 feet beneath the line of the present surface, LM. At B are seen the projecting springers of the arch, "Robinson's Arch," also shown in section. Above the point B, and towards C, the wall rises until it reaches the height of 180 feet above its foundation at A. At E D are seen the three lowermost courses of the masonry of the western pier of the arch, still *in situ* on the rock; the pier itself, as once it rose from these three courses, is indicated by dotted lines at G; and the dotted half-circle, H, shows the sweep of

the complete arch. The fallen arch-stones, and the pavement which supports them, are shown at F. Below the level of this pavement the exploration had not been carried while I was writing these lines; but, as it is certain that there is running water at A, and since the pavement on which the arch-stones are lying must have some support of great strength, it has been supposed that there must exist a sub-arch, as at K: this conjecture will be determined at no distant time. That the rock falls to A, and that the wall rises there from the rock to the stupendous height of 180 feet, has been already proved; and as it must have been here that she was led by Solomon to look upward at the grand wall that even at that early time rose aloft to a similarly towering height, we can readily understand how it was that the heart of the Queen of Sheba failed her at such a spectacle. Lieut. Warren is pushing on his excavations with characteristic energy about the fallen arch-stones; and occasionally he devotes a small portion of his time to the reception of visitors, who are lowered down into the open space that has been excavated and cleared out, where, by the light of magnesium wire, these wonderful relics may be seen and examined.

Other discoveries of scarcely inferior interest a little more to the north, with the entire course of the proceedings of the explorers in and on the borders of the valley of the Kedron, together also with their more recent researches, I leave for consideration hereafter.

C. B.

(*To be continued.*)

## NATIONAL PORTRAITS.

THIRD AND CONCLUDING EXHIBITION.

The present Exhibition in some respects surpasses in interest either of its predecessors. As a matter of course, however, it fails of the pure archæological value of the first of the series, and it scarcely can boast the express Art-beauty of the gallery of last year, which shone in the brilliant master-works of Reynolds and Gainsborough. Nevertheless, even for these its possible deficiencies, some compensation is found in the retrospective glance taken of the history of portraiture in England prior to the commencement of the present century. The Gallery now open contains 946 portraits, two-thirds of which belong to the nineteenth century; the remaining works thrown into "the supplementary collection" carry the annals of portrait-painting over a period of three hundred years; indeed, the earliest portrait exhibited, that of Richard II., dates back to the latter half of the fourteenth century. The more recent part of the collection is devoted to the works of painters who have flourished within the last fifty or sixty years, such as Raeburn, Owen, Lawrence, Jackson, Phillips, Shee, Gordon. Space is also given to works of living artists; thus we learn how much we are indebted for the faithful pictorial record of our contemporaries to Richmond, Maclise, Watts, Holman Hunt, Herbert, Linnell, Grant, Boxall, Macnee, by all of whom there are portraits on these walls. On the whole, it is not too much to say that never has there been so favourable an opportunity afforded for the study of portrait-painting, either as an art or as an accessory to history.

In an archæological point of view, the most valuable work is a contemporary portrait of Richard II. Our readers are aware that an interesting story attaches to this panel. Formerly it hung in Westminster Abbey, over the Lord Chancellor's pew; in 1775 it was removed to the Jerusalem Chamber, its present habitation. The work, a life-size portrait of the king, enthroned, with jewelled crown and royal robes, was exhibited among National Portraits in 1866, in its then dubious condition. It has since undergone a critical change in its chequered career. Under the superintendence of Mr. George Richmond, the panel has been denuded of coats of paint which, under pretence of repa-

ration, had disguised and disfigured the original picture. The perilous experiment has been carried out successfully, so that now the panel appears for a second time among "National Portraits," literally as another picture, the blotching repairs of late years are removed, and now is presented a really fine portrait, a genuine contemporary work of the fourteenth century.

"The supplementary collection," that is, the series which takes a retrospective glance over periods prior to our own century, has been happily made to epitomise the entire history of the art of portrait-painting in England from the earliest times and through the most distinguished masters. Thus are we once more, in the heads of John Stokesley, Bishop of London, and of Lady Guildeford, permitted to recognise and admire the firm touch and decisive character of Holbein. Again, in the portrait of Sir Francis Drake, persuasive for truth and simplicity, we may learn how eminently faithful, dexterous, and firm was the pencil of Sir Antonio More, a worthy successor to Holbein, and in some sort the precursor of Vandyke. Of Van Somer and Jansen there are fair examples; of the former may be noted the portrait of Sir Henry Spelman, by the latter the head of Bridget Cromwell and Mary Cromwell. There is a portrait of Oliver Cromwell when two years old, one of his son Henry, another of his son Richard painted by Walker, all of interest in many ways. The supreme Art-qualities of Vandyke are amply maintained by portraits such as that of the Marquis of Huntly, while we may be sure that the prolific pencils of his successors, Lely and Kneller, are not lacking in representative products, some of which are less meretricious and wooden than might be feared. In this summary, necessarily limited to leading works, we need not stop to specify individual portraits by masters, but too common in most galleries. Concerning Hogarth, more curiosity and pride are naturally felt. Of this expressly English painter, among the first to rescue the art of portraiture from the usurpation of foreigners, we have a famous masterwork, the portrait of good old Captain Coram, from the Foundling Hospital. There are other works ascribed to Hogarth, of which assuredly he was never guilty; as to his touch there can be no mistake, its character is decisively pronounced in the sketch of Sarah Malcolm, the murderess, when in prison. Hogarth is certainly not seen at his best in the loud ranting figure of Garrick, in the character of Richard III.; it is hard to think that the great tragedian could descend to this vulgarity. We may here make note of Handel's massive head and figure, painted by Denner, a portrait lent by the Sacred Harmonic Society, poor as a picture, but true as a likeness. Passing onwards, we encounter some lovely works which rank among the choicest examples of the expressly English school of portraiture, which culminated under Reynolds and Gainsborough. Of the former it is sufficient to mention the portraits of David Garrick and wife, of the Right Hon. Sir John Cust, and of Mrs. Bouverie and Mrs. Crewe. Of the style of Gainsborough, the portraits of the first Marquis of Westminster, of Lady Emily Eardley and child, and of Lord and of Lady Montagu are choice examples. We are glad to find our opinion of Romney again raised by the happy selection of works now made. Nothing can be more lovely than the upturned face of a child, in the picture of the Countess of Warwick; in looking at such a work we regret all the more that the painter should have wandered wilfully from simplicity and nature into ways of weakness and affectation. Romney certainly was gifted with a loving eye for beauty, with a Guido-like sense of grace, with a longing for the harmony in composing line found in Greek vases. The figure of the Countess of Mansfield seated beneath a tree, as delineated by Romney, reaches, for graceful form and symmetric cast of drapery, to ideal beauty. The series in the upper rooms terminate in the remarkable portraits of the Members of the Dilettanti Society. Two groups painted by Reynolds scarcely fall short of Titianesque depth and lustre of colour.

The art of portrait-painting, on the death of Reynolds, fell into a decadence from which it is only now recovering. The period which commenced with Lawrence and ended with Shee has seldom been surpassed for meretricious show or bald incapacity in the annals of the Art in any country. Yet even in this the eclipse of talent do masters rise, and works appear, which rescue the art from contempt. But whatever may be lacking in Art finds recompense in the reputation of the sitters. The first thirty years of this our utilitarian century shone in a galaxy of genius which throws the light of intellect irresistibly into the face of portraiture. It were impossible to enumerate within the space at our command the names of the illustrious dead which live upon these walls. Byron, Campbell, Coleridge, Cowper, Lamb, Montgomery, Crabbe, Leigh Hunt, Thomas Moore, James Hogg, Sir Walter Scott, Lockhart, John Wilson, William Cobbett, Jeremy Bentham, and a hundred others, speak to us in these long, silent corridors. We hear, as we pass, a visitor exclaim, "There is Rogers, just as I saw him when last I breakfasted at his table." Sorrowing words may be caught up among the company as they file along before the portraits of dear friends snatched from the ranks of the living to join the illustrious dead. The statesman, the poet, and the man of science, whose hand was clasped in life only the other day, has now become but a "historic portrait." Seldom have we been present at aught more striking than the "private view" of these our friends in death, now passed from earth into the company of the immortals. We could indeed have wished that their presence had still been secured to us through an Art more touched with the divine, less tainted by the Academy and the shop. Nevertheless, let us be thankful that genius in statesman or author has occasionally met with responsive talent in the artist. Reynolds painted Dr. Johnson; Leslie, Sir Walter Scott; Fuseli, Dr. Priestly; Benjamin West, General Wolfe; G. F. Watts, Jeremy Bentham; and actually the Rev. Isaac Taylor painted his daughters, Ann and Jane Taylor. The genial relationship and the interchange of kindly offices between painters and poets, between artists who use the language of colours and men eloquent in spoken words, are among the consoling facts made manifest in these national portraits of our contemporaries. Again, not less suggestive of interesting reflection are the autograph portraits by artists themselves, of which we have not encountered so great a number since we last visited the Uffizii Gallery in Florence. Here we have Turner painted by himself, Morland painted by himself, Reynolds, Romney, Wilson, Jackson, Mulready, Phillips, Wilkie, Leslie, Allan, even Chantrey, all present as autographs on these walls. The points of interest, biographical and artistic, which suggest themselves even in a morning's study of this remarkable collection, extend far beyond our present limits. We may hope to recur to a topic so tempting on a future occasion.

The idea originally suggested by Lord Derby of illustrating History, Biography, and Art through a series of national portraits chronologically arranged, has in this the third year obtained its final consummation. No less than 2,842 pictures have, in the accomplishment of this purpose, been collected. "The known portraits of our most eminent men," writes Mr. Samuel Redgrave, "as well as the art of our best portrait-painters, have, with few exceptions, been fairly represented. But it must not be assumed that the stores of portrait art possessed in this country have by any means been exhausted. The portraits offered when it was too late and impossible to accept them are some proof of this. Indeed, the number seems almost without limit." The neglect into which these truly national treasures had fallen is as strange as it is melancholy. Often the identity of a portrait was lost, and its painter unknown; frequently a picture of rare Art-merit had been rotted by damp, bleached by the sun, or flayed alive by the repairer. It is fortunate that the greater part of the 2,842 portraits exhibited have been carefully photographed by Mr. Cundall; a faithful record will thus remain of these invaluable collections even when dispersed.

## MAREZZO MARBLE.

A FACTITIOUS product, named as above, and intended for interior decoration, has been introduced by Messrs. Cox and Wood, of 483, Oxford Street. The specimens we have seen bear a polish equal to that of the finest marble, and in colour and vein the imitations are perfect. The difference, for instance, between antique and modern Sienna is shown in the manufacture; and on placing a piece of marble by the side of the imitation, the tint is found to be identical; the character of the veining being rendered exactly, insomuch that the difference between the materials can be determined only by examination. A new method of imitating coloured stone is at once suggestive of the old resource—scagliola; the application, however, of "marezzo marble" is much more extensive than that of scagliola. There are, for example, certain stones which cannot be imitated in scagliola, but these can be represented in this material. In polish and appearance it is superior to scagliola, and is said to be harder than marble. These are valuable properties, but there are one or two questions which, although vulgar enough, will affect the popularity of the invention. One is that of price, which is understood to be extremely moderate—that is, considerably under the cost of scagliola. The base of the latter is, we believe, plaster of paris, but that of "marezzo marble" is cement.

The manufacture of the material in the form of slabs is extremely simple. The veining of the stone intended to be represented is carefully copied on a sheet of glass, and of course dried. On this prepared surface is poured the cement, coloured to the tint required; and the whole, when dry, is removed from the glass, and polished in the usual way. The markings are embodied with some solidity, for if the surface is chipped they are still apparent in the substance of the material.

The objects formed by the manufacture are chimney-pieces, pilasters, columns, pedestals, consoles, skirtings, mouldings, &c., some of which, it will be understood, will require moulds adapted especially to the forms required. The imitations which we have had an opportunity of examining are those of Egyptian green, Irish green, *Vert vert*, *Jaune fleuri*, and *Griotte*—a very peculiar production, and so highly crystallised that the substance of the stone appears to be seen through glass. The polish that the material bears is, we are assured, permanent; it has been subjected to the test of jets of gas, but has not yielded even to this severe trial. The material seems susceptible of any variety of design. When it is considered in the form of pedestals and cornices, we are led to suppose its appearance in other moulded forms, to the diversity of which there is no limit. The slabs can be prepared for facing walls in the same manner as marble is employed; but here again presents itself the question of cost, which we are assured would be less than that of scagliola, with the advantages of superior durability and surface. This opens at once a wide field for the application of the material to the ornamentation of public buildings and private dwellings. Being producible in all colours and tints, it might be made to harmonise with any draperies, either as panels or as the bordering of panels, to be filled with designs—figures, or flowers in flat colour. Being a very recent invention, it is scarcely yet known sufficiently to have been much used. The papers now employed for covering the walls of rooms would, in their variety and elegance of design, seem to leave nothing to be desired; but they cannot be employed for public buildings, and it is to these that the manufacture will perhaps be first applied. The entrance to the house of the Society of Arts in the Adelphi has been recently decorated on this principle, and there a more perfect judgment of its effect can be formed than from seeing it in fragments, although never was marble imitated with such delicacy of colour and perfection of marking as are presented in these specimens. Under any circumstances, this ornamental product cannot but prove of value.

## LEEDS NATIONAL EXHIBITION OF ART.

SINCE our last, steady progress has been made in this great undertaking, which now swells to a truly national scale and import. The arrangement and classification promise to be well marked and logical. The following is the distribution:—1. Three galleries will be devoted to oil-paintings by the old masters, together with instructive series of drawings and studies. 2. Two galleries will be occupied by oil-pictures by English painters, deceased and living. 3. One gallery will set forth the distinctive characteristics of foreign schools. This is a novel feature which promises well. 4. The gallery of English water-colour drawings cannot fail of rare excellence. We may here hope for some compensation for the recent failure in Paris. 5. The corridor around the great central court will be devoted to a remarkable series of portraits of deceased Yorkshire worthies. Interesting points of comparison may be drawn between this strictly local collection and the national portraits now at Kensington. 6. There will be an exhibition of miniatures: this department ought to prove of special attraction and value. 7. A gallery is reserved exclusively for a rare series of engravings and etchings. We trust that here, at least, the chronological system of arrangement may be permitted to prevail, otherwise a good opportunity will be lost for instructing students and the public at large in the true historic phases and developments of these several Arts. 8. A Museum of Ornamental Art, of exceptional range and completeness, is in course of preparation. This collection, which has somewhat in common with the department in Paris devoted to "the History of Labour," will extend from the earliest British period down to the close of the eighteenth century. It includes china, glass, metal work, tapestries, &c. Lastly, the Oriental Museum, we may be sure, will command splendour of colour and richness of material. The Directors have done well to bring this section into distinctive prominence: the riches of our Eastern Empire, always at the disposal of English exhibitions, offer unexampled resources. The preceding enumeration will enable the reader to form an estimate of the scope and design of a collection which it is the ambition of Leeds to make equal, if not superior, to the Art-Treasures at Manchester eleven years ago.

The six picture-galleries—three devoted to old masters, two to English, and one to foreign artists—will constitute in Leeds, as formerly in Manchester, the most popular part of the Exhibition. Many, if not most, of the rich collections in the country have been placed at the disposal of the Council. Among the contributors may be enumerated the following:—Her Majesty the Queen, the Prince of Wales; the Dukes of Richmond, Devonshire, Buccleuch, Wellington, Sutherland, and Manchester, the Duc d'Aumale; the Marquis of Lansdowne, the Marquis of Exeter; the Earls of Spencer, Dudley, Denbigh, Chesterfield, Dartmouth, Stanhope, Charlemont; Lords Scarsdale, Feversham, Chesham, Malmesbury, and Houghton; Sir W. Stirling Maxwell; Messrs. J. C. Robinson, P. H. Howard, Holford, H. D. Owen, Fuller Maitland, Alexander Barker, J. W. Faulkner, Rev. J. Fuller Russell, Miss Burdett Coutts, &c., &c. We may further add that the Lords of the Admiralty, the Royal Colleges of Physicians and of Surgeons, the University of Glasgow, and the Liverpool Royal Institution contribute pictures and portraits; that the Royal Academy sends a selection of diploma works, and the University of Oxford part of its famed collection of Raphael and Michael Angelo drawings. It is stated that the available wall-space for the hanging of pictures is between 30,000 and 40,000 square feet. The vast area thus provided for the display of the Art-treasures of the United Kingdom may be better estimated by the simple fact that the wall-space in the National Gallery does not amount to 11,000 square feet, and that the superficial area at the command of the Royal Academy is not 9,000 square feet. Thus it would appear that the Leeds Exhibition of paintings, drawings, and engravings will nearly double the pictorial force of the National Gallery and the Royal Academy Exhibition united. It is, of course, scarcely to be expected that the old masters in Leeds will be up to the National Gallery standard, but, on the other hand, the pictures which represent our modern English school, being ostensibly picked examples, will, doubtless, rise above the average merit of the annual exhibition of the Academy. Thus, unless we are much deceived as to the good judgment brought to bear in the selection, the Leeds Exhibition will prove as choice as it is extensive.

The picture-galleries thus amply furnished from the chief collections of the country will prove strong in many, if not most schools, ancient and modern. The early Italian masters, rare save in Italy herself, will be very fairly represented, as may be judged from the above-mentioned galleries placed under liberal contribution. Indeed, in England, under late Pre-Raphaelite proclivities, a large store has been gathered of works by early Italian masters. We trust also to see collected in Leeds works of the painters of Germany in the middle ages. The school of Milan will be exemplified by choice examples, such as 'St. Catherine with Angels,' from Corby Castle, which, if not correctly ascribed to Leonardo da Vinci, may, in common with 'Christ and the Doctors' in the National Gallery, fairly fall to the lot of Luini. The northern schools of Italy will be further represented, amongst other works, by a curious composition, 'The Virgin and Child,' surrounded with scenes from the life of the Madonna, all painted by Mantegna. Leeds will be indebted to Miss Burdett Coutts for a first-rate work by Tintoretto, a master whom it is difficult to appreciate at his worth out of Venice. This *chef-d'œuvre* is none other than the finished study for the glorious picture in Venice, 'The Miracle of St. Mark.' From the collection of Lord Malmesbury will come such choice works as Titian's 'Lucretia' and 'The Judgment of Paris,' by Giorgione. Mr. H. D. Owen will send 'An Entombment' by Tintoretto, 'A Virgin and Child' by Pontormo, and 'Lot and the Angels' by one of the Carracci, possibly by Ludovico, the rarest of the school. Mr. Owen's contributions, formerly in the collection of Cardinal Fesch, are good. From Lord Ward's gallery comes Correggio's famed 'Reading Magdalen,' one among three replicas, or rather originals, which may be pronounced scarcely inferior to the best of the trio in Dresden: also from the same gallery appears a work no less rare and famous, 'The Three Graces,' by Raphael. For Pre-Raphaelite masters the Exhibition will be indebted to the well-known collections of Mr. Barker, the Rev. Fuller Russell, and of the Royal Institution, Liverpool. Of representatives from the later Italian schools we may be sure there will be no lack. For example, from Lord Spencer have come Guido's 'Modesty and Liberality' and Sacchi's 'Apollo crowning the Poet;' from Mr. Heywood Hawkins has been received a 'Nativity' by Guercino; from Mr. Holford his fine Carraccis; from the Marquis of Exeter a beautiful 'Dance of Children,' ascribed to Parmigiano; from Lord Wenlock 'The Holy Family' by Barroccio; and by Salvator Rosa, Niccolo Poussin, Claude, Pannini, &c., &c., there are pictures of average merit forthcoming. It is thus obvious that the various schools of Italy will be represented with evenness and fulness.

The Spanish school, which, through the campaigns of Wellington and the advocacy of Stirling and Richard Ford, has been domiciled in England, will, at least in the works of its two leading masters, be seen to much advantage at Leeds. Somewhere about sixteen Murillos, not before exhibited, several of which are specially choice, have been placed at the disposal of the Council. Murillo, it may be remembered, was particularly strong in Manchester. Velasquez, king of the Spanish school, will, at any rate, present himself as portrait-painter, a department in which he was scarcely surpassed even by Titian. Earl Stanhope will contribute several portraits by Velasquez, among which may possibly be distinguished an autograph head of the painter himself. The Spanish

school will be further fortified through works contributed by Sir W. Stirling Maxwell and Mr. J. C. Robinson.

The Dutch school seldom, in any English exhibition, lacks highest works according to the habitually low standard of Dutch masters. It is evident that in Leeds the painters of Flanders and Holland will come out well. Thus of Rubens we shall see masterworks, such as an extremely fine rendering, from the collection of Lord Chesham, of 'The Judgment of Paris,' differing in important points from that in the National Gallery. Also by the same master, from the gallery of Earl Chesterfield, 'A Holy Family,' of a rare merit, which may perhaps show the good effect consequent on the visit of Rubens to Madrid. Of David Teniers, and other masters of the Dutch school, there will be present the usual supply. We may, however, specially note a capital Ruysdael lent by the Marquis of Exeter. Landscapes by Hobbema and Rubens, perhaps more than commonly characteristic, may be forthcoming. Vandyke, who can seldom be seen to such advantage as in our English collections, will appear in great force. Thus, Mr. Digby has contributed the famous portrait of 'Sir Kenelm Digby and Family,' Lord Chesterfield the picture of 'The Young Earl of Carnarvon;' while from the Duke of Devonshire's collection will come a fine rendering of the 'Head of Vandyke,' painted by the artist himself. Of Memling there will be several specimens. Finally, we may, by anticipation, mention as contributions of Baron de Ferrier various works by Mieris, Toll, Metzu, Jan Steen, and others.

The representation of our English school, we are given to understand, will be no less conscientiously carried out. Reynolds and Gainsborough will almost as a matter of course be liberally illustrated. We are told that Nelly O'Brien and Kitty Fisher hang side by side; Constable, Turner, Roberts, Linnell, Müller, Stanfield, Landseer, and Maclise will be in force; specially we note Mulready's 'Wolf and Lamb,' and Wilkie's 'Penny Wedding,' contributed by Her Majesty; 'The Indian Tent,' by Sir Edwin Landseer, lent by the Prince of Wales; a masterpiece by Stanfield, sent by Sir Francis Crossley; 'Van Amburgh, with the Lions and Tigers in the Den,' from Apsley House, painted by Sir E. Landseer for the late Duke of Wellington; and some capital sketches by D. Roberts, contributed by Mr. Bicknell, the artist's son-in-law. We may add that the Earl of Charlemont has sent his fine Hogarth's 'Calais Gate' and 'The Lady's Last Stake.'

The collection of artists' original drawings will be of very exceptional value. Mr. Malcolm contributes no fewer than one hundred studies from his unexampled collection. The Duke of Devonshire, it is also anticipated, will make important loans. From the Taylor Institute, Oxford, are expected selections from the drawings of Raphael and Michael Angelo. We have already said that our pre-eminently national school of water-colour painting will be, as in Manchester, in full force; also the department of engravings and etchings, placed under the superintendence of Mr. W. Smith, is strong: among the contributors are the Duke of Buccleuch, Mr. R. Fisher, and Mr. Seymour Haden.

The Museum of Ornamental Art has been thoroughly organised: South Kensington will send important contributions. The colleges of Oxford and Cambridge, and the municipalities of our principal towns, will lend insignia and plate. Mediæval works, illuminated miniatures, Wedgwood ware, porcelain, and pottery will be contributed by Mr. Beresford Hope, Mr. Layard, Mr. S. C. Hall, Mr. Digby Wyatt, and others. We may also mention as of unique value a remarkable collection of lace and varied modes of needlework, made by Mrs. Hailstone, of Horton Hall, Bradford. This collection coming from Horton Hall will be reckoned an honour to the county. Also redounding to the credit of the locality is the gallery of Yorkshire worthies, likewise identified in its conception and direction with Horton Hall. This collection of local celebrities is a novelty in the annals of provincial exhibitions, which in the future it will be well to use as a precedent.

## ISABELLA AND THE POT OF BASIL.

This, in many if not in all points, is the best picture Mr. Holman Hunt has yet painted. It may want just that sacred significance which will ever inhere to 'Christ and the Doctors,' and even to the 'Scape Goat.' But, on the other hand, the poem here translated into pictorial form reaches to technical and realistic qualities which the painter's early works scarcely attained.

The story recounted will be within the recollection of our readers. Isabella had a lover, Lorenzo, but the brothers of the lady, infuriated at the presumption of the suitor, conspired a murder. Isabella becomes disconsolate, desperate; in her dreams she sees her lover, and under obedience to a vision seeks the murdered body in a forest on the banks of the Arno. Back she brings her lover's head, and plants it in a vase wherein she set a plant of "sweet basil." Then

> "She forgot the stars, the moon, and sun,
> And she forgot the blue above the trees,
> And she forgot the dells where waters run,
> And she forgot the chilly autumn breeze;
> She had no knowledge when the day was done,
> And the new morn she saw not: but in peace
> Hung over her sweet Basil evermore,
> And moistened it with tears unto the core."

Mr. Holman Hunt has followed with literal fidelity the words of Keats, and a poem signally pathetic and passionate is here translated into a picture which few can see without emotion. Isabella, yearning even to madness on the memory of him she has lost, bends over the vase sacred to Lorenzo:—

> "Patient as a hen-bird, sat she there
> Beside her Basil, weeping through her hair."

It is needful that, having thus given expression to the motive of this picture of 'Isabella and the Pot of Basil,' we should speak of its artistic qualities and technical execution. First, the reader may desire to learn how "Isabella" comports herself in her desolation. The type of womanhood chosen is not worn or wasted, but fine, full, fleshy, and flushed with health. And so all the greater becomes the sympathy with the fair lady's grief. The artist knew the limits of his art: a lady already wasted few would mourn. The forms chosen for body and limb are rotund: passionate life in its heyday of youth floods the veins visibly in a flush of warm colour, seen through the thin veil of white drapery cast down the figure in graceful ripples, which a classic sculptor might envy. The type of face chosen is not exactly "high" or "pure," judged by prescriptive standards, neither is it wholly satisfactory measured by our own simple rules. Yet the head may be accounted strong in individuality: certainly the features take agony of expression, and that without absolute violence to natural comeliness or beauty. It may be objected that the features are rather hard, and certainly the flesh in its metallic lustre is far from soft or winning. Yet has tenderness been brought to mitigate a somewhat too realistic treatment. The hair is made to entwine, as with sensitive sympathy, around the fatal vase; the ear, as it were, seems attentive to an inward voice, the whole being is rapt in contemplation on "the sweet Basil." Thus much may be said for and against the motive of this remarkable picture. The painter has certainly once more proved himself a consummate master of expression.

As to the execution, we may say that an illusive realism has been reached which, it may be feared, will exercise more than a legitimate spell over the vulgar public. Noble Art is the expression of noble ideas; ignoble Art often seeks to divert the mind from high argument to trivial circumstance. We are far, however, from asserting that the painter has lost the dignity and poetic beauty of his theme in mere manipulation. We only warn the spectator against taking even this miracle of manipulation for more than it is worth. Inferior artists, such as the Dutch, have been equal to milliners and goldsmiths; the Italians, however, strove to do justice to humanity, and cared not to compete with the tailor. Therefore the assertion will be scarcely taken for more than it is worth, when we say that the objective realism of Mr. Holman Hunt is absolutely perfect; there is nothing like it at the present moment. Other of our Pre-Raphaelite painters have renounced the creed, and so now leave Mr. Hunt alone in his glory. This 'Basil Pot,' these robes, the glass lamp hung from the roof, the glass water-jar on the ground, the marble pavement, and every other accessory in this laboriously-wrought composition, may be prized as only some small degree less real than the objects from which they were painted. The first pledge of this matchless power Mr. Holman Hunt gave in his picture 'The After Glow.' The present performance adds to equal manipulative skill a more noble intent.

We cannot but regret that Mr. Holman Hunt has not added his supreme powers to the forces of the Royal Academy, which, notwithstanding its errors, claims, especially at this moment, the allegiance of all who wish well to the Arts of their country. 'Isabella' is the property of Mr. Gambart, who, it will be remembered, became a liberal patron of the painter by the purchase of 'The Christ in the Temple.' M. Blanchard, who engraved that work, is commissioned to show like favour to 'Isabella,' a picture no less wondrous for detail. M. Blanchard's engraving of the former work is noticed on a following page: there is little doubt of the public seeing the 'Isabella' as worthily rendered.

## ROYAL IRISH INSTITUTE.

It is the special privilege of a journal like our own, that we can join in the cry of "Justice to Ireland" without any fear of being charged with political partisanship, or without expressing an opinion upon that most important question which, originating with a recent debate in the lower house of Parliament, is now agitating the mind of every thinking man and woman throughout the British empire. Art is, happily, not sectarian, and its claims to consideration may be advocated by men of every religious or political creed; and thus it is, that we found recently a large number of Irish noblemen and gentlemen, usually occupying opposite "platforms" on other occasions, associatiug themselves together where the interests of Irish Art are concerned, and having an interview with the Chancellor of the Exchequer and the Chief Secretary for Ireland, in order to urge upon Government the establishment in Dublin of a Royal Irish Institute, similar to that now existing at South Kensington for the promotion of Science and Art.

The application is a just and reasonable one. It was most properly argued by the Hon. J. P. Vereker, one of the deputation, that, though it was intended the South Kensington Museum should confer benefits equally on the English and Irish artisan, time and place interposed insuperable obstacles; and for all really practical purposes connected with the sister-kingdom, that museum might almost as well be situated in Japan. But Ireland complained that what little South Kensington could do for her was either neglected, or done in a narrow or jealous spirit. The Museum was founded at an enormous cost, and is maintained by large grants of public money: its collections are enriched by the same means; no expense apparently being grudged for this purpose; as, for example, when Government paid, in 1852, the sum of £12,000, for the famous Majolica collection, and more recently, £45,000, for the Blacas collection: and yet, Ireland, while helping to contribute funds for such purchases, gets no share of the advantages which the constant study of these works would give. The people of Ireland complained that while the State always did, and still continued to do, all it could to support the old and firmly established manufactures of England, their newborn industry, formerly crushed by jealous legislation, was now permitted to languish without the slightest aid from the State. On

the part of the deputation, Mr. Vereker stated his belief that the founding in Dublin of a Royal Irish Institute analogous to that at South Kensington would open for that country a splendid era of manufacturing prosperity, and would aid in diffusing peace and happiness through the land. In seeking for such an Institution, located on Irish soil, supported by an adequate grant, and managed by an Irish Board, was only asking for a fraction of what wealthy England had received out of the funds to which Ireland had largely contributed. It was not natural to expect that an English institution would seriously endeavour to give such an education to Irish artisans as would enable them to rival the English in the race of progress. No institution would ever enjoy the confidence of Irishmen unless it were under the control of Irish noblemen and gentlemen who had at heart no object dearer than to promote, to the utmost of their power, the manufacturing prosperity, peace, and happiness of their own country.

After other members of the deputation had supported the appeal for establishing the proposed Institute, chiefly on the ground that it would be the means of affording an immense amount of employment to the Irish population, and would very greatly tend to make the people more loyal,—the Chancellor of the Exchequer replied by stating that Government had already given great attention to the subject, and had determined what ought to be done. Government was, in fact, prepared to give general effect to the views expressed by the deputation. It was proposed to give to Dublin an institution similar to that at South Kensington, under the direction of Irish management, and which should be a sister of, and not subordinate to, the English establishment. It would be alone responsible to the Minister of Education, when the latter was appointed; and all local establishments would be affiliated to it. Various causes must naturally operate in causing some delay in the execution of the project, particularly those connected with finance; but when next year the Estimates were prepared, it was hoped that Government would be able to state everything connected with the subject.

## OBITUARY.

EDOUARD FRANÇOIS PICOT.

M. Picot, one of the veterans of the modern French school of painting, died in March, at the advanced age of eighty-six. He was born in Paris in 1782, and studied under Vincent. In 1813, he obtained the *Prix de Rome* for his picture of the 'Death of Jacob;' and two years after gained a prize for his 'Meeting of Eneas and Venus,' now in the museum of Brussels. Returning in due time from Rome, he took part in the Paris exhibitions, and was one of the artists employed to decorate the ceilings of the Louvre, where he painted two fine allegorical compositions, representing respectively 'The Genius of Art discovering Egypt and Greece,' and 'The Towns of Vesuvius demanding protection from Cybele against the Eruptions of the Volcano.' At a later date he was at work on the ceilings of the palace at Versailles, where is also his picture of 'The Entry of the Duke de Guise into Calais;' and a portrait of the distinguished tragedian, Talma. In the church of Notre Dame de Lorette, in Paris, is his picture of 'The Coronation of the Virgin;' and in that of St. Vincent et St. Paul he executed, in conjunction with the late Hippolyte Flandrin, several interior decorations. One of his best pictures is 'The Death of Sapphira.'

Picot succeeded, on the death of Carle Vernet, to his place as a member of the Academie des Beaux Arts. He was nominated a Chevalier of the Legion of Honour in 1825, and held the decoration of Officer of that order since 1852.

## MINOR TOPICS OF THE MONTH.

British Institution.—Whatever uncertainty may exist as to the resuscitation of this body, the future use of its late noble galleries is now placed beyond all doubt. For the purposes of an "Athletic Club" (!) the premises have passed by purchase, for £18,000, into the hands of some noblemen of high rank, with whom is said to be associated a still higher personage. And thus we are to see exchanged the creations of genius for leaping-bars and boxing-gloves. Ichabod! We shall give a history of the Institution from its commencement to its close.

Royal Academy.—There is every reason to believe that the new exhibition rooms of the Royal Academy at Burlington House will be ready for the reception of pictures next spring.

Mr. T. Creswick, R.A.—The public will regret to learn that Mr. Creswick, R.A., is suffering from a condition of ill health, so serious as to cause considerable uneasiness among his friends and circle.

The National Gallery.—Four pictures have been recently added to the National collection; of which two are by Ambrogio Borgognone, one by Antonio Pollajuolo, and the fourth by Paolo Morando. That by the last-named painter presents a group of the Virgin and Child, St. John the Baptist, and an angel: a work of high class, rich in colour, but generally low in tone. It is signed "Paulus V. P." (Veronensis pinxit). Morando was of the Venetian school; he was born in 1484, and died in 1522. The picture was purchased last October, at Verona, of Count Ludovico Portalupi, for £900. The subject of that by Pollajuolo is 'Tobias and the Archangel Raphael.' This painter was a member of the Florentine school, and the pupil of his brother Piero. The Pollajuoli were at once painters and sculptors; in their latter capacity they executed the monument of Pius IV. at Rome. They were among the first of the Italian artists who studied anatomy from the human subject. Antonio was born in 1430, and died in 1498. Those by Borgognone are two fragments of a standard preserved formerly at the Certosa of Pavia. Both pieces are called "Family Portraits." One represents nine men kneeling in adoration by the side of a tomb, with a hand extended over them in a manner to show that the composition from which the fragment has been cut was of considerable size. A corresponding portion represents, kneeling on the opposite side of the tomb, a group of eleven women, whose heads are all in profile. Several of those of the men are remarkable for their red hair, and all are without beards. A third fragment of the same standard, representing God the Father, is in the possession of the Cavaliere Bertini, at Milan. All three were formerly in the collection of the Cavaliere Molteni, at Milan, and they are the only remaining portions of the standard. The pair was purchased in November last, for £160, from Signor Giuseppe Baslini, at Milan. Borgognone was a member of the Milanese school; he was living at the end of the 15th and the beginning of the 16th centuries.

The Winter Exhibitions of both the Water Colour societies closed on the 14th of March. For the summer exhibition, the Institute received the contributions of its members on the 15th of April, and opened its doors for the private view on the 25th, and to the public on the 27th. It is not desirable that the societies should commence their campaign on the same day, but this season such an arrangement was unavoidable. Since their "inauguration," the Winter Exhibitions of sketches have gradually grown in public favour, the substantial proof of which is the large proportion of drawings sold.

The late Mr. Felix Slade, who died at Walcot Place, Lambeth, on the 29th of March, has, by his will, made some very important bequests for the purposes of Art. His fine collection of mediæval and more recent glass—one of the richest and most valuable in the country—goes to the British Museum, together with several other selected works of Art, his extensive and rare collection of engravings, etchings, woodcuts, &c., and some interesting manuscripts and specimens of ancient bookbinding. But more important to the public generally than even these liberal gifts, is that Mr. Slade has bequeathed to his executors, in trust, the sum of £45,000, with the object of endowing a Professorship of the Fine Arts, at Oxford, Cambridge, and University College, London, respectively, and six studentships in connection with the latter body. It will not be out of place to state here, that a very elaborate catalogue of the testator's collection of glass has long been in preparation, under the invaluable friendly supervision of A. W. Franks, Esq., of the British Museum: it is richly illustrated with woodcuts and coloured plates, executed by Messrs. J. and G. Nicholls, and T. Mellish, under the superintendence of Mr. W. A. Nicholls. To this catalogue, which we believe is intended only for private circulation, are appended some valuable notes from the pen of Mr. A. Nesbitt.

South Kensington and the Paris Exhibition.—A parliamentary paper has been published, which gives details of the expenses of the department of Science and Art in connection with the Paris Exhibition. No less than £3,257 was spent in travelling expenses, exclusive of expenses of jurors and delegates. The mansion occupied by Mr. Cole and his colleagues in the Champs Elysées cost £1,857 for rent, and another £60 was paid for lodgings for workmen when "pressure for space was great." *In addition to their regular official salaries*, Mr. Cole, secretary to the department of Science and Art, Mr. Thomson and Mr. Owen, two assistants of the same department, have been allowed gratuities, of £1,500 in Mr. Cole's case, and of £500 to each of the other gentlemen. The accountant, bookkeeper, deputy general superintendent, organiser of science classes, and a large number of other South Kensington officials, also figure among those receiving gratuities in one form or another. Mr. C. Collins, "author," received £84 for collecting periodical literature, and the Rev. W. H. Brookfield £202 for superintending the collection, in addition to £52 10s. as a delegate. Mr. G. R. Redgrave received £157, and Mr. S. Redgrave £198, for their services as superintendents. —*Standard.* [We may have some remarks to offer on these awards, though we find that Mr. Cole declines receiving his "gratuity." Certainly the "officials" at South Kensington are—fortunate.]

South Kensington Museum.—The new refreshment room at South Kensington is so far finished as to admit of its being used for the purpose intended, but in order to final completion it must be closed at some convenient time. It is spacious and amply lighted, but has somewhat of a composite appearance, as consisting of two areas, rendered distinct by a well-marked

division of arches and columns. The inner space has existed, perhaps, as a room before; but the other, a large semicircular bay, lighted by five lofty windows, looks like an addition. If this, however, has been an expediency, it will be overlooked in the general effect. The majolica columns which support the arches form the striking feature of the room; and this, we believe, is the first instance of columns of that size having been employed in architecture. One of these, or a similar column, was exhibited at Paris. They are formed of yellow diamond tiles, bearing a white flower in low relief. Round the lower part, and a few feet from the base, is a band with a composition of *bambini* engaged in the labours of the vintage, and other works allusive to the appropriation of the place. From this band to the base, the columns are fluted, and in colour Spanish brown. The designs are by Mr. Gamble and Mr. Townroe, and the execution is by Messrs. Minton. Three of the windows in the bay are filled with medallions and arabesque designs, of which among the former are figures representing St. George, St. Andrew, and St. Patrick; others present various hospitable allusions. If the two side windows are left as they are now—filled with ground glass—the bay will certainly look imperfect. The walls it is intended to cover with tiles, and if the columns and windows are to be fittingly supported, much yet remains to be done in the way of ornamentation. At the end of the corridor is the new staircase leading to the schools. The decorations are as yet far from finished—it is therefore not yet open. The only portion that can be said to be completed is the panelling which runs beneath the handrails. The cornice is supported by caryatides, alternately male and female, and between these are panels, some of which bear monograms. It is intended to cover the walls with tiles and designs in imitation of *Della Robbia* ware, the effect of which, it may be supposed, will be very rich, and for a public thoroughfare, this in the end will be an economy, as it will give no signs of wear and will be kept clean without difficulty.

Mr. Weekes, R.A.—This artist has just executed in marble an elegant statuette of 'Cleopatra,' for a well-known collector of high-class modern Art. As a conception of character, striking by its powerful ideality, the work realises the highest type of Egyptian beauty; and, from whatever point viewed, is of grand and commanding aspect. The passionate soul of Antony's haughty queen is vividly expressed in the air and bearing of the figure, the nude portions of which, betraying the fiery pulses within, have evidently been studied with the greatest care. Appareled with imperial magnificence—her head-dress adopted from that of the Egyptian Venus, Athor—the empress of the East raises her left arm, covered with the folds of her flowing mantle, as though indignantly spurning the proffered love of Augustus; and with the right clasping the asp, preparatory to placing it on her bosom, ere dying by its fatal bite for her dear lord, Antony, realises the words of the Laureate in his "Dream of Fair Women,"

> "'And when I heard my name
> Sigh'd forth with life, I would not brook my fear
> Of the other: with a worm I balk'd his fame.
> What else was left? Look here!'
>
> "(With that she tore her robe apart, and half
> The polish'd argent of her breast to sight
> Laid bare. Thereto she pointed with a laugh,
> Showing the aspick's bite.)"

At her feet is a basket of lotus plants, from among which she took the instrument of her death. Decorated with the sphinx, lotus, and other emblems of Egyptian faith and character, the pedestal forms an object of singular and appropriate beauty, and is deservedly worthy of the exquisite gem of cabinet sculpture for which it has been designed.

Mr. Absalon, one of the members of the Institute of Water-colour Painters, has executed a set of ten large tempera pictures for one of the wards of Guy's Hospital. The whole are, we believe, enlargements of drawings he has exhibited on the walls of the Institute, where they were shown in the hope that the example set by him might stimulate some charitable individual to do the like for a second ward of Guy's, or for some other hospital, and find his reward in the consciousness of having aided in some degree to relieve the weary monotony of the hospital pallet. The subjects are all of a cheerful character; some of them may be remembered from the titles, which are — 'Suspense,' 'Taking Toll,' 'Sunday Morning,' 'The Thorn,' 'Switzerland,' 'The Fountain,' 'Dinner Time,' 'Mercy' (Knock and it shall be opened unto thee), and Gleaners and Haymakers, with a general title of 'The Pleasures of Labour.' The painter must have devoted some months to this good work, which will long hereafter proclaim the benevolence of his heart.

Mr. Foley's fine statue of 'Burke,' previously described in this Journal, has just been placed on its pedestal in front of Trinity College, Dublin, *vis-à-vis* with that of his old friend 'Oliver Goldsmith,' also by the same artist.

'The Domes of the Yosemite' is the title given to a large picture now being exhibited in the gallery of Mr. McLean, Haymarket. It is the work of Mr. Albert Bierstadt, an American artist, whose picture of 'The Rocky Mountains,' exhibited in the same gallery in 1866, was noted at the time in our pages. The two paintings, as representing passages of the wonderful scenery of the New World, are identical in interest, and they both show that the artist has not over-estimated his strength in attempting to grapple with the difficulties of portraying scenery of marvellous grandeur. In the Mariposa county, California, is a region known as the Yosemite Valley, where, as in other parts of the great Transatlantic continent, "nature seems to have worked," as it has been truly said, "on a Titanic scale." In sketching his subject Mr. Bierstadt took for his point of view a ledge of rocky ground, partially covered with firs and other trees, that divides the Great Yosemite Fall into two parts, and at an elevation of 1,000 feet above the valley, through which flows the river Merced. The waterfall is 2,634 feet in height, but only a small portion of the upper half, that makes one leap of 1,600 feet, is given in the picture. The name of "Domes" is given to some round-headed mountains of granite, which appear in the middle distance: they are of enormous height. The picture is painted in a manner befitting the solemn grandeur of the scene, without the least attempt at anything like sensational effect. In tone it is generally low, of varied greys, except where the sunlight from a sky partially covered with many-shaped clouds plays on the projecting ridges of the almost perpendicular mountains. The artist, we think, would have done more wisely had he kept his sky quieter: the clouds seem to intrude too much on the background of the composition, and disturb its serenity, without producing any corresponding beneficial result. The utter absence of figures is also, in our judgment, a pictorial mistake. They are required by way of comparison of altitude with the natural objects, as well as to enrich by a little brilliant colour, on a large canvas which, except on the left of the foreground, has scarcely any to show. But the picture is a thoroughly conscientious work, and will certainly add to the painter's reputation.

The Portrait of the King of the Belgians, painted by Captain Charles Mercier, and presented to his Majesty last year in Brussels, as a memorial of the national interchange of visits between the Belgian and the English volunteers in 1866-7, is now in the hands of Mr. S. Bellin, for the purpose of being engraved. The object proposed by this reproduction of the portrait is to establish, by the sale of the print, a fund to be called "The Anglo-Belgian Prize Fund," which shall be expended on prizes to be shot for alternately in Belgium and England. The project meets with the full concurrence of the King of the Belgians, and a committee has been formed, consisting of a very large number of commanding volunteer officers, with the Prince of Wales as honorary president; the Comte de Flandres, the Duke of Cambridge, and the Prince of Teck as honorary vice-presidents; Field-Marshal Sir J. F. Burgoyne as president; the Duke of Wellington, Field-Marshal Lord Gough, General Lord Straithnairn, General Sir G. Pollock, and others, vice-presidents. Under such powerful patronage the scheme can scarcely fail to have a most favourable issue. The committee meets at 21, Albert Gate, Hyde Park, where Lieut.-Colonel Beresford, honorary secretary, or Joseph H. Burne, Esq., assistant honorary secretary, will be glad to receive any communication from those who may be desirous of subscribing for the engraving.

Michael Faraday.—The Royal Society proposes memorialising Government to erect a statue of this eminent man of science in Westminster Abbey at the public expense.

The Corporation of the City of London has purchased Mr. James Luntley's portrait of the Sultan: it has been placed in the reading-room of the Guildhall, as a memorial of the reception of his Imperial Majesty last year by the civic authorities.

Mr. Camden Hotten has acquired a fine plate, engraved from Rubens's famous picture, 'The Holy Trinity," at Antwerp; the production of an eminent engraver —Joseph Wildiers—recently dead; the plate has been purchased from his widow. It will thus obtain circulation in England. It is a fine and vigorous line engraving, of large size. There have not been many works to surpass it, as a copy from one of the most renowned pictures of the great Flemish master.

Langham Chambers School of Art.—On the 4th of April the last *Conversazione* of the season was held at the rooms of the Langham School, on which occasion the walls were covered with pictures about to be sent to the Royal Academy. Many of the most distinguished painters of our day have at some time been connected with this school, and the succession is worthily sustained; for it is here that we still frequently see works which at once give a reputation to their authors. Many of the pictures were productions of great excellence. The water colour drawings formed a brilliant feature of the exhibition; and the whole constituted an epitome of the enterprise, independence, and variety of the English school.

## REVIEWS.

FINDING OF THE SAVIOUR IN THE TEMPLE. Painted by HOLMAN HUNT; engraved by L. BLANCHARD. Published by ERNEST GAMBART, London.

VERY much has been written concerning the picture of which we have here an engraving; no production of modern Art has been so thoroughly subjected to criticism, or so highly lauded. It may not be "a faultless work," that which

"Ne'er was, nor is, nor e'er will be,"

but it has great merits; and perhaps there are few efforts of recent Art so entirely successful. It gave the artist a very elevated rank among the painters of Europe; and it is to the discredit of the Royal Academy of England that his name is not enrolled in its list of members. A man who can paint as Holman Hunt paints may confer honour on any institution; the honour he could receive from it is as nothing compared to that which he obtains from the world of connoisseurs and critics. We have so often described this famous picture, as to have left ourselves little to say. It was seen by tens of thousands when exhibited in New Bond Street, by hundreds of thousands in various parts of the kingdom, and no modern picture is so extensively known or so generally appreciated. Its merits very far outnumber its defects, and it may unquestionably be regarded as one of the grandest achievements of the age in which we live.

Mr. Gambart adventured a large sum in its purchase and in the engraving; he will not be disappointed in the hopes he formed of the issue.

The French engraver to whom was entrusted the important duty of copying it with the *burin*, has established his claim to a first position among the artists of Europe; his reputation was previously high; by this, his latest work, he has increased it. Those who are accustomed to mellow richness in engraving, may possibly complain of a certain hardness in the style; but the character of the picture is well preserved; the masterly touches of the painter have been rendered by the engraver; the expressions of the several participators in the great "event" at Jerusalem are given with remarkable fidelity, while all the minor parts have been treated with consummate skill.

The print, whether regarded merely as a work of Art, or accepted as an illustration of the earliest impressive incident in the life of our Lord, will be universally accepted as an acquisition of rare value, destined to occupy the place of honour in tens of thousands of homes where Art is loved, and the Christian faith venerated. The story is written in the language that all can read and understand.

Mr. Hunt's treatment of the subject has been much criticised; indirectly he has answered many objectors by printing a somewhat elaborate descriptive "key," in which he explains his motives, and notes his authorities. It is, at all events, a strong proof of the industry with which he laboured, his scrupulous care to accuracy, his extensive reading, and his deep and earnest thought.

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THE BIRTHPLACE, HOME, CHURCHES, AND OTHER PLACES CONNECTED WITH THE AUTHOR OF "THE CHRISTIAN YEAR," illustrated in thirty-two Photographs by W. SAVAGE: with Memoir and Notes by the Rev. J. FREWEN MOOR, Jun., M.A. Published by J. PARKER AND CO., London; W. SAVAGE, Winchester.

If ever there was a minister of the Church of England who pre-eminently "adorned the doctrines" of the faith he preached, such a man was the author of "The Christian Year," a book that has carried the venerated name of John Keble to the furthermost corners of the earth. We care not now to enquire to what extent his sacred poems have influenced the movement which has placed good and earnest men at variance with each other, leading some into extreme views, and carrying others away altogether into a community antagonistic to Protestantism; Mr. Keble's writings may have had their share in working out these results; but the pure and saintly life of their author, his humility of mind, and his earnestness as a Christian pastor, have set him up as an example worthy of all imitation; while his talents as a poet have left an impress upon the religious character of the age which will not readily be effaced.

There are thousands who differ altogether from some of the peculiar views entertained by Keble, yet who revere his memory, and testify to the truth and beauty of much that he wrote both in prose and verse. To such,—and still more, to those who share his opinions,—Mr. Moor's volume will be heartily welcome. The author, it need scarcely be said, is an ardent admirer of the late Vicar of Hursley; and has taken great pains to produce such a memorial of his life, without attempting to write an absolute biography, as will enable the reader to follow his career from boyhood to the grave. In the collection of his materials, Mr. Moor has used somewhat unsparingly perhaps, much of a topographical character that might have been dispensed with, though they certainly came within the legitimate scope of his object as set forth in the title of his book. Aided by Mr. Savage's photographic pictures, which are as works of Art of unequal merit, by all the means and appliances of good paper, printing, and binding, this volume—which, by the way, has reached a second edition—is not unworthy of the man whom its author designs to honour.

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MUSIC IN ITS ART-MYSTERIES. By HENRY WYLDE, Mus. D. Published by BOOTH.

Dr. Wylde is an "authority" upon the subject on which he writes, and his words have, as they ought to have, weight. He is the Gresham Professor, that is something, but he is a scholar in the Art of which he is a learned teacher, and music in England owes to him much of its large and increasing popularity. It is rendering more "human" the tens of thousands who have been, of late years, brought under its influence, and very largely substituting intellectual for animal enjoyments among the "masses" in this country. This book is a subtle instructor. It consists of a series of essays that have been delivered as "lectures:" they are not only rational but eloquent, remarkably well written, putting forcibly all the points, and reasoning from them with singular skill and ability. The author claims for music not only the highest, but the oldest, place among the Arts, and he does so by irresistible arguments. We accept his volume as a very valuable contribution to literature; it will be doubly welcome to the connoisseur and the amateur—to all, indeed, with whom music is either a pursuit or a luxury. It may make the professor more than ever proud of his profession, while it finds its way to the understandings as well as the hearts of the general public.

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COUNTRY TOWNS, AND THE PLACE THEY FILL IN MODERN CIVILISATION. Published by BELL AND DALDY, London.

This is a very small book, but if ever an old-fashioned adage, "The most valuable goods are done up in the smallest parcels," could be applied with truth, it can be so to "Country Towns."

The author thinks, feels, and expresses well, and though we do not agree that life in a country town is, or can be made, more enjoyable than in a great city, we confess that as there are in England two hundred and twenty towns containing more than two million of inhabitants, it is well that the privileges and opportunities they hold in their hands, and yet too often in ignorance throw away, should be brought forward, defined, and explained. The clear-headed author of this little book has done England good service by its publication; every page contains matter for consideration, and withal the style is so graceful and easy, that we are not aware of our pupilage until afterthought shows how much our mind is enriched by what amused and interested us without an effort. "Country Towns" deserves a warm reception in town and country.

THE COLLECTOR. Essays by HENRY T. TUCKERMAN. With an Introduction by Dr. DORAN. Published by J. C. HOTTEN, London.

This volume contains a series of essays on various subjects, prominent among which are those that relate to authors, pictures, actors, doctors, and newspapers. They are written by an American, whose name is famous in his own country, and not without honour in ours. It was a good thought to bring thus together his leading contributions to the literature of both worlds. There is not a page in this goodly volume that may not be read with pleasure and studied with profit. The views of the writer are popular yet philosophic, the style is exceedingly agreeable, and the deductions that may be drawn are pregnant of sound wisdom. Mr. Tuckerman has been an enormous reader; the amount of knowledge he has gathered is prodigious; his skill in communicating what he has acquired is not less remarkable. His book is a valuable auxiliary to information and to morality. The "Introduction" by Dr. Doran is worthy of the place it occupies, and that is saying much. The author and his herald are kindred spirits, thinking and working much alike, and the praise we give to the one may be fully shared by the other.

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QUEEN BERTHA AND HER TIMES. By E. H. HUDSON. Published by J. and F. H. RIVINGTON, London.

This attractive-looking, pleasantly-written, and thoroughly sensible little volume, as the accomplished authoress sets forth in her preface, while it bears the name of Queen Bertha, the first English Christian queen, "narrates the story of a period rather than that of a person." But the story is told in a very happy manner, and Queen Bertha herself takes just that part in it which causes her to appear by far more engaging than if she had occupied a prominent position in almost every page. The good queen's gentle influence is felt to pervade this characteristic chronicle of her truly important times, in describing which the authoress introduces us, with much graphic truthfulness, to "the small beginnings of the most sacred, honourable, and useful institutions of our country, together with the ancient foundation-stones of some of our grandest edifices." This book needs no commendation—it only requires to be known, and then in that case it is thoroughly competent to win golden opinions for itself.

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A BOOK ABOUT BOYS. By A. R. HOPE, Author of "A Book about Dominies." Published by W. P. NIMMO, Edinburgh.

"The proper study of mankind is"—boys. So, at least, appears to be Mr. Hope's opinion; and if Wordsworth's remark, "the child is father of the man," be accepted as a truism, which most people are disposed to do, then Mr. Hope is more right than wrong. Boys have evidently been his study; how best to treat them, and to educate them socially, physically, and mentally. His book is a series of essays on this important subject, written in a manly, vigorous tone, with here and there sparkles of humour that show the writer to be anything else than a Dr. Dryasdust. We might not be altogether inclined to submit a son of our own to the *curriculum* shadowed forth throughout his pages; still his theories—and it may be presumed his practice also, for he writes as an experienced trainer—relative to the bringing up boys in the way they should go, are, as a rule, sound and healthy, and may be adopted with advantage to those whom he desires to benefit. These are certainly not the days when we can afford to educate boys on wrong principles; the future of England will, by-and-by, be in their hands, for good or for evil. Mr. Hope's picture of the present generation is far from hopeful; let us trust that his book may have its proper influence in effecting a remedy for so much that is now amiss. It is one deserving the attention of all parents, guardians, and instructors.

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# THE ART-JOURNAL.



LONDON, JUNE 1, 1868.


## ROYAL ACADEMY.

### INTRODUCTION.

THIS, "the one hundredth" Exhibition, is far from the best that has been known within the last hundred, or even within the last five years, yet may it be accepted as pleasing and promising;—pleasing by its bright, gay aspect, its cheerful spirit; and promising chiefly in the new life imparted by young and rapidly-rising artists inside as well as outside the circle of the Academy. It is to be deplored that the large "East Room" sustains almost irreparable injury by two centres unusual in size, the works of Academicians from whom better things, in days gone by, at all events, might have been anticipated: the one the 'Battle of the Alma,' by Sir Francis Grant; the other, 'Rent-day in the Wilderness,' by Sir Edwin Landseer. Other rooms are likewise weighed down heavily by that respectable mediocrity which has become known as essentially Academic. Thus the public will learn to look for what there may be of vitality in these annual Exhibitions mainly to the aspiring talent which, though not indifferent to honours as a desert, may despise prescriptive titles when used for protection or a refuge. Fortunately for the Academy, it has taken to itself the liberty of adding largely to the list of its Associates; fortunately, also, for its future destinies, the rank and *prestige* which this venerable body can confer are still ardently sought by artists who, though outsiders, rank among the best members of the profession; fortunately, likewise, the time may not be far distant when illustrious foreign artists, enrolled as honorary members, shall bring to our Academy talent wide in its range and strict in its training. Thus there seems reason to hope that the second Centenary of our Academy, upon which we are about to enter, may be the dawn of a better and brighter era. The history of the first hundred years is now closed; that history will recount phases in the English school which belong essentially to the past. The nightmare genius of Fuseli, the blanket draperies of Barry, the buckram high Art of Haydon, are past and gone: even the pre-Raphaelitism which so recently served as the apprenticeship of genius we see swept clean from the rooms of the Exhibition, leaving scarcely a remnant, a rag, or a weed to tell the tale. And so the close of the Centenary finds the Academy in a state of imminent transition: let us hope, then, that those things which are ready to die will pass away utterly, and that now, under the promise of reform and the immediate prospect of a commodious building, the Academy of our country may be made commensurate with the increasing demands of the age. The present Exhibition, which we trust may prove the last held in Trafalgar Square, finds, as we have hinted, the English school, like the Academy itself, in a state of transition and turmoil. There are here signs patent on every wall that the ultra-naturalism to which our artists have been committed is about to obtain mitigation; that servile literalism will yet receive enlargement and liberty under the reinstated dominion of imagination; that trivial detail and soulless drudgery will give place to breadth which has meaning, and modes of study having high expression for their end. There are indications, likewise, that our school of colour — perhaps the best in Europe—is now in process of passing from mere decorative harmonies into subtleties refined, and tones suggestive of thought. Finally, what may have been narrow and exclusive in our national school seems about to gain extension and liberation by contact and sympathy with foreign and distant Arts, ancient as well as modern. We see on all sides the influence of the French school upon the English; we observe the salutary sway of mediævalism over our modern times; and, above all, we rejoice to mark the spell which classic beauty is once more asserting over minds gifted with imagination and endowed with poetic insight. Thus, though the present Exhibition falls by accident short of the average, it rises above average in promise. Errors seem to be working a self-cure; abuses are yielding to reason and justice; so that really the time comes when the Academy shall not be estranged from genius or divorced from nature.

### I. HISTORY, SACRED AND SECULAR.

The Academy catalogue prints on its first page a passage which points to a high school of Art, now extinct. As a compliment to the Prime Minister, a telling extract is made from the writings of Disraeli the elder. "The poet and the painter," wrote Isaac Disraeli, "are only truly great by the mutual influence of their studies." Assuredly poetry and painting have proved in the past, and ought always to serve in the future, as mutual aid and inspiration the one to the other. Of late, however, our English school has cruelly suffered from severance of this high relation between inspiring thought and expressive form, which is the only true condition of high Art. "Milton, Michael Angelo, and Handel," proceeds Isaac Disraeli, "belong to the same order of mind." Yet the misfortune is that this order of mind no longer survives either in poetry, sculpture, or music. Neither Milton, Michael Angelo, nor Handel obtains any appreciable response in the Academy of the year to which this text, enunciated by the father of the present Prime Minister, serves as a motto. And in part, high Art is extinct just because "Milton and Michael Angelo" have been made to give way to modern modes and frivolous fashions. Certainly, we can scarcely, in the presence of this Exhibition, say with Isaac Disraeli that "the same imaginative powers or the same sensibility is operating only through different materials" in Arts once represented by Milton, Michael Angelo, and Handel. Such imaginative powers and sensibilities are simply gone, they do not exist. The age may possibly still ask for "history" of some sort, only to be suited to a "London season:" that history must have little in common with "Milton, Michael Angelo, or Handel!"

Nevertheless, "history, sacred and secular," still, even to this day, in the Academy survives after a sort not wholly without dignity, and certainly not without detail. It is true that the large imaginative treatment of former times, which could afford to ignore what belonged either to topography or tailoring, is now beyond either painter or public. And so, for better or for worse, we are at length committed to the keeping of the conscientious antiquary. Thus has arisen what may be termed "the South Kensington School" of historic painting, as sanctioned by "the Government department of Science and Art." This prevailing mode, whether it date from the Brompton Boilers or from the schools in Trafalgar Square, is not Italian, still less is it Greek; yet its praise may be that it is intrinsically English, for assuredly the manner has truth, conscience, and sincerity.

FREDERICK GOODALL, R.A., has entered on the precincts of Christian Art: having long dwelt in the frontier-lands of the Old Testament, he now passes to the still higher regions of the New. That Mr. Goodall in his two companion figures, 'Mater Purissima' (267) and 'Mater Dolorosa' (284), has failed, even judged by historic standards, few will assert. That he will have satisfied the ideal which many Christians have fondly cherished, is in the nature of things unlikely. But what may be more to the purpose, he has evidently given honest and profound expression to the convictions which dwell in his own mind. And this is what we have a right to demand of an artist, whether ancient or modern; the mission, indeed, of Christian painters in former times was but to speak out honestly and earnestly such truth as might be in them. We think, in fact, it may be pleaded in favour of Mr. Goodall's attempts, that they are untainted by the insincerity and assumption which have proved the bane of religious Art in modern days. It is no small relief that we have not here, for the thousandth time, mere prescriptive emotion, or even an inane traditional type. We may, indeed, be thankful for what we have been spared; for indeed to paint the Madonna on a scale larger than life is a perilous attempt. We may also remark on a seemly reticence in the treatment: the character is not allowed to break into decisive individuality or strong naturalism; on the contrary, it maintains unperturbed placidity and unpronounced generality. Yet this reticence and repose by no means commit the artist to the severity of early Christian schools. Mr. Goodall has been content to escape prettiness; he has been satisfied when the Madonna rose above the beauty of a doll, but he has not desired to push abnegation of flesh and blood into that austerity which the early Christian painters believed essential to sanctity. Softness, indeed, has been the painter's receipt for sentiment, and certainly we have seldom seen tones treated with more tenderness or refinement. In fact, the general aspect of these works is essentially modern, or, at furthest, they cannot date back beyond the historic epoch of Carlo Dolce and Sassoferato. The unsullied beauty, the unclouded serenity of the 'Mater Purissima' become shadowed in the 'Mater Dolorosa.' "The life of the Virgin Mary," writes Mrs. Jameson, "when treated as a strictly historical series, forms a kind of pictured drama in successive scenes; sometimes comprising only six or eight scenes," "sometimes extending to forty or fifty subjects." "We often find the seven

joys and the seven sorrows of the Virgin treated as a series." Mr. Goodall concentrates the burden of sorrow into one picture; the figure bows under the weight of woe. "All ye who pass by, behold and see if there be any sorrow like unto my sorrow." The crucifixion is over, and the Madonna, as in Delaroche's 'Good Friday,' sinks in desolation. The treatment is scarcely traditional: Mr. Goodall has neither painted a 'Pietà' nor a 'Stabat Mater' at the cross; yet here is the 'Mourning Mother' alone, in the true character of 'Mater Dolorosa.' The treatment suited to the subject was obvious: the tone, as a matter of course, is kept low; the colour is preserved in quiet solemnity; the drawing and the chiaroscuro attain such force and grandeur as the painter had at command. The result, if not all that might be wished, is certainly more than in these days can be generally hoped for. If comparisons were not odious, we might say that Mr. Goodall, in the 'Mater Dolorosa,' approaches Delaroche, and in the 'Mater Purissima' Ary Scheffer.

Edward Armitage, A.R.A., exhibits his most elaborate work. That it will pass without hostile criticism is more than the artist can expect. Nevertheless 'Herod's Birthday Feast' (520) is sufficiently defiant to command respect; it is a bold manifesto of that deliberately historic style which has of late years unfortunately fallen to a discount. The story depicted is soon told. When Herod's birthday was kept, the daughter of Herodias danced and pleased Herod. The rapture wrought by this voluptuous Eastern dance is depicted vividly, even passionately. The artist has set forth this sumptuous birthday festival with all possible parade of circumstance and surroundings. The banquet table, laid before a stately corridor of Doric columns, is crowded with guests disposed at their ease after true *triclinium* fashion. The banquet board itself is loaded with the fruits and viands of a sunny clime and of a land of plenty. The moment has come when "dinner parties," ancient no less than modern, are given over to jocund cheer, yet the ladies have not quitted the table; indeed, this high debauch may recall another magnificent orgie, 'The Decline of the Romans,' by Couture, with this difference, that the colour has less of romance and delicacy. The picture has the detail of realism rather than the breadth of generalisation, or the ideal reach of imagination. Indeed, Mr. Armitage has allied himself deliberately to those schools which profess to make vivid appeal to the mind through facts patent to the senses. Thus no realistic detail has been overlooked which might serve to make the eye of the spectator present at the scene. A stately colonnade, such as might then have stood in Jerusalem, encircles the composition; the *dado* is decorated with hangings after Eastern fashion; the floor is laid with mosaics common to outlying territories of the Roman empire; lamps are hung from the wall or placed upon the table, like to those now in the Naples Museum: such lamps doubtless found their way to Jerusalem when Judæa became a Roman province. Herod in his regal robe and laurel crown, as Tetrarch, is of course not Jewish, but Roman. The painter, during a recent tour, collected his materials in Naples and in Capri, localities which, in the time of Tiberius, became notorious for orgies. Such topographical, or rather antiquarian, literalness, has advantages, but likewise disadvantages. The intellect may be informed, but the imagination often remains cold. The greatest Italian pictures prove that when the mind of the artist burns ardently, literal facts are merged. Thus a pageant painted by Titian or Veronese, though it outrage known records, has a worth beyond the most faithful chronicle ever penned or painted. Mr. Armitage has produced a work honourable to himself and to the Academy. We live in a day when Art must be strict as science, and faithful as a memoir for the Society of Antiquarians. Mr. Armitage has complied with these hard conditions. His picture will live in the annals of national Art.

E. M. Ward, R.A., has the advantage of a winning subject, out of which he makes an effective and popular picture. 'The Royal Marriage, 1477' (156), is an incident which brings upon the scene many of the best known characters of the time. The happy pair are a couple of little children: the bride, in her fourth year, is the orphan Lady Anne Mowbray, heiress of Norfolk; the bridegroom, in his fifth year, is second son of the reigning sovereign, Edward IV. The Prince of Wales, still a youth, who for a brief space was to be King of England, is present at the ceremony. King Edward IV., deemed one of the handsomest men of his day, has been appropriately cast into the obscurity of the background: his character might ill bear the light. His brother Gloucester, bearing a countenance "the frontispiece of weighty thought," the Richard of the future, crafty and saturnine, is likewise, as the evil genius of the drama, suitably thrown into shadow; stealthily in a corner he crouches as in ambush, brooding mischief, the "Marplot" of coming history. More in the light of day, as clear of conscience, stands forward the queen-mother, Elizabeth Woodville, perhaps the only personage who had real heart in the ceremony. The scene is laid at the altar of St. Stephen's Chapel, Westminster. A bishop and two priests, solemn in imperturbable stolidity, join the little pair in the bands of "holy wedlock." Signally fortunate is the painter's delineation of the minikin couple. It is comical to see how earnestly the little prince strives to play his part well — how conscientiously he does as a good boy what he has been told. The little lady is cared for by her nurse, who stands by in case of need. The painter has seized to the very life the childlike nature of the infant couple. There is an awkward grace, a timid resolve, a simple innocence true to children of all periods, whether the century be the fifteenth or the nineteenth. Passing from the humanity of the picture to its Art qualities and technical execution, much may be said in praise of the composition, colour, and realistic detail. We congratulate Mr. Ward on his return to history. Few artists have painted national events with greater power or more weighty meaning. He seizes the gist of his subject with a strong hand.

Mrs. E. M. Ward exhibits her best picture, 'Sion House, 1553' (467), otherwise Lady Jane Gray consenting to accept the crown. The story is almost too well known to require explanation. The artist has chosen the critical turning-point in the ill-fated life of the studious, simple-minded princess. It will be remembered how, on the death of Edward VI., Lady Jane was wholly disinclined to the crown; how she observed to those around her that she seemed to herself a very unfit person to be a queen. Having, indeed, given to Plato the thought which princes usually surrender to ambition, she expressed absolute displeasure when it was announced to her, in the quiet retreat of Sion House, that measures had been taken to secure to her the succession. The charming picture before us reveals the lady of pretty, somewhat Puritanical features, seated, but scarcely at her ease; her mind evidently has been sorely pained and perplexed; indeed, we are told that when Lady Jane Gray was addressed as queen, she trembled, uttered a shriek, and fell to the ground. In vain had Northumberland, Suffolk, Pembroke, and others urged upon a student given to contemplation the assumption of a troublesome crown. Discomfited, they retreat to a corridor, where they may be seen plotting further proceedings. The point seized by the painter is when the attack is renewed by a mother moved with ambition, and by a husband who urges the claims of affection. Lady Jane Gray at last yields, but, if we read the face aright as here rendered by an artist who interprets character with a woman's instinct, not without violence to the voice of conscience, and to that better nature which would fain have lived apart from worldly rank and vanity. All this seems to be suggested by the refined, pensive face, sensitive to sorrow, which wears presentiment of evil and the shadow of misfortune. The whole picture is studious of simplicity, and so the appeal to sympathy becomes all the more direct. Beauty, youth, innocence, are made the victim of ambition—this is the moral of the work, this the reading of the story. In artistic qualities the painter surpasses her former self. The execution has force as well as delicacy, the colour brilliancy; the realism of accessories could scarcely be more complete. Altogether the artist has good reason to be satisfied with the reception given to her work; it is capitally hung, and tells well under the ordeal of exhibition.

W. F. Yeames, A.R.A., also takes as the subject of a successful picture an incident from the touching story of Lady Jane Gray. The simple-minded, truth-seeking lady is here seen seated in prison; opposite, the Dean of Westminster, the emissary of Queen Mary, has planted himself, with the purpose of assailing her faith. With what avail, the whole bearing of 'Lady Jane in the Tower' (363) sufficiently declareth. Frail in physical frame, the noble prisoner remains in the presence of death stedfast in faith. Much thought, but no irresolution, may be read in that calm countenance; the clasp of the hands bespeaks fixity of purpose. The dean, a fierce, narrow fanatic, flings, as it were, arguments at the head of his gentle antagonist, who simply remains unmoved, firm in her Protestant creed, serene in an unclouded conscience. The picture, in fact, is a searching analysis of character. The artist, as usual, in the use of colour shows nice distinctions; he is fond of such quiet concords as may be educed from monotones; the varied harmonies brought out of unobtrusive greys should not pass without observation. Mr. Yeames, indeed, has seldom permitted himself to break out into violent positives; he prefers secondary and tertiary hues, which indeed, it must be confessed, are most consonant with serious thought, and certainly best in keeping with imprisonment and impending death. The handling is, as usual, free from show or assumption; each touch has point, and bears out the intention. The painter also exhibits a small study, 'A Chimney-corner in Hever Castle.' Mr. Yeames is a steady, conscientious, but hardly brilliant painter.

Similar praise belongs to Mr. D. W. Wynfield, who once more recurs to the times of the Commonwealth in a solidly-painted picture representing 'Oliver Crom-

well's First Appearance in Parliament' (410). King Charles, having delivered his speech before the assembled Commons, has just left the House. The mace is on the table, the speaker in his chair. Cromwell, a prominent character, stands firm, evidently ready to hold his own and maintain his ground. In the assembly may also be distinguished Strafford, Pym, Holles, Selden, Eliot, Phillips, Hobart, Brooke, Valentine, Strode, &c. The portraits are faithful; the solid, sober character of Puritanical times has been preserved. Hon. members, then as now, were permitted the privilege of keeping hats on, a liberty which favours picturesque effect. The treatment is broad and simple; thus alone, indeed, could the composition escape from being scattered. The light falls on the front figures, while a half-shadow is cast across the middle distance: thus the composition is sufficiently well kept together. The picture perhaps tends a little to blackness, and a lighter hand, with more of dexterous play in the touch, might have given to the scene greater sparkle and animation. The artist, however, has the merit of having worked in the spirit of earnestness and truth.

Baron H. Leys we are glad to greet within our English Academy. This well-known artist, it may be hoped, will find himself among the first elections in the new class of foreign honorary members. Leys' picture illustrates words spoken by the President at the Academy dinner as follows:—"I anticipate that the annual exhibition of some of the works of those distinguished artists who will constitute the class of foreign honorary members will not only add great attraction to our Exhibitions, but will tend to the elevation and improvement of Art. We shall certainly gain much from them, while, without vanity, we may hope they may borrow something from us. The result we may expect from this international exchange of ideas and experience must, I think, lead to the improvement of the Art of all nations." The style of Baron Leys is already familiar to our readers. We may, however, say that this picture, which takes for its subject an incident in the history of Antwerp some three centuries ago, appears less anomalous in the midst of our antagonistic modern school than might have been expected. The colour is deep, dusky, sombre; character has marked individuality; the light is not concentrated, but evenly distributed; the painting is solid; the general aspect angular and hard. These are merits that sometimes verge upon defects; yet, on the other hand, this elaborate composition contains individual figures which for truth and earnest expression remain beyond rivalry. The work may be accepted as the nearest approach extant to the good old style of Van Eyck and Memling.

C. W. Cope, R.A., is not at his best. Among other works he exhibits a picture far from satisfactory, 'The Disciples at Emmaus' (288). The colour is vivid and showy. There is little pretence to local truth, and yet the treatment is far from an ideal standard. W. Dobson, A.R.A., has scarcely added to his reputation by his large and full composition, 'Christ Raising the Widow's Son' (243). Some of the artist's small rustic figures retain a refined simplicity. Mr. Gale's 'Nazareth' (551) shows care; the work is perhaps an advance upon the artist's recent productions. Miss Starr's 'David before Saul' (509) certainly merits the Academic honour it received; it is a conscientious study, which betrays little of the inexperience of youth. Calthrop's 'Last Song of the Girondins' (390) seems to have been inspired by analogous works of Müller and Delaroche: the picture is dark. The painter, who is young, has talent which ought to lead him to success. Legros' 'Refectory' is broad to a fault, and vigorous with a vengeance; solemn monotony of tone and colour is unrelieved by brilliancy of touch or animation in light. Yet is there a certain rude grandeur in all that Legros paints. Finally, we must not forget a large work of the solemn, orthodox, historic sort, 'The forced Abdication of Mary Stuart' (348), by C. Lucy. The painter has made a tremendous and praiseworthy effort to do his best. Whether care hav eescaped commonplace, colour crudity, action stage-spasm, some people have been heard to question. We commend the work according to its merits to the favourable notice of our readers.

### II. SUBJECTS SEMI-HISTORICAL AND BIOGRAPHICAL.

The classification we adopt, though convenient for clearness, cannot be carried to absolute completeness. Under our present heading, however, may, with logical sequence, be comprised that large and important category in the English school which lies on the dividing confine of public and private life, works which touch not the transactions of the State, but rather draw near to the homes and the lives of private individuals and families. Such compositions, if they hold no wide relations to humanity at large, may bring us into contact with the learned, the pious, or the philanthropic of the past, whose memories we love to cherish, whose deeds we are glad to see recorded in the Arts of their country. Art, though seldom with advantage directly didactic, ought to lose no opportunity of adding dignity to man, of raising the standard of public opinion, of improving the taste of the people by what is true, honourable, and lovely. It is to be feared that painters, too often forgetful of this their vocation, are content to amuse by pretty trifles, and to please by gay frivolity. Artists wield a power and a spell which, as a matter of conscience, they are bound to direct wisely and well. It should be their purpose to enliven what might otherwise be heavy in truth, to animate what is often slow and plodding in worth, to add lacking grace to common-place virtue, and thus to throw sunshine around the life or the household posterity loves to honour. There is in the world of Art a poetic justice; there should be, as it were, a pictorial special providence to watch over the destiny of individuals; it may even be said that a picture is as a life beyond life, wherein the good may receive the recompense they have failed to obtain from the world. It is not often that pictures of this serious purpose gain entrance to the Academy, for, in truth, it has generally happened that chiefly artists of a second-rate order have given themselves to teaching or preaching upon canvas. Genius spurns control, and certainly a work of Art-genius will be judged not so much by its moral, as by its lines of composition, its pictorial character, its colour and chiaroscuro. Still we might have hoped that, at any rate, Academicians, if worthy of their dignity, would be able to reconcile true Art qualities with noble intellectual thoughts. As express religious Art is all but extinct, it becomes the more needful that religion should make her presence felt in pictures of every-day life. What we want in the present day, said Dr. Arnold, is the spirit and the power of Christianity in the common affairs of the world. The old Italian artists may teach what spirit it is possible to throw over "subjects semi-historical and biographical." It were well to contrast the lives of saints painted in great and true Art-epochs with the pictures of our own period. Saints may have passed a little out of date, but there are saints and martyrs of science, champions of truth, patriots and defenders of liberty, who, in place of sacred characters no longer in keeping with the present secular tone of thought, might serve us well for "subjects semi-historical and biographical." We know of people who give themselves up at stated times to the worship of the illustrious dead, to the express reverence of genius as it has resided in human form. And we incline to think that in place of pictures of mere frivolity, we might with profit see in the Academy semi-historic and biographic themes treated in like reverent spirit. Surely there can be no lack of material when the biographic range is from Galileo to Herschel, from Homer to Dante, from Chaucer to Milton, from Plato to Descartes, &c., &c. We have a right to expect that the Academy should take an intellectual lead—that it should from time to time bring the Art of the period up to the advancing spirit of the age. Hitherto, in point of intellect, the movement has been downwards. What we need are subjects chosen for nobility and worth, types of humanity the highest which history records, an Art-treatment directly intellectual, form intent with thought, colour in strict relation to expression.

W. P. Frith, R.A., makes himself quite at home among the literary celebrities of last century. The sparkle of his style is just in keeping with the keen wit of the smart writers and club-men who dined with Garrick and Boswell, or found a pleasant rendezvous in the painting-room of Reynolds. Here, for example (87), we are introduced at the lodgings of Boswell in Old Bond Street to an illustrious party waiting for dinner. Dr. Johnson writes, Boswell "honoured me with his company at dinner" to meet "Sir Joshua Reynolds, Mr. Garrick, Dr. Goldsmith, Mr. Murphy, Mr. Bickerstaff, and Mr. Thomas Davies." "Goldsmith, to divert the tedious minutes, strutted about bragging of his dress; his mind was wonderfully prone to such impressions." How much like a picture does the written narrative run! The painter has little else to do than follow literally "the best biography in the language." "The bloom-coloured coat" in which Goldsmith figures himself off before the looking-glass is the making of the picture. "When the tailor brought home my bloom-coloured coat, he said, 'Sir, I have a favour to beg of you; when anybody asks who made your clothes, be pleased to mention John Filby.'" "Why, sir," retorted Johnson, "that was in order that people might see how well the fellow could make a coat even of so absurd a colour." This composition may be accepted as among Mr. Frith's happiest efforts. The subject, which is well chosen, admits of more serious intent, and more weight and calibre of intellect than some of the frivolous themes whereon the painter has heretofore expended, not to say squandered, his talents. The work has more than accustomed sobriety of motive and simplicity of treatment.

Mr. Frith, by a not unnatural intuition of what befits him best, has once more drawn inspiration from the writings of Goldsmith and Sterne. A scene (340) from the play, *She Stoops to Conquer*, has been seized with point and satire. Tony Lumpkin, with the gawky *gaucherie*

for which he has become illustrious, measuring his height back to back with Miss Neville, gives the young lady an awkward bump on the head, which makes fly a cloud of white hair-powder. The scene must have been enacted a thousand times on the stage, but Mr. Frith may claim the advantage of a better "cast" of the characters than usually falls to the good fortune of "managers." As a "stage-manager," in fact, the painter is seldom at fault; he knows exactly how to place his characters; he seizes the positions in which they tell best. 'Sterne's Maria' (320) is, of course, shadowed by melancholy; the poor demented girl "looks with wistful disorder;" the picture reaches a pathos not common to the painter. Mr. Frith also exhibits a portrait of 'Mr. Sothern in the Character of the Marquis de Tourville" (618). 'Sterne and the French Innkeeper's Daughter' (167) winds up the list of Mr. Frith's contributions. The author of "The Sentimental Journey" does not present the physiognomy he wore in the National Portrait Gallery of last year; still his aspect is true to the salient traits in his dubious character. The picture, which the artist has made agreeable to the senses, cannot be deemed of a high order.

These several scenes selected from the pages of light literature are, as we have said, singularly well suited to Mr. Frith's sparkling style and light-hearted sentiment. If the painter be not profound, assuredly he is not heavy. In Art he may be said to hold a place analogous to that of Oliver Goldsmith or Washington Irving in literature. The diction of his pictures, so to speak, sparkles as it flows; the narrative runs in a fluent, liquid stream, if the thoughts seldom sink deep; at any rate, by floating superficially on a smooth surface they escape turgidity or obscurity. A picture by Mr. Frith may be compared to a drama by Sheridan; or, again, it may be said that the artist's touch is as playful and ready as the diction of Charles Mathews. He adorns a tale, and seldom cares to point its moral.

J. C. Horsley, R.A., has something in common with W. P. Frith. Each alike glides over the surface of a subject agreeably and smoothly. 'Rent-day at Haddon Hall' (302) is one of Horsley's largest and perhaps most successful works. The subject is fortunate, even though hackneyed. 'Rent-day' since Wilkie's picture and Jerrold's play has always been a favourite theme; and 'Haddon Hall' must have been painted a thousand times within living memory. But perhaps a subject is scarcely the worse for frequent painting; what it may lose in novelty it gains through association. And there is even something new in this the latest transcript of the venerable old hall: the roof has seldom been seen before! Yet the elevation thus gained is far from an advantage; the vacant "canvas to let" does injury to the picture. Had not, indeed, the painter hit upon the expedient of placing part of his company in the minstrels' gallery, the composition must have been involved in ruin. Yet the picture still hangs together rather loosely, notwithstanding the skilful attempt made to connect the figures on the floor with the spectators near the ceiling. The picture is painted up to the artist's accustomed pitch; he commonly depends more on incident than finished execution—on the story told rather than on subtle Art-qualities in the treatment. Perhaps Mr. Horsley's *forte* lies in the incidents and mishaps of love; his vein of sly wit and quiet drollery sparkles upon such scenes pleasantly and prettily. After this sort is a small misadventure which has befallen a youth who enacts the sweet innocent to perfection. The picture has been christened 'Detected' (197). 'Near Neighbours' (129)—a scene of love in its early stage of melancholy and misgiving—is dexterously managed and delicately mingled with sentiment. Again the scene is laid at Haddon Hall. The incident is prettily told, and the treatment shows more than common care and taste. This picture presents the artist in one of his happiest moods.

Henry O'Neil, A.R.A., exhibits another composition of figures in distress on a flight of stairs. In 'Eastward-ho' and 'Home again' the leave-taking was on a ladder: here, however, in 'The Night before Waterloo' (247), the parting and heart-breaking are more comfortably arranged on a flight of stairs. The scene is laid in a house where a memorable ball was held on the eve of the great battle. The grand, but by this time hackneyed stanzas of Byron scarcely need to be recounted:—

> "There was a sound of revelry by night," &c.
> "Ah! then and there was hurrying to and fro,
> And gathering tears and tremblings of distress," &c.

Readers to whom the glowing rhapsody of Byron is familiar may be somewhat disappointed with Mr. O'Neil's picture; words, in fact, often suggest, through the imagination, more than can be conveyed through the eye; and it is not permitted to every one to follow in the wake of Byron without suffering diminution and loss. Yet Mr. O'Neil has given us a picture which, if not vigorous or signal for rare Art-qualities, is unusually agreeable and gay. The scene is singularly exciting: we behold a pageant in an instant turned into a panic! The house where the ball was held no longer exists, and at this interval of time, identification of the company is obviously not easy; so the painter has relied upon conjecture for his accessories, and is indebted to his personal friends for his faces. Some people may doubt whether the picture thus gains in imagination an equivalent for what it loses in historic data. The execution throughout shows a careful brush.

J. R. Herbert, R.A., passes from history to landscape in his picture of 'The Valley of Moses, in the Desert of Sinai" (138). Thus the figures and camel are held in subordination to the desert and the mountains. Mr. Herbert, even before he saw the East, had an intuition of the Eastern climate and atmosphere. The air is here translucent, not an opaque northern mist, but a brilliant southern halo; the shadows are of pure bluish-grey, sharply defined, with light and detail reflected therein, as always in these latitudes of dazzling sunshine. Yet is the painting rather thin, meagre, and starved. Glorious, however, as a vision rises the grand range of Mount Sinai, accurately drawn in outline and delicately detailed in shade. The camel is but a poor creature; better, by far, are the human pilgrims. Character and precision mark the figures, as might, indeed, be expected in a professed figure-painter. Altogether the picture is true to the genius of the spot. The Academician's son, W. V. Herbert, exhibits a picture, 'Captives from Britain in the Flavian Amphitheatre' (620), which has many qualities in common with the father's established style. The son, like the father, can paint a picture in a high, brilliant key, with plenty of sunlight on the canvas. In the work he now exhibits the atmosphere and the colour are of the South thoroughly. We behold the Coliseum of Rome crowded with guests; the encircling seats of the amphitheatre are seen in the broad generality of distance. Against this subdued and well-managed background the figures of Christians in combat with wild beasts tell boldly by contrast of strong colour to neutral tone. The merit of the work has been marred by a forced spasmodic action unbecoming to historic dignity.

E. Crowe has rectified faults which proved somewhat fatal in his recent pictures. 'Mary Stuart, February 8th, 1586' (673), is painted with more delicacy and finish than usual to the artist. We again think that this composition, in common with some of its predecessors, is unfortunate in its lines. The poor queen lies diagonally across the canvas, an object painful to behold, whether in humanity or in Art. The manipulation, however, shows decided advance on the artist's recent efforts; the surface of paint is smooth, perhaps too smooth; and the light somehow caught on the figure is eminently effective. It is evident that Mr. Crowe has made considerable effort to correct the faults which have proved to the prejudice of his admitted talents. 'The Orphans of Charles I. at Carisbrooke' (672) is a work by which J. Hayllar again perplexes critics and confounds admirers. In this historic episode the artist, however, for a moment rises above mere surface show. The picture is actually not destitute of thought. Still the point emphasised involves little higher than a somewhat violent contrast between pathos and humour. Mr. Hayllar brings to his work so much ready adroitness, with knowledge, at least, of effect, that the more have we to regret the absence of serious purpose. Just the same objection must be urged against a picture by G. E. Hicks, 'The Escape of the Countess of Morton to Paris with Henrietta, infant Daughter of Charles I.' (613). The composition is clever, but somewhat common; a scene fatal to royalty is treated with frivolity. The composition wants balance and symmetry; and thus, in place of order, the picture is committed to disorder. Yet the execution and the colour are alike brilliant; nevertheless, we have here nothing above what is known as *genre* history. C. Goldie's 'Child-Martyr borne across the Roman Campagna to the Catacombs' (552) may be mentioned as a somewhat praiseworthy work, delicate in manipulation, reverent in spirit, and yet feeble. Also we gladly point to Madame Jerichau's 'Martyr' (443), as commendable for aspiration in motive, and for more than common care in cast of drapery. The artist seems to be striving for something better than the low naturalism to which the Danish school has proved itself deplorably committed at each recurrent International Exhibition.

### III. COMPOSITIONS IMAGINATIVE AND POETIC.

Works of imagination are happily on the increase. A reaction has evidently come upon the realism in which our English school has well-nigh suffered shipwreck. Not only in choice of subjects, but in modes of treatment, are imagination, fancy, poetry, gaining ground within the Academy, so that at last there seems the possibility that painting may rise from a merely imitative into a noble creative Art. The intention thus manifest is praiseworthy, though the actual attainment fall, for the present, short of the aspiration. There is still something juvenile, something of the style of a schoolboy's essay on a fine theme, in many of the imaginative products of our painters. Poetic flights stand in special

need of care and watchfulness; romantic schools and styles are proverbially seductive. The nude, which is again obtaining sufferance, specially demands vigilance and reticence in its use. From Titian down as low as Cabanel, the nude has been treated with a license less worthy of Eden than of a seraglio. On the whole, however, we have reason to be content with the renewed attempt made in the English school; the human form, if not quite divine as unveiled within the Academy, is, at any rate, more noble, and nearly as modest, as when vested by the milliner or the tailor.

"Compositions imaginative and poetic," as exemplified in the Academy, challenge criticism. It may be asked, in the first place, is the painter's thought true, beautiful, and good? and then follows the question whether the idea, if good, has been carried out well. Specially must form be studied scrupulously; it is an element in which our artists are often weak, and of which romantic schools in general are notoriously negligent. In short, every work of imagination must accord with the strict Art-laws of form, composition, chiaroscuro, and colour; otherwise, though good as a poem, it becomes worthless as a picture. The Academy shows that our nascent romantic school means well; still it is but too evident that much remains wanting—first, in power of creative thought, and second, in technical means of utterance.

A. Elmore, R.A., again produces an exquisite example of his subtle, studious, and high-wrought style. 'Two Women shall be grinding at the Mill' (205) is the text which the painter takes literally. The materials were obviously gathered by the artist in his recent tour to Algiers. It is difficult to conceive of more noble types of womanhood than Mr. Elmore has here embodied; the picture is at once real and ideal, literal, yet imaginative. We need scarcely point to the deliberate drawing, to the elevated expression, to the deep rich tone of colour, to the studied maturity of the whole composition, even to its smallest detail. These are the qualities which have given Mr. Elmore his pre-ominent position. The artist's second work, 'Ishmael' (235), is a study from life painfully yet poetically true.

P. F. Poole, R.A., was never in more imaginative mood than when he painted from Chaucer, 'Custaunce sent adrift by the Constable of Alla, King of Northumberland' (188). The picture is indeed a poem, a dream, a vision of delight. The bark which bears Custaunce and her little child glides over a shimmering sea lit by the silver moon. Steadfastly does the mother gaze to heaven as cruel destiny drives her on. The conception is grand; the whole scene suggestive, the treatment large and broad, the execution not without force. The picture ranks as one of the very best examples of Mr. Poole's latest manner. The artist's second work, 'A Border Raid' (382), is also solemn under the shades of night. The picture is scarcely a success; it appears, indeed, little more than a rubbing-in, so much does it stand in need of drawing, character, and pronounced detail.

D. Maclise, R.A., reverts to old themes with all his accustomed power. 'The Sleep of Duncan' (439) is awe-moving: mystery lurks in the darkness, terror creeps along the shadows. The composition is not so much crowded as concentrated. The painter's merits and defects are equally in force. The picture is poetry petrified, imagination cast into metal, sentiment turned into shadowy blackness. Altogether the style has a repellent spell. The figure of Duncan as he sleeps is grand. In tenderer strains does Mr. Maclise breathe forth the story of St. Agnes' Eve. 'Madeline after Prayer' (585) contrasts favourably with the notorious reading of the same subject by Mr. Millais. The picture is most lovely; never did Mr. Maclise endow the female form with greater beauty; never did he paint draperies and accessories of the toilet with a hand of more illusive witchery.

John Millais, R.A., has again passed into a new phase, and at each unexpected turn of the kaleidoscope come brilliant effects of colour and of light. The artist's last manner glories in bold *bravura:* the brush no longer patiently pauses, waits upon form, or feels its way to finish, but dashes furiously at the goal, strikes at once the climax, and hits or misses at a venture. Yet never has the painter's genius been more triumphant. Mr. Millais' chief contribution is from the well-known scene in *As You Like It* where 'Rosalind, Celia, and Touchstone' (70) find themselves in the Forest of Arden. "Now am I in Arden," exclaims Touchstone, "and more fool I." Rosalind finding her legs aweary, all three seat themselves round a tree. Such is the bold and original composition which the painter invests with rare beauty of form and of colour. The style is essentially large; there is not even in the foreground a suspicion of pre-Raphaelism. On the contrary, the moss on the beech-trunk and the leaves thick on the earth are painted with dash, mastery, and off-hand facility. Daring and delicious is the treatment of colour; purples, blues, yellows, browns, and turquoise greens are blended in unlooked-for harmonies.

'Pilgrims to St. Paul's' (356), otherwise Pensioners at the Tomb of Nelson, is solemn and impressive. If the last work might be designated 'Il Giorno,' this should be known as 'La Notte.' Dark is the tomb of the hero, deep the harmony of colour, reverent the head of age bowed in the presence of the dead. Perhaps we could have dispensed with the common-place symbol of a candle burnt to the socket. Mr. Millais in this expressly original work proves usual mastery over his materials.

Three pictures of less pretence, but of no less skill, complete the list of Mr. Millais' contributions. 'Souvenir of Velasquez' (632), a diploma work, might have been better known as 'Velasquez outdone.' The manner of the great master has been seized with avenging hand. 'The Sisters' (6) are the artist's three daughters, grown in stature since last they made appearance in the Academy. Exquisite is this picture in its treatment; youthful complexions, white dresses, blue sashes, and pink azaleas make a delicious study of colour; the picture is in a light key, and accordingly brilliant and joyous. 'Stella' (242) is no less artistic; subtle is the chromatic relation between figure and background; delicate the reciprocity of chromatic concords; resonant in harmony are the reflected tones; light touched by tender shade reverberates as sound in cadence upon the ear. Mr. Millais defies criticism; he does simply what seemeth good in his own eyes; he tries experiment with light and works out problems in colour, and in the end seldom proves far wrong in his calculations. If he load paint a quarter of an inch thick upon canvas, it is simply because he believes that the desired effect demands no less lavish outlay of pigment. Yet on his canvases *impasto* is something more than plaster; it gains the value of Venetian polychrome; opaque colour melts into transparent, and the passages of transition prove rare knowledge and fine intuition. Mr. Millais claims a license, the privilege of genius; that his art oversteps moderation is the inevitable consequence of the conditions under which it first comes into being.

Frederick Leighton, A.R.A., is strong after his accustomed style, which may be designated as romantic in spirit and Academic in form. The spirit of romance leads the painter from the actual present back into past times, and away into distant lands where imagination may take wing, and fancy play with poetic story, or weave fabrics of beauty from mythologic fable. Hence his picture of 'Ariadne' (328), a subject which has obtained loving solicitude from writers and artists, old and new. Ancient gems, exquisite in detail—paintings such as those found on the walls of Pompeii—have celebrated the love-lorn plight of the girl whom Theseus left weeping on the Naxian shore. Sir Noel Paton, who diverts hours of leisure by dalliance with the Muses, seems to have described with a difference this picture by Mr. Leighton:—

> "Still as a stone, and pallid as a flower
> Reft by sharp Eurus from Aurora's bower,
> Under a marble cliff that guards the bay,
> Her dark locks heavy with the midnight spray,
> Alone the love-lorn Ariadne lay."

Mr. Leighton has placed his figure upon a rocky headland on the Ægean Sea, whence the return of Theseus had been long looked for. Artemis at length releases Ariadne from her misery; the hard rock is her death-couch; life tranquilly ebbs away from the figure; the drooping wrist and pendent finger are as the fading and falling of a flower when life is spent. Rest, eternal repose, after earth's turmoil, is the spirit the artist has cast over the scene. The painter seems to have been possessed by some statuesque ideal; the figure—perhaps a little too long drawn out in line—is classic in flow of graceful limb and drapery. Yet is the composition scarcely classic in severity, for the spirit of romance has suffused the forms with delicacy and romantic beauty. Thus the work confesses to a halting between two opinions. It may be objected, also, that the colour is somewhat opaque and chalky. These, however, are but slight blemishes in a work carefully studied and of rare beauty.

Another picture, 'Actæa, the Nymph of the Shore' (522), ideal in form and romantic in motive, Mr. Leighton has culled from the Greeks. Actæa, daughter of Nereus and sister of Thetis, and of Nereids in general, is mentioned by Homer in the 18th book of the "Iliad," as she rose from deep blue ocean with her sisters of the sea, in order to assuage the grief of Achilles. In the picture before us, however, the nymph, in a state of nature, is seen simply at her ease safe upon the shore. The artist has made some effort to paint flesh in its freshness and transparency; and, indeed, the more he renounces the opacity of the modern German school, and the more he can realise the brilliance of the old Venetian painters, the better for himself and his pictures. Mr. Leighton seems, indeed, to have striven for Titianesque grandeur and purpose of colour in his picture (227) of 'Jonathan and the Little Lad' (1 Sam. xx. 35). The painter has matured two styles, the one diverse from the other. To the more serious and severe pertains this picture of 'Jonathan,' which, for colour and high significance, rises above the artist's previous range. To the expressly romantic sphere belong such compositions as 'Acmo and Septimius' (449), in delicious dalliance of love. Hero, ac-

cording to oft-repeated recipe, a light complexion meets a dark in mutual embrace. The spirit of Catullus verily presides over the picture. On the whole, the general opinion seems to be that the painter is more at home in a page from the classics than in a chapter from the Bible.

G. F. Watts, R.A., wears the laurels to which he is entitled: the Academy has done honour to itself in honouring him. Mr. Watts has taken for his chief theme 'The Meeting of Jacob and Esau' (290). "The subject," says Mrs. Jameson, "is very fine, though seldom treated by any first-rate Italian master." Yet do we find the meeting and reconciliation of Jacob and Esau illustrated by Benozzo Gozzoli in the Campo Santo of Pisa, also in the Baptistry Gates in Florence by Ghiberti. Mr. Watts has departed from the prescribed custom of placing Jacob on his knees, and in this he is justified by the letter of Scripture. Whether the two characters are correctly read is subject to doubt; certainly the twins are dissevered in age no less than in disposition. Public sympathy still clings to Esau, notwithstanding the text "Esau have I hated;" and Mr. Watts is with the public, who generally side with what is noblest in humanity. Mrs. Jameson says of Jacob that there "is something cowardly, servile, dissembling, and selfish in his nature which renders him personally unattractive, and hardly a good example of morality." Esau, in contrast, is a man of noble nature and generous impulse. Mr. Watts has clothed his composition as in a tapestry of richest hues; on his canvas is colour without the encumbrance of pigment. Over the background, as in a solemn autumn landscape, are diffused the same blended harmonies of russet-red, golden-yellow, and moderating blue, which glow upon the figures. The forms seem to us not sufficiently firm, but certainly in colour we recognise the significant grandeur of the Venetian painters; and in the general intention are manifest a largeness and a meaning which have rarely been striven after since the extinction of the great Italian schools.

P. H. Calderon, R.A., in his voluptuous figure, 'Œnone' (513), has played truant to mediævalism, and given himself over, at least for once, to the opposing school of romantic classicism. The picture is in the main a study from a magnificent model who created quite a sensation when set before the students of the Royal Academy. The figure does not answer to the character of Œnone; the girl is redolent in life, not wasted with love. The picture, which is scarcely marred as a picture by a wrong name, may, at any rate, be accepted as a noble type of womanhood, handsome to look at. The whole treatment is realistic, certainly not idealistic; the painter has, in short, trusted to a magnificent, though hardly refined model, rather than to the classic marbles of Pentelicus.

Mr. Calderon is more himself in a charmingly clever composition, 'The Young Lord Hamlet' (316) riding on the back of poor Yorick, the king's jester. We all remember how, in later days, Hamlet moralises over the skull of Yorick: "Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times." It was indeed a happy thought to turn these words into a picture. Here is the boy Hamlet, joyous and frolicsome, slashing, whip in hand, the back of poor Yorick; on the lawn as spectators are Ophelia—a baby in arms, her mother, together with the mother of Hamlet. Beyond the terrace garden stretches the open sea with jetty from the shore, such as to this day may be seen at Elsinore. The picture is brimful of daylight, and as brilliant in touch as it is charming in fancy.

'Whither?' (579) is Mr. Calderon's "Diploma work." The question asked suggests in the picture a mystery, which may have a tragedy for its ending. Over a wooden bridge stalks a formidable fellow, followed by a meek little maiden all obedience to his bidding. The story is made ominous by the trenchant delineation of character. The colour is rich and deep in harmony; and the management of the greens, always a difficulty, is skilful. Mr. Calderon has, in a drawing which responds to the line, 'With slumber and soft dreams of love oppressed' (760), repeated an experiment he once tried with good effect in the Dudley Gallery. This is in fact a painting in *tempera*, a material which has somewhat the brilliancy of the fresco process. Canvas is used as a ground, and the pigments, which are opaque, are mixed with a glutinous vehicle. The surface remains dead or "mat." We are glad to find the routine of oils and water-colours thus broken; a novelty within the Academy is specially refreshing. The *tempera* process, as may be seen by inspection of the surface and texture of this work, demands a manipulation rapid, ready, and sure. Re-touching would result in muddling. It will be observed that Mr. Calderon has adapted his execution to the exigencies of his material.

F. R. Pickersgill, R.A., exhibits two pictures which prove no deliverance from accustomed conventionality. W. Q. Orchardson takes from the play of *Henry IV.* a scene (400) wherein Poins, Falstaff, and Prince Henry are actors. The arras, against which appears the unmistakable back of Falstaff, is a principal part of the picture. The artist once more is ready, adroit, rapid, and goes on his way rejoicing. His manner were better if less mannered; his pencil is rather scratchy; his colour, though good, relies as by rote on yellows and dusky tertiaries, with black for salient contrast. Talent the artist has undoubtedly. R. Burchett, master of the South Kensington School of Art, has painted a large showy scene from *Measure for Measure* (589), which does him considerable credit. He makes not unsuccessful encounter with the difficulties of an over-complex composition. The picture has weak points, and falls away in parts sadly, especially towards the corners. The colour, it may be said, gains brilliance at the expense of concentration; the treatment tends to decoration, and certainly lacks subordination and control to any dominant purpose. Yet Mr. Burchett may be congratulated on the position he has won on the walls of the Academy. Mr. Prinsep's 'Venetian Lover' (499) is rapturous at all events in colour: the picture has force and brilliance, which tell with good effect. A. Hughes again delights in melodious strains, fatal, it would seem, to definite form and substance. No one can compete with Mr. Hughes in the painting of a purple: his eye for colour is singularly felicitous. 'La Vita Nuova' (310), by F. Topham, is somewhat decorative for a sacred theme; the picture is flimsy, the draperies are in a flutter; the artist's talents, which are undoubted, need severer training. A. Clay, in a 'Scene from Kenilworth' (638), is refined, smooth, and careful. C. Perugini makes 'A Maiden fair to see' (330) unpleasantly pleasing; in 'Daphne' (344) the artist has succeeded better with the azalea shrub than with the figure; the painter gains smooth surface in a third work, 'Gold Fish' (432). Altogether C. Perugini makes a creditable appearance. R. S. Stanhope paints a poetic pastoral which the hangers have "skied," as if they deemed it a signboard to be seen best in the distance. 'The Footsteps of the Flock' (403), by this artist, is a renaissance of classic and romantic times, when shepherdesses indulged in love and poetry while they looked after sheep. The artist's manner has been known as eccentric, and his present work, which reminds us of tapestry, is more singular than pleasing. It may have talent for those who like it. A. W. Cooper exhibits a scene from 'Peveril of the Peak' (20) which merits commendation. Praiseworthy also is 'The Day Dream' (368), by Miss Banks.

We are glad to greet once again Mr. A. Moore within the Academy, especially as he may have received but little encouragement to renew his efforts. 'Azaleas' (621), as a matter of course, is not free from eccentricity. Yet must it be admitted that this female form of diaphanous drapery possesses a classic beauty and a dreamy romance not altogether unpleasing. Subtleties in form and colour seem to indicate that the artist cherishes an "ideal," a luxury of the imagination which in these days unfortunately is scarcely deemed permissible. Delicate, faint, and quiescent are the colours; no force of black nor intrusion of positive pigments is permitted to break the spell of dreamy reverie. Two pretentious figures, one of 'Hamlet' (93), the other of 'Ophelia' (151), by Rapisardi, both of which, if we mistake not, have already made their *début* in Paris, are to be taken as ultra-examples of the romantic and unreal school which still survives in modern Italy. It is not a little strange that an artist in Florence should presume to teach us in London anything new of Hamlet or Ophelia. And as might be expected, all that is new is simply untrue. Among pictures florid and of a forced romance may be named 'Chloe' (250), by Alexander Johnston. It is a pity that an artist of talents so unmistakable should permit himself to wander from ways of truth and soberness.

If asked which picture in the Academy haunts most the memory, we should name 'The Evening Hymn' (329), by G. Mason. This is a creation of genius which abides in the mind as a perpetual joy. It is, indeed, a vesper song at close of day, when rest comes for the weary, and labourers in the vineyard or field, wending their tired steps homeward, raise thankful voices to heaven for the blessings of the day, and await the repose and comfort of the coming night. These peasant girls dwell, perchance, in some English Arcadia, far away from the cares and corruptions of a city. Their hearts are innocent as their faces are lovely. Even the colour is a symphony and a lyric. There is a melodious cadence in this sunset burst of splendour, intense as brightest yellows and reds can render it. The rapture reaches a climax, and then is toned down into the repose of twilight. Blues, cool greens, emeralds, and greys are thrown into the landscape shadows, as balance to the burning sky. Thus is heat mitigated, and the picture brought into exquisite keeping and balance. The veil of twilight grey cast over the figures still further enhances tranquillity; the picture is perfect in tone, in depth and intensity of expression. This result is not attained save by the use of well-nigh every expedient; the colours are loaded and re-loaded,

painted and then re-painted; transparent and semi-transparent pigments, complementary, contrasted, and accordant colours are by turns used to enhance the effect desired. The picture in itself, as well as in the technical methods brought to bear, is somewhat novel to our English school. Mason's work is not without points of resemblance to Breton's pictures; yet we see in this 'Evening Hymn' more of sensitiveness, tenderness, and emotion.

F. WALKER exhibits a master-work, 'Vagrants in the Glen' (477), akin in sentiment, colour, and technical handling to G. Mason's 'Evening Hymn.' Instead, however, of twilight, Mr. Walker paints the brightest day; and in lieu of subdued tone, he breaks into a fierce conflict of colour, not in all parts redeemed from crudity. Still the picture is triumphant in concords, even as if Rubens had laid the palette, or Linnell had handled the brush. The pigments are loaded on liberally, after the custom of power-seeking French painters. And the work has a worth beyond and above what mere technical qualities impart. It is for depth of expression that the composition will be most prized. There is a pathos, a melancholy about these poor outcasts which awakens compassion. Hearts of a brave humanity have these wanderers, though rude in person and ragged of attire. Specially noble is the bearing of the woman with arms folded, and of countenance moodily meditative.

F. SANDYS is represented by nothing more important than two crayon heads. We regret to find that 'Medea,' by this artist—a picture highly wrought and ideal—was crowded out in the hanging. This is one of many acts of injustice which are but too common, and not always, we fear, inevitable. It is obviously the duty of the Academy to show even-handed justice to schools and styles the most diversified.

### IV. SUBJECTS MISCELLANEOUS, AND PICTURES OF GENRE.

The multitude of pictures which under the head of "Miscellanies" might claim attention, did space permit, is all but interminable. The variety of the subjects chosen, and the diversity of the treatments adopted, are equally beyond control. Having, then, much to compress within little compass, we will at once proceed to business without further preface. T. FAED, R.A., in an impressive picture, entitled 'Worn Out' (172), adds yet another chapter to his pathetic annals of the poor. An honest carpenter has been tending his little child, stretched on a sick bed, through a restless night. At length the dawn of day finds him "worn out" with watching; alike father and child have sunk in weariness asleep. The story is told with a circumstantial detail which comes home to the heart. The affection of the poor man, the tenderness which lies beneath a rough nature, are touching. Mr. Faed's mode of painting, the harmony of his broken tones, the texture of his surfaces, are in keeping with the class of subject to which he is devoted. His brother, Mr. JOHN FAED, shows steady advance in the same direction. 'The Auld Crockery Man' (598) merits the position it has gained on the line. E. NICOL, A.R.A., notwithstanding the vulgar naturalism of 'The China Merchant' (251), gives signs of reformation. Indeed, 'Waiting at the Cross Roads' (504) reaches, in certain of the figures, even refinement. It would seem as if E. Nicol had been correcting his faults by aspiring to the merits of T. Faed, who still remains leader of the Scotch school. J. PETTIE, A.R.A., another Scotchman who has wooed fortune in London rather than in Edinburgh, is not up to his accustomed mark. Perhaps the artist is most himself again in a small figure of a jolly old monk, barely sober enough to pronounce 'Pax Vobiscum' (31). Mr. Pettie this year must be content with faint praise; thus the utmost that may be said in favour of 'The Tussle with a Highland Smuggler' (331) is, that if the artist must paint anything so ugly, he could not have succeeded better. Again, 'Weary with Present Cares and Memories Sad' (484) has the charm of dreary desolation; yet we certainly should have preferred a cleaner brush and a sharper touch. But it may be too bad to find fault with a man for a manner he believes perfection. TOURRIER this year is far from his best. R. HILLINGFORD has thrown away many admirable figures on a scattered, purposeless composition. L. POTT, also, has better manipulation than method; 'The Minuet' (321) is overdone with attitude. P. HOYOLL, as in 'The Temptation' (118), perpetually repeats a favourite face, and that not one over-pleasing. R. LEHMANN has been making strenuous and not unpraiseworthy efforts in the elaboration of four works, which have met with less consideration from the hangers than he may have hoped for. His manner labours under the disadvantage of being essentially foreign to our English modes; he paints with the smoothness and opacity which the German school approves highly; his brightest colour is a delicate negation; his nearest approach to individual character some fair ideal which stands at a respectful distance from nature. On the whole, we think, with the hangers, that the 'Portrait of a Little Girl' (493) is Mr. Lehmann's best work; it shows considerable freedom of hand, transparency of colour, and is true to the simplicity of childhood.

It is evident that the immediate future of the Academy is in the hands of comparatively young men. Already to the past belong Mr. C. LANDSEER, R.A., and Mr. R. THORBURN, A.R.A. Cursory note may be made of a pretty little picture by LE JEUNE, A.R.A., 'Tickled with a Straw' (21). Also may be commended a pleasing composition of rustic figures with landscape, 'Bringing Home Fern' (646), by J. ARCHER. Likewise for simple truth, 'A Breton Pastoral' (378), by G. H. BOUGHTON. A little disappointing are the pictures of G. M. BRENNAN and M. G. BRENNAN. The latter, who dates from the notorious Caffè del Greco, Rome, contributes the better picture of the two, 'Painting from the Life' (162); the composition and the entire treatment are artistic. The second painter of the name has an address in Paris, but derives his picture, 'Via della Vita' (671), from Rome. The style evidently has been matured on the continent of Europe. This painting, which bears the mark of study from the life, is in handling firm and solid; yet is the result ineffective, mainly from a monotony which lacks lustre. A. B. HOUGHTON asserts individual position by originality, eccentricity, and vigour. An intractable subject, 'A Chemist in his Laboratory' (209) has, notwithstanding the scattered multitude of its materials, been brought into pictorial unity; a no slight feat assuredly. The crowded state of our columns compels us, however unwillingly, to pass with mere honourable mention the following praiseworthy pictures:—'The Hunting Companion' (145)—a clever figure, with the carriage of a stage swell—by E. A. SCHMIDT; 'Just Caught' (207), by F. MORGAN, brilliant; and a commendable study (346) by E. RADFORD; also a simple study (367) by MISS A. THORNYCROFT. To the above we subjoin with like praise the following:—'Eventime' (422), by A. STOCKS; 'The Dominie' (424), by T. GRAHAM; 'Playing Innocence' (462), by M. MICHAEL; 'The Wayfarer' (600), by T. R. PARSONS; 'The Lost Path' (268), by R. BUTLER; 'The Fisherman's Family' (617), by W. ASHCROFT; lastly, 'Through the Wood' (670), by L. SMYTHE.

Among young painters of something more than promise, no one has made a more palpable hit than G. A. STOREY in 'The Shy Pupil' (273). Very admirable is the adroit way whereby through a bend or an attitude the three figures are connected in one common action and purpose. The light, shade, and colour have the sharpness and decision which insure brilliancy. J. D. WATSON also does well: 'The Student' (412), who belongs to Boccaccio days, when books were subservient to poetry and love, is absolutely grand for glory of colour. The tapestry background, well kept down, is first-rate for quality of execution. The picture, however, would be improved by more careful drawing and detail in the drapery. 'The Exiled Jacobite' (521), by C. S. LIDDERDALE, is a capital study—conscientious, solid, individual. As much cannot be said for Mrs. ROBBINSON'S 'Firstborn' (345); the artist as usual gains show, and seeks colour to the neglect of form. C. ROSSITER'S 'Footprints on the Sands of Time' (647) is much ado about nothing. The picture is rich in colour and realistic, yet after all, when the work is carried to completeness, what is its purpose? Mr. Rossiter is a good manipulator. 'A Fleet Wedding' (269), by E. CRAWFORD, challenges attention to each character in turn; it has so much point that it lacks repose. The picture is scattered and needs bringing together in composition, shade, and colour. Yet, whatever its defects, it is unmistakably clever. Mr. KILBURNE'S 'Parrot' (115) is a thorough and capital piece of painting; the picture within its limits has scarcely a fault. As much can scarcely be said for 'The Christening Day of an Infant Heir' (625), by P. R. MORRIS. It is almost painful to see how conscientious has been the artist's desire to do all that may be expected of him on an occasion so momentous as this christening. Perhaps original power or individual character might be out of place in a scene studiously conventional. Mr. BARWELL is yet another painter so conscientious and painstaking, that the only regret must be that he has to wait long for his reward. 'Not a Whit too soon' (633) the hangers have placed above the line, in that "north room" which generally is the place reserved for cold receptions.

Directly, Dutch *genre* is at a discount. Yet neat, highly-wrought cabinet pictures there are which present tempting field to the microscope. Some of the best small interiors are, as in former years, the contributions of F. D. HARDY. Also may be commended by H. GARLAND, 'The Silver Spoon and the Wooden Ladle' (435). EDOUARD FRERE makes entry on our Academy by a work somewhat below his accustomed merit, 'La Sortie de l'Ecole des Filles' (490). The picture scarcely reaches to that simplicity and pathos which is unapproached by the English school.

J. B. BURGESS has seldom shown himself more brilliant than when he recounts 'What the Gipsies have Stolen' (391). Yet is the colour garish, as if the painter deemed it needful to turn out the whole contents of his colour-box upon a canvas dedicated to

Spain. It may be objected, also, that while the composition is overcrowded in some passages, it becomes too scanty in others. Still the artist shows spirit, character, and colour, which scarcely suffer in the remembrance of 'Bravo, Toro.' Of E. Long, as seen in 'Gipsy Schools going to Vespers' (409), it may be said that the painter's defects are consequent upon his merits. The artist's ready facility may deceive him into the belief that study and work can be dispensed with. This picture proclaims the power to cover a large canvas at smallest cost of time and thought. Yet may the artist still attain little short of the highest position if he will but submit to drudgery. Marcus Stone once more makes brilliant dash upon canvas in 'An Interrupted Duel' (639). The composition needed utmost skill to save it from being dissevered into two subjects. No artist knows better how to keep a picture right; no painter is more ready in expedient. Altogether this 'Interrupted Duel' makes a telling picture; the subject is treated with appropriate freedom, the figures have action and character, and the colour, if not rich, is pleasing and effective. J. Gow raises sanguine expectations by a careful, refined picture, 'Fast Asleep' (553); 'Daffodils' (531), by T. Armstrong, though eccentric, is a work of thought and feeling. 'Red Roses' is the name which Miss Freer gives to a composition of some elegance and much affectation. The picture has merit, therefore all the greater pity that the figure should be lost to human form in frivolity of drapery.

E. J. Poynter's 'Catapult' (402) makes less noise than the 'Israel in Egypt' of last year. This awkward machine assaults the eye unpleasantly. Still we incline to think the work is in Art power and knowledge an advance on the painter's previous performances. There is a just sense of composing lines in the radiating arms, legs, and *torsi* which focus the picture at its central point. Much also to be commended is the drawing of the figures and the articulation of muscles under violent stress. Altogether, notwithstanding something repellent and defiant, the work has few equals in its special way.

H. S. Marks occupies an independent, but withal a peculiar position, to which his present picture will add strength. 'Experimental Gunnery in the Middle Ages' (494) makes a palpable hit in these days of experimental artillery. The satire is keen and quiet. The artist's mode of painting is solid, downright, and direct; his brush gives expression to his thought without circumlocution or vain show. It is seldom that the painter permits his lights to break into sunshine, or his colours to struggle into positive blue, yellow, or red. This racy yet reticent art, awful in its solemnity of mirth, we trust the Academy may find it politic to cultivate. The humdrum which now takes the place of the high and historic styles of former years may find timely relief from pictures pungent in wit. G. D. Leslie, A.R.A., has broken the not unpleasing monotony of his recent productions by a new idea, 'The Empty Sleeve' (657). The artist uses his materials after his accustomed manner; the colour, as a matter of course, is refined and delicate; points of black are used as foils, and a silvery haze adds to the finished work an agreeable softness. Specially artistic is the figure entitled 'Home News' (236); the graceful pose is worthy of Hamon; the silver-greys and tender tertiary harmonies are delicious. J. E. Hodgson has struck out a subject quite *àpropos* to the period. The recent rage for Chinese and Japanese Art finds response in this picture of 'Chinese Ladies' (453). Here we are, in the midst of the Celestial Empire, thrown into the presence of its strange inhabitants. The artist has done justice to his subject. The countenances of our comic friends at the antipodes are struck off with a character which just escapes caricature; and the pleasing perplexities presented by blues, purples, reds, yellows, and blacks, as used by these eccentric Orientals, have been solved to the satisfaction of European vision. The picture, as a chromatic problem, is worked out with intelligence. On the whole, the artist has made an advance on his previous position.

### V. PORTRAITS.

The usual outcry has been raised against the portraits. They do not strike us, however, as worse than formerly. The Academy has been from its origin downwards pre-eminently a school of portrait-painting, and now once more it boasts of a portrait painter for its President. Yet in this plethora of portraits Sir Francis Grant stands chief culprit, in having perpetrated a picture so crude, chalky, and confused as that of 'The Duke of Cambridge at Alma' (64). The President, fortunately, will redeem his reputation with the ladies by works refined in style and ladylike in bearing, such as 'The Countess of Wilton' (355) and 'Miss Grant' (67). H. Weigall shares the graces and infirmities of the President; 'The Countess of Westmoreland and her Daughter' (109) are somewhat flimsy in style, and the colour verges upon washed-out delicacy. Yet Mr. Weigall in 'The Rival Babies' (578) proves skill in composition. R. Buckner continues to display samples of the milliner's art, unsurpassed even in Bond Street; the portrait of 'Mrs. Cooper' (139) is perfect of its kind. Also L. W. Desanges aspires to pre-eminence in the painting of ladies' dresses, especially when light in tone and fluffy in texture; his flesh tints, too, have softness and delicacy; the essentially drawing-room picture of 'Mrs. Gordon' (375) is highly effective. But these painters one and all want firmness in form and simplicity in style. Each in his art is what in society is known by the term a "lady's man."

Other painters, on the contrary, are, by strength and solidity of manner, fitted to the portraiture of masculine features. Heads painted by J. P. Knight, R.A., are strong in manly character; 'The Portrait of a Gentleman' (659) is further commended by quiet bearing and outlook of intelligence. D. Macnee, too, has a solid, firm way of putting a figure upon canvas, as witness the portrait of 'Viscount Melville' (11). L. Dickinson's full-length of 'The Prince of Wales' (271) is somewhat poor in colour, and in the background especially heavy; 'George Peabody, Esq.' (283), by the same painter, has better quality. Sir C. Lindsay makes a creditable picture of 'Earl Somers' (248); he has never, to our knowledge, produced a work so well up to professional standards. We regret that it is not easy to extend like commendatory criticism to the portraits contributed by the Hon. H. Graves. V. C. Prinsep's best picture is 'A Portrait' (327); the work has, by its power, somewhat in common with the equestrian portraits of Velasquez.

J. Sant, A.R.A., at last understands that a little more sobriety would not lessen his charms; this year we fancy his pictures are not quite so florid in colour, so sudden and startling in contrast and surprise of light as formerly. At any rate, it is impossible to gainsay the fact that few fancy portraits have more charm in play of childhood, more of taste and tact in the management of composition, more brilliancy in touch or in colour, than the picture of 'The Countess of Scarborough' (383). Mr. Sant seems the Lawrence of the day—a comparison which implies praise and blame alike. On the other hand, R. Swinton would appear to have been smitten with the styles of Gainsborough and Reynolds when he took pencil in hand to paint 'Lady Dufferin' (296). Mr. Swinton is seen to advantage this season. E. Eddis makes, after his accustomed style, a winning child's picture of 'The Daughter of Lord and Lady Clinton' (332). Mrs. Bridell has painted with force and simplicity the head of 'Madame Bodichon' (573). A portrait of 'Miss Alice Judd' is a work of much ability, by Miss L. B. Swift, an artist who has already made her merits known.

H. T. Wells, A.R.A., again displays the qualities which first won him position—individuality in character, ready freedom in composition, happy concord in colour, and abounding daylight. 'The Earl and Countess Spencer at Wimbledon' (274) is a sequel which naturally follows the success of 'Volunteers at a Firing-point,' a picture which gained the artist his Associateship. Both works are alike admirable for atmosphere and daylight, for harmony of moderated colour, for freedom in pose of the figures, and for fidelity to the sitters' faces. No less happy, though in a different sphere, is the portrait of 'James Stansfield, Esq., of Halifax' (303). This head, of strongly-marked individuality, is beaming with benevolence and animated with intelligence. Halifax may count herself fortunate in the possession of this admirable portrait of an honoured philanthropist. We have noted for commendation 'Miss Eveline Anstruther on her Pony' (472), by C. Lutyens; also a capital portrait by R. Herdman of 'Miss Etha Wentworth at the Age of Three Years' (318). Likewise we observe with pleasure that G. D. Leslie and W. Q. Orchardson bring into the dry routine of portrait-painting a freedom and variety caught from fancy. 'Mrs. Charles Dickens, jun.' (322), by the former, and 'Mrs. Birket Foster' (223), by the latter, are novel in treatment as they are pleasing in effect. It may be noted in passing, that G. F. Watts, R.A., throws his accustomed power and colour into the head of 'A. Panizzi, Esq.' (685). We reserve for a closing sentence the portraits of G. Richmond, R.A., who this year surpasses even himself. There may perhaps be a little sameness in the artist's mode of dealing with a head, in his method of making intelligence beam over the countenance, and colour and light glance from the canvas. The painter's method obtains culmination in the portrait of 'The Bishop of Oxford' (59), which, as a diploma work, will record in the Academy the consummated style by which Mr. Richmond may wish to be remembered by posterity. The well-known head of Bishop Wilberforce never looked more persuasive in mellifluous speech. Mr. Richmond has the happy knack of seizing a character in its best moments.

### VI. LANDSCAPES, SEA-PIECES, AND ANIMAL PAINTINGS.

The Academy having made itself all but exclusively a "Figure Exhibition," can no longer claim to be the representative of the landscape Art of the country. Yet that Art is avowedly a chief characteristic of our English School; therefore, if our readers will permit a hackneyed simile, the Academy, in taking its annual benefit on

*Hamlet*, enacts the play without the hero. It is to be hoped that the Academy, when in command of a larger stage, will afford wider field to the genius of landscape. It has been urged that landscapes do not tell well in immediate proximity to figures. If this be true, it might be considered whether, in the new building, a gallery could not be spared for the exclusive benefit of landscape. One room would not seem to be an over-liberal provision for nature.

The Academy being notoriously divorced from landscape, to speak of the phases of our school as there manifested, were to pronounce judgment on a partial hearing. Yet some few facts are sufficiently clear. It is evident, for instance, that the so-called "pre-Raphaelite school" is at length at a discount. This repulsive, yet childish eccentricity, at first scouted, and then courted by the Academy, seems, as Thomas Carlyle might say, to have resolved itself into confusion and chaos. The darkness of a cellar or the oblivion of a garret is the destiny of such disciples of the school as still persist in fidelity to their original faith. And so the Academy, for the moment, stands sorely in need of some fresh sensation: a deluge, a conflagration, or a renewed opening of "the Sixth Seal" might come as a godsend. It is evident that Academicians show for the simple ways of nature something like an innate repulsion; and so it unfortunately happens that the panorama of the earth and the drama of the sky are exiled from Trafalgar Square, and Nature is scarcely permitted to show her face save in raiment purely Academic—chalky, slaty, opaque, and lack-lustrous—as she issues from the casel of FREDERICK RICHARD LEE, R.A.

T. CRESWICK, R.A., it may be feared, is present for the last time. His two contributions, 'An Old Welsh Shed' (71) and 'A Bend in the River' (210), have the repose, tho simplicity, and the moderation for which his Art has long been prized. We mark in the first of these works that careful tree-drawing in leaf and stem which is a true sign of the watchful student of nature. RICHARD REDGRAVE, R.A., has not for an age painted so good a picture (226) as 'Eugene Aram,' and his victim in "a lonesome wood," half-hid "with heaps of leaves;" the canvas shows care, detail, even sparkle of light. Here may be mentioned a prettily-handled and sunny little landscape, 'Spring at Burnham Beeches' (23), by W. LUKER. Not far distant flows a stream 'Under the Willows' (47), a study, by W. FIELD, worthy of commendation. Also, as careful, conscientious studies, the following works may receive honourable mention:—'A Moorland Stream' (246), by T. J. BANKS; 'A Peep from the Woods in Eden Vale,' by W. S. ROSE; and 'The Bridge' (548), by C. L. COPPARD. These artists are content to paint what they see; and hence their pictures have the value of unperverted truth. We are always glad to recognise within the Academy the works of G. F. TENISWOOD; this year he paints scenes by moonlight; they are specially meritorious, true to nature and to Art.

J. LINNELL, sen., has seldom been in greater splendour and power than in that truly English landscape aptly named 'English Woodlands' (17). The colour is golden; the whole treatment grand and large, such as we are accustomed to expect from the old masters rather than from degenerate moderns. VICAT COLE, this year, has caught at least the outer fringe of the radiant mantle worn by venerable Linnell. 'Sunlight lingering on Autumn Woods' (298) has true Linnell glory upon the hill, and a more than Linnell coolness in the quiet shade of twilight which creeps across the foreground. W. LINNELL and J. T. LINNELL, sons of the greatest landscape colourist in our school, are content to tread in a father's steps; yet 'Ploughing' (546), by J. T. Linnell, merits no great praise. W. Linnell, however, makes some amends for any falling away by a scene of considerable grandeur, 'The Heights of the Abruzzi' (555). The mountain range here swept within compass of a canvas is not a little imposing. HARRY JOHNSON has in part corrected faults, while he retains his merits, in a grand scene, solemnly rendered, 'Corinth,' with her Temple Columns (601). The artist is less showy and more solid than heretofore; he gains by consenting to be less garish; moderation, in fact, proves enhancement of power. FRANK DILLON again presents us with a poetic reminiscence from the Nile: 'Pharaoh's Bed' (602) glows in sunset splendour: there are few artists so true, and yet so intense. We notice a pretty, purple, and showy little picture, 'The Evening Hour' (65), by J. V. DE FLEURY. Also landscapes of usual refinement by G. E. HERING: 'The Head of the Glen' (180), indeed, shows a strength and a resolution for which the public may not have given this artist credit. A somewhat analogous work, 'Loch Eil' (77), by C. E. JOHNSON, is signal for power of darkness and deep solemnity of colour. NIEMANN has been hung high, on the principle, we presume, that his pictures have a violence best mitigated by distance. PETER GRAHAM, as a sequel to his successes, suffers a reverse; one only of his contributions is hung, and that above the line. 'Bowman's Mass, Balmoral Forest' (214), painted by command of Her Majesty, is a careful, good work, yet scarcely of a calibre to take command over the school of the future.

W. B. LEADER paints two landscapes which, in any gallery in Europe save that of the London Academy, would have obtained honourable position. The talent and the style of the artist are fortunately known, otherwise scarcely his intention, and certainly not the means by which he seeks to attain his effects, could be deciphered or appreciated. H. W. B. DAVIS is still rather dotty, and in manner small; yet his best picture, 'Lost and Found' (630), shows capital handling; and, as a matter of course, is a close study from nature. R. COLLINSON'S 'Close of Day' (426) is impressive in effect of broad, deep shadow. G. EATON paints a capital picture, 'The Confluence,' &c. (286), which shares the best qualities of the old Dutch landscapes. Another excellent work, 'On the Banks of the Scheldt' (193), by H. L. HUBARD, has a power, breadth, and effect which recall the manner of the modern Belgian school. C. N. HEMY is also foreign rather than English: 'Tête de Flandres' (44) has merit in common with Mr. WHISTLER, an artist who this year does not present himself before the Academy. 'Among the Birches' (307), by F. P. GRAVES, is a landscape of daylight, atmosphere, and delicacy in detail. 'Cedars' (313), by A. MAC CALLUM, are highly commendable as a close study of noble trees. 'The Dead Woodman' (629), by A. GOODWIN, is deeply impressive in dreary monotone both of sentiment and colour. A small landscape (120), by A. F. GRACE, suggested by Gray's "Elegy," breathes repose, yet breaks into rapture. Also we gladly give a word of welcome to a study vigorous in touch and poetic in thought, 'Evening on the Thames' (455), by F. T. GOODALL, son of the Academician, to whom was awarded the Academy medal.

Ocean mourns the loss of Stanfield; yet Neptune still befriends our artists. Pictures of coast and sea are contributed by Cooke, R.A., Hook, R.A., Brett, Gill, Hargitt, Moore, and Dawson. The well-known manners of the two first-named Academicians show little change; yet, perhaps, Hook is scarcely at his best. J. BRETT follows up his success of last season by a storm still more terrible, which he seems to have witnessed two years ago on 'Christmas Morning' (624). We are told that "the sky, which noticed all, makes no disclosure;" yet surely this sky in its grandeur and its glory is eloquent. The painter has a poet's eye, and his pictures prove the dauntless student and pioneer intent to discover new truths, and to realise unaccustomed phenomena. E. GILL, with praiseworthy perseverance, paints 'Storm and Shipwreck' (199); he gains grandeur, but barely escapes extravagance; his picture is careful, his colour poor. E. HARGITT, at 'Shetland' (78), painted a coast-scene which has showy, conventional merit. At this place may find not unfavourable mention 'Greenwich Hospital' (486), by H. DAWSON. This is one of those canvases which, possessing more force and brilliance than delicacy, the hangers seek out as signboards to decorate the top of a doorway. H. Moore has found of the hangers favour down at the floor. Yet this painter fares well; few artists, in fact, have gained more reputation out of the Exhibition. Grand, assuredly, as a study of tumultuous sea, of waves storm-driven tumbling in breakers on the shore, is Mr. MOORE'S 'Gale Moderating' (452). The greys are delicious in harmony; the touch suggests motion and meaning.

"The Brute Creation" is endowed with more or less intelligence by Landseer, Cooper, and Ansdell—artists whose styles are too well known to need designation. LANDSEER'S 'Rent-day in the Wilderness' (123), however, must be signalised because big and mannered to excess; the faults of the master's third and last style are here brought to a consummation. On the other hand, we rejoice to recognise a return to the artist's prior style in a poetic and pathetic picture (347) of Dog and Stag cast in dreary waste of snow. Sir Edwin Landseer here once more is triumphant in composition, in modulation of light and shade, and in a texture of hair and coat, which for softness cannot be surpassed. T. S. COOPER, R.A., if still slaty and cold, has always literal truth on his side. Again he paints, in 'Kent' (259), meadows and streams, cattle and pollard-trees, with an unemotional fidelity which scarcely the Dutch have exceeded. R. ANSDELL, A.R.A., perhaps the hardest worker of the Academy, produces five pictures, powerful and effective, after his pronounced manner. C. LUTYENS, an artist already commended under "Portraits," also exhibits 'Landscape and Cattle' (674), a capital picture, which shows to advantage in contact with foreign schools. We have marked 'A Quiet Afternoon' (196), by J. W. BOTTOMLEY, as the best farm-yard picture in the Exhibition.

### VII. SCULPTURE.

We must await the completion of the new Academy building for any revival in sculpture. The present cellar offers the reverse of an apotheosis to genius. Nevertheless, sculptors of repute have consented to contribute to an Exhibition which contains not a few works worthy of respectful consideration. The President has taken

public occasion on behalf of himself and other members of the Academy to pay tribute to the talent displayed by the Princess Louise in the bust of 'Prince Arthur' (931). It is a work of merit and much good promise: it is gratifying to find the young princess among the artists. We may here observe that 'The National Memorial to the Prince Consort' has given to our sculptors the enlarged sphere they have long lacked. And we could have wished that the groups and bas-reliefs designed for this grand monument had found their way to the Academy. Two noble colossal figures, however, are now exhibited, 'Astronomy' (984), by H. H. Armstead, and 'Geology' by J. B. Philip; the former, we are told, was "cast in bronze under the sculptor's supervision by Messrs. Elkington." Both figures seem expressly suited to a monumental destiny; the style is broad and decisive, the details are sharp to catch the light, the masses are disposed expressly to cast broad shadow.

Professor Jerichau, known throughout Europe as the living representative of the school of Thorwaldsen, favours our Academy with a master-work, which in these days of naturalism and romance stands out almost as a solecism. 'The Leopard Hunter' (939), by Jerichau, is of cognate school with 'The Hunter,' a *chef-d'œuvre* of Gibson; such correspondence is scarcely remarkable, seeing that Jerichau and Gibson were alike pupils of Thorwaldsen. 'The Leopard Hunter' is masterly in modelling: the muscles are pronounced with sharpness, detail, and decision; purpose and intent govern the entire figure. The style, it will readily be understood, is directly based upon the antique. Scarcely another work, whether for better or for worse, shows like reversion to the classic. 'The Dawn' (987), by H. S. Leifchild, indeed, is not without a distant reminiscence of great historic schools. Mr. Leifchild's figure is grand after that imposing mannerism which becomes a devoted disciple of Michael Angelo. Mr. Thrupp's 'Bronze Door' (1,017) may provoke comparison with Ghiberti's 'Gates' in Florence; yet is this modern work respectable.

Public statues for our provincial towns, executed under subscription, have long presented a miserable spectacle. We have, however, seen worse works in this way than the marble statues of 'Sir Rowland Hill' (978), by P. Hollins, and of 'Viscount Palmerston,' by T. Sharp. These figures are fairly good; yet would they have been better for more dignity in manner, more style in treatment; they will be valued by contemporaries as memorials, scarcely by posterity as works of Art.

The school of romantic and poetic sculpture does not boast of many illustrious creations. Perhaps the best group after this kind is by J. Durham, A.R.A., 'Paul and Virginia' (935). The two figures are gracefully thrown together, the cast of the drapery is careful, and the handling of much delicacy. Few productions of our school surpass it in touching sentiment. A marble statue of a boy 'Ready for the Bath' (936), and a group of four children (946), evidence the skill of the sculptor in dealing with a special branch of his Art, in which he is unsurpassed. C. Fuller's 'Nydia' (934)—almost the only figure with suspicion of tinting—may be pleasing, but is not free from affectation; the modelling wants sharpness and individual character. J. Bell will scarcely revive by 'The Octoroon' (932) the sympathy once thrown away on 'The Greek Slave.' The form may have a certain beauty, but at all events the execution is hard; the marble does not soften into flesh. J. S. Westmacott's 'Priestess of Juno' (947) is not without grace and a "style" caught from the classic. J. Lawlor's 'Titania' (963) is not new in attitude or idea; we have seen this kind of thing more than once before. T. Woolner seems to have striven for originality in 'Elaino' (918); and verily our would-be poetic sculpture needs inspiration anew. 'Elaine' has character, and seems to eschew the generalised beauty worn out in modern schools of romance.

Works presenting naturalistic phases always abound, but the merits of such figures are, perhaps, this year less manifest than usual. 'Blackberry Picking—the Thorn' (960), by E. B. Stephens, A.R.A., is picturesque; the incident is trivial for sculpture. E. Landseer has become less naturalistic than formerly; his present work, 'The Close of Day' (962), has less merit than 'The First Pocket.' 'Hush!' (986), by Vander Bosch, in detail gains pictorial prettiness; the execution proves pains. 'An Infant Child' (953), by M. Noble, though a portrait, is treated as a picture in marble; the carving shows care; the accessories are used as decorative details; yet purpose has been striven after in the attitude and expression of the child's hands. Alexander Monro again deals with marble as a painter might treat a vignette. 'The Sisters' (943)—portraits—are grouped as birds in a nest; leaves and flowers encircle the figures. The disposition is tasteful and the execution pretty; playful, pictorial, and pleasing is this fancy portraiture.

For busts in marble, as for portraits in oil, few countries have a better market than England. And for portrait busts we incline to think our artists are at least equal to sculptors abroad. For a fancy figure it may be well to go to Italy; but for a truthful bust it is wise to remain in England. T. Woolner, a pre-Raphaelite by predilection, has always rivalled the photographers for detail. At the first we were far from converted to his manner; his merits were even in excess. It is fortunate, however, for Mr. Woolner that some of the greatest men of the time have submitted to his modelling; and we are bound to say that the sitters were scarcely less fortunate than the artist. 'Thomas Carlyle' (1,007), now exhibited, is a grand study; the whole character of the man—dogmatic and chaotic—is written legibly in marble. That it is difficult for an artist to reach to the greatness of genius without an exaggeration which verges upon caricature, may be judged from the bust in bronze of 'Lord Brougham' (1,081), by J. Adams. Another head certainly overdrawn is that of 'T. Stothard, R.A.' (970), by H. Weekes, R.A. Surely this is not the head of mortal man, but rather of some river god with shaggy mane.

We have not space to criticise according to its deserts a painter's bold attempt at sculpture—'Clytie' (1,053), by G. F. Watts, R.A. In place of the repose usual in Greek marble, the artist, with intention, throws every muscle and nerve into violent action. There is not on the surface even a tenth part of an inch that is not palpitating under vehement emotion. The artist has himself carried out his conception into marble, instead of trusting to a journeyman carver!

We thus bid farewell to Trafalgar Square, to meet the Royal Academy in 1868, in "the new building," where artists may receive more ample justice from largely augmented space.

## SOCIETY OF PAINTERS IN WATER-COLOURS.

### SIXTY-FOURTH EXHIBITION.

This is far from the best Exhibition we have known. The works are not only below the average in number and in merit, but several members who have been accustomed to add to the gallery interest and value, such as F. W. Burton and Burne Jones, are altogether absent. Furthermore C. P. Boyce has been prevented by illness from sending aught but a small head, while E. Lundgren, who is now busily gathering materials in Spain, of which we may be sure he will make effective use hereafter, is at present unprepared with anything more momentous than three small drawings, which find appropriate place on the screens.

John Gilbert this year fortunately relies less than of late upon his old stock in trade. It is evident that he has had at least three good thoughts within the last twelvemonth, and that is more than can be said for artists in general. Take, as an example, 'The Witch's Ride' on a broomstick, a work worthy of Rembrandt. Weird is the witch; stormy the twilight sky, rent with lightning flash. Again, amazingly clever and suggestive is that 'Ride of Sir William of Deloraine,' taken from "The Lay of the Last Minstrel:"—

> "At the first plunge the horse sunk low,
> And the water broke o'er the saddle bow;
> Above the foaming tide, I ween,
> Scarce half the charger's neck was seen."

John Gilbert seldom fails of giving to his themes imaginative scope and significance. His darkling shadows have for the mind a meaning: a storm in the elements reaches, in his compositions, the vehemence of a human drama. He has uniform grandeur in landscape. Witness 'Kit's Coty House in Kent.' Indeed, the painter might well take rank among the goodly array of great artists in past times, such as Nicolas Poussin, Velasquez, Rubens, who have thrown over landscape a largeness, power, and weight of meaning which could scarcely be attained save in the study of the figure and in the practice of historic Art. Gilbert's small landscape has somewhat in common with Doré's bold nature studies. In fact, the two artists have not a few points of approach.

F. W. Topham is at his best; indeed his pictures show an advance upon anything he has hitherto done. He renews his studies in Spain, and shows an accession of vigour, character, and realistic completeness. It may be that the mantle of poor Phillip, which has been scrambled for by many, Topham has now got and will henceforth wear. 'A Spanish Song' is possibly a little too smooth to sustain this presumption; still some care has evidently been bestowed upon textures and tissues.

Watson, Lamont, and Smallfield, three associates who will not be long in winning full membership, severally do themselves credit. 'The Tailor's News' is a composition which shows Mr. Watson's habitual skill and command. He never fails in power to carry out his purpose, though it may be confessed that his intention is seldom high. Lamont is still far from being wholly satisfactory, yet we incline to think 'The Return from Fairy Land' his best work. The artist is gaining wider range of character and greater variety in colour. Still there is an unmistakable monotony and mannerism in these drawings, and one defect they have which ought to claim the artist's anxious consideration. It is evident that composition as an art or a science Mr. Lamont has never rightly understood. Thus 'The Fight Postponed' is no picture, but only a fragment; the composition can never be brought together, for obviously it falls hopelessly to pieces. Mr. Smallfield exhibits six drawings, some of which show an advance since his late decadence. 'Lilies of Florence' is a work large and elaborate. Here is individual nature and character, and yet a striving for something which may be accepted as an ideal. A touch of melancholy is added to enhance the interest. The face may be supposed to strive

for a high meaning. Altogether the work is more than commonly artistic. 'The Bridesmaids,' as rendered by Mr. Smallfield, also present an eminently artistic aspect. There is in the whole drawing a style much above commonplace. The management of the background is specially skilful. As regards technicality and material, the process adopted of painting in *tempera* on canvas—an experiment not without precedent within the last few months—deserves of all Art-students minute observation. These new processes, or rather revivals of methods which are old, receive just at this moment, as we have had occasion already to observe, the tentative experiments of one or two leading members in the profession. In these days when much is said of the relations between the Arts and scientific appliances and materials, it is well to observe closely what can now be gained by the use of opaque pigments on surfaces rough in texture as the wall of a convent built in Italy in the fifteenth century. Mr. Smallfield has simply applied to the surface of canvas an opaque pigment combined with a vehicle which conjointly would have been designated in Italy four centuries ago as nothing more or less than *tempera*, a process peculiar to the period. The result is possibly at least equal to any that could have been gained by the old processes which have for years grown prescriptive in this "Old Society."

From E. K. Johnson better things might have been hoped; his drawings show a sad falling off. 'Stage—Wait, Sir!' is absolutely coarse. Fred. F. Shields has also gone woefully astray. 'Rahab awaiting the coming of Joshua' is a thorough mistake. Why should Rahab be so absolutely unlovely? The drawing of the face is untrue; the features are out of line; the colour is the reverse of pure and transparent. Yet has Mr. Shields a vocation if he will but stick to it. His power of pathos, the sympathy he evinces for suffering in the poor and the outcast, are much beyond the mere routine of professional expedients for working up expression. Walter Goodall still continues weakly; it is a great pity he cannot conjoin strength with refinement. 'Ave Maria' is namby-pamby. 'Hush' has a little more naturalism than usual. We have seldom seen Miss Margaret Gillies to such advantage. She is generally studious of harmony of line in her draperies, and of nobility of type in the delineation of her characters. Birket Foster has of late been giving greater prominence to figures, as seen in two compositions charming as ever, 'The Convalescent' and 'Snowdrops.' The figures are placed in the midst of landscape and cottage-door surroundings with the knowledge, tact, and taste for which the painter has been long proverbial. Perhaps for this happy combination 'The Convalescent' is unsurpassed. Among the wonders of the gallery are the five drawings contributed by F. Walker. The artist may have been seen, though scarcely to his advantage, on a larger scale. In the present year his strength is once more manifest in concentration and compactness. Few artists can fit together the component parts of a picture more neatly, or express to the purpose so many thoughts within small compass. Brevity, even in a picture, is the soul of wit; concentration and compactness, the secret of power. How well Mr. Walker can put together a pictorial narrative may be once more seen in two "designs for book illustrations." 'Well Sinkers' is also a skilled composition, which tells its story at a glance; the artist has an original way of looking at a subject. The background is so treated as to be at once subservient and complete; opaque colour is so used as to gain transparency, atmosphere, and daylight. There is another composition by Mr. Walker which, from the first opening of the Exhibition, excited no ordinary interest, first, by the exquisite drawing of a couple of small figures, minute, sharp, and detailed as miniatures; and second, by a tree, which though full of white blossoms, is kept down in its due pictorial place. A novelty, however small, comes in this gallery as a God-send.

The sea-pieces include, of course, one or two shipwrecks. G. H. Andrews has painted an awful affair, but it is cause for thankfulness that 'Ship and Crew are saved.' Duncan's 'Coming Ashore' may be commended, certainly not, however, his 'Landing of Fish.' We have seldom encountered anything more unpleasant. Perhaps the only grand and truthful coast-painting is Powell's 'Mull of Cantire,' a thoroughly noble study of sea, cliff, and sky. The coast stands as a firm bulwark against the storm. The sea, moreover, does not dash with the wild fury which some artists affect who find it convenient to merge form into clouds of foam. On the contrary, we have seldom seen waves drawn with more care, whether in the valley sweep below, or in the topmost summit breaking on the crest. There is a fine vision in the sky—a breaking of clouds for fair weather after a tempest.

Read's 'Interior of St. Stephen's, Vienna,' a cathedral more than once impressively painted by David Roberts, can scarcely escape grandeur even by coarseness. We know this interior; its noble architecture never appeared to our eyes thus gaudy and garish. James Holland, in 'The Piazza Signori, Verona,' again glories in the mannerism of genius. He is more like other people, or rather he is more after the manner of Turner, when he reaches 'The Gesuiti, Venice.' This drawing is in a light, brilliant key.

The landscapes, with but few exceptions, are not remarkable. Davidson and Dodgson are after their accustomed excellence; G. Fripp is once more placid, liquid, transparent; Gastineau exhibits sixteen drawings, none of which have left any impression on the memory; Haag is at home again in the desert,—the camel we claim as an old acquaintance; Palmer once more sets nature in a blaze; Jackson maintains unobtrusive pleasing tranquillity; Naftel scatters detail as the wind might scatter leaves or chaff; Branwhite is impressive in browns; Richardson's fifteen drawings are all done to order after a much approved pattern; Collingwood Smith would need a chapter all to himself; but to be brief it may at once be said that his twenty drawings have cost less thought than a careful artist would expend on a single study. Basil Bradley is scarcely improving: 'Oxen Harrowing' is in composition uncouth, and in execution rough and ragged. Brittan Willis stands where he was; his cattle are unchanged in colour. It were unfair to pass summarily some few remaining works; but our space being small, our remarks must be brief. Mr. Newton never grasped a subject more thoroughly in its grandeur and extent than here in a wondrous drawing of mountains in Inverness. He has evidently gained in knowledge and range of thought; he here tells us what he has learnt of nature's changeful moods, her extent and infinite variety. The eye is carried along a vista of hill and dale, among glancing lights and playing shadows till it reaches the bold outline of mountain-land some ten miles distant. Mr. Newton has gained more strength and realism in his foreground than heretofore. T. Danby gives nothing very fresh; but we can never tire of an old thing over again, when beaten paths lie in the way of poetry and beauty. 'A Happy Land' is indeed serene and lovely; there is something of Raphaelesque grace in the light, elegant birch-trees. Glennie and Alfred Hunt may also be depended upon for supplies of a superfine poetic element: they intone colour rapturously, they weave rainbow hues with delicate tissues of fancy. 'Summer Afternoon at Sheatley,' by A. Hunt, is a vision of nature, watched tenderly through a haze. We must not forget to say that Mr. Whittaker shows himself more studious of form—a quality which his drawings have stood in need of. Neither must we omit to make our bow to the President, Mr. F. Tayler, in recognition of a new idea; his flight of 'Wild Fowl' makes in the gallery a lively commotion, otherwise the Exhibition might have fallen a little flat and stale! We cannot think that this Old Society was wise in declining on a recent occasion to make fresh additions to its numbers. New blood is renewed life. Even a continuance in well-doing may become wearisome. The public shows impatience of a Society which appears less solicitous for Art than for the interests of its members.

## INSTITUTE
OF
## PAINTERS IN WATER-COLOURS.

THIRTY-FOURTH EXHIBITION.

"The Institute," formerly "the New Water Colour," has of late added strength to its position, not only by the addition of young vigorous blood, but by the creation of a new order of Honorary Membership, filled by leading artists both British and foreign. A year ago Rosa Bonheur, Henriette Browne, and Louis Gallait had thus given in their adhesion to the Institute, and now we learn that the list of Honorary Members receives further accession in the names of J. E. Millais, R.A., D. Maclise, R.A., J. R. Herbert, R.A., Frederick Goodall, R.A., and M. Madou, the well-known Belgian artist. Thus, in all, eight first-rate painters are added to the active or reserved forces of the gallery, four of whom have actually made their presence felt in this Exhibition. We augur well for the future of the Institute from this timely step in the right direction. The exclusiveness of the two Pall Mall Societies necessitated the establishing of a third association—the Dudley Gallery in Piccadilly. The Institute, if it play a wise game, may make allies of leading and independent artists, including, as we have seen, Academicians. The innovation, it must be confessed, has been tried only just in time to save the fortunes of a waning society. Age has for some years told upon the powers of many of the older members of this once-new society, and even to the present moment drawings have a prescriptive right of exhibition in the gallery which would be refused entrance elsewhere. Such indifferent productions, which have long unfortunately abounded within these walls, sink the credit of the Institute, and bring obloquy upon better works. Certainly, however, the election of young associates has been of late happy. Among the additions recently made may be enumerated Harry Johnson, James Linton, H. B. Roberts, V. W. Bromley, A. C. Gow, J. T. Hixon, and J. Mahoney. Thus new leaven has been thrown into the old lump, and hence it happens through the conjoint contributions of the Honorary Members and of these young Associates that there are brought to the walls a freshness, novelty, and enterprise which, as we have seen, are found lacking to the Old Society at the top of the Mall.

Having accorded this praise, it now becomes our painful duty to speak in strong reprobation of a singularly obnoxious work, 'Salome Dancing before Herod,' by Edward H. Corbould. This drawing is, perhaps, nothing worse than might have been dreaded after the 'Jezebel' of last year. It shows what an artist may come to who perseveres in painting without serious thought or intent, who makes manipulation his end and material his blatant boast. And the most extraordinary part of this sad business is that a painter should have gone so far out of his way for the sake of achieving something disagreeable, that he should have defied modesty without giving gratification to the eye. French painters, such as Doré, Gérôme, and Coomans, when they thus sin, manage, at all events, to be pleasing. It were indeed possible to drape a figure still more slightly without offence to taste or morals. It is the spirit, the tone of thought, the manner, the Art which hurls this work down to the level of the casino. The more is the pity, for rare indeed is the skill shown in manipulation, consummate the touch, brilliant the flesh for tone and texture, and transparency. We trust it may still be permitted to the painter to return to the ways of truth and soberness, and to dedicate to nature powers lost in a vain show.

Among artists who know no change is Louis Haghe. He has been, time out of mind, what he now is, even to this very day. His drawings retain, to a marvellous degree, their accustomed power and spirit. 'The Silver Wedding' has life and joviality; the artist's execution still retains its wonted pluck. John Absolon also goes on his way rejoicing, though he, too, has little fresh to tell. Augustus Bouvier, of course, works to the end of time in the material of wax

and ivory, ever smooth and refined. One touch of actual nature would at once dissolve the spell. HENRY WARREN, the venerable President, always does his best. 'Bombay Fruit-Sellers' may be commended for colour, especially in the fruit. E. H. WEHNERT will be remembered by better pictures than those before us. C. WEIGALL fails of producing the effect after which he strives. Miss FARMER scarcely retains her promise. W. LUCAS will hardly rise above the position to which his heretofore proved talents entitle him. His shadows are black, and he has scarcely struck off the character of rustic life. W. LUSON THOMAS probably suffers from stress of occupation, which may preclude him from sparing for this gallery more than one composition. The scene from the "Vicar of Wakefield" aims at a refinement and a decorative colour and costume to which the artist has scarcely hitherto aspired. Mr. Thomas may possibly pass from rustic to high life, and shine in the end equally in both.

HENRY TIDEY reverts to his early love. He has an affection for high Art which may be much approved. 'The Woman of Samaria' is to be commended in many ways; only of two principal characters, Christ and the woman, the one is virtually absent, the other wholly unsatisfactory. Our Saviour appears merely as a radiant spot in the distance. The woman of Samaria, who it is recorded had five husbands, is nothing more than a girl without experience or character. Yet with these grave objections the work may be accepted as a right-minded contribution to sacred Art, after our modern showy phase.

GUIDO BACH still pursues his exalted avocation, with occasional descent upon nature. 'Happy Hours' might actually have been passed somewhere within the confines of earth; and another picture, though christened 'Ave Maria,' has evidently the merit of having been taken from living models. The handsome mother asserts the conscious bearing of a woman, who, because not quite up to the standard of the stage, is determined not to sink beneath the prescriptive graces of the studio. Yet should we be sorry to do despite to the academic pretensions of this artist; he supplies an element much wanted in the low naturalism of our English school. J. M. JORLIN is another Associate into whose presence even an angel might deem it impudence to rush. A critic endowed merely with common sense has long been incompetent to appreciate this artist's transcendental aberrations. Since the advent of 'Fluffy,' a true stroke of genius, we have mostly been content to stand aloof, dreading what might come next from the artist's genius. 'Melissa,' *vide* Tennyson's "Princess," seems to have been painted somewhere in Japan; consequently there are compounds of colour unaccustomed as admirable.

"Honorary Members" may stand in expectancy of "honourable mention." Yet two out of the four here forthcoming will be honoured chiefly in name. 'Deer—Fontainebleau,' by ROSA BONHEUR, is an inferior *replica* of a composition which, with varying changes, we have seen oft and again in divers exhibitions. Execution, which occasionally has faltered with this artist, is here certainly far from the standard which we have been taught to expect. A verdict no less compromising must be passed on GALLAIT'S 'Annexationists.' It is strange that an artist should be so unmindful of high position won in this country as to send for exhibition a production which must simply ruin any artist not established beyond assault. Of the two contributions of F. GOODALL, R.A., which honour and adorn the gallery, little need be said critically, because the subjects and style of treatment are already familiar to all London. 'The Arab Messenger' made his appearance on camel back, and craved a cup of cold water in the Academy some few seasons since. It was scarcely among the artist's most successful compositions, yet by studious grace of line intractable materials were brought into no unpleasant concord. 'Rachel' bearing a pitcher is also deliberately graceful in drawing: few artists are more careful of proprieties than F. Goodall, and as his treatment has always been eminently soft in touch and delicate in tone, his subjects willingly translate into the medium of water-colours. J. E. MILLAIS, R.A., declares his advent by 'Will he come?' The drawing is true, the touch precise, the whole treatment has "style," and each part is in well-adjusted relation to the whole.

Mrs. ELIZABETH MURRAY is brilliant beyond the possibility of recall to simple nature. Her 'Gipsy Forge at Seville has usual power, and withal more than usual completeness. The picture perhaps may betray more ambition than knowledge, more power of effect than pictorial propriety, more character in excess than in moderation, more despair than calm confidence on the part of the artist that the modesty of nature would of itself make best appeal.

CHARLES CATTERMOLE, of whose future we never could feel a doubt, provided only he would submit to close study, has made the required change in his mode of work. His drawings this year, which still betray an irresolution as to the ultimate style he may choose to adopt, are unquestionably more thorough and complete. There now seems reason to hope that the painter's rare gifts will reach, through strict training, the goal to which they seemed from the first to aspire. Also among men of decidedly more than expectancy in the future, let us at once enumerate C. Green, V. W. Bromley, A. C. Gow, G. G. Kilburne, J. D. Linton, and H. B. Roberts, some of whom have already given good proof of the real solid stuff in them. We must, however, regret that C. GREEN should have surrendered himself to the frivolity, if not something worse, of 'The First Bouquet,' a vulgar scene among the side-slips of the stage. The painter seems on the sly to pander to passion. Thus the artist almost inevitably sacrifices the art which might otherwise have been within his reach. V. BROMLEY makes his *début* in the gallery as a clever actor on a stage might do. He has certain points in common with Orchardson in the Academy. Mere cleverness seldom lasts in the long run without serious and substantial motive. Still let the fact be registered that Bromley, in a scene from *All's Well that Ends Well*, has drawn a lady admirable for figure, bearing, and drapery. A. C. Gow is a young artist from whom much may be expected in the future. G. G. KILBURNE by this time has established a position which is not likely to be materially shaken. 'Seven, A.M.,' a nursemaid on stairs with children from bed, is simply first-rate after its kind. JAMES D. LINTON has improved upon his last work, and that is saying very much. 'The Intercepted Letter,' though quaint and mediæval, has more of the student than can be found now-a-days in one work in a hundred. This drawing deserves more space than we can spare. No more valuable acquisition could have been made to this gallery, long given over to an unreal romance and an impossible ideal, than in the election of H. B. ROBERTS. All this artist's productions have a trenchant character, a quiet humour, and a directness of purpose, which, after the circumlocution and subterfuge of pseudo-students of nature, are truly refreshing.

The landscapes are after the merits known to this gallery. EDMUND WARREN contributes studies of foliage, trunks, and ferns, which, if sometimes a little opaque and crude in pigment, are seldom otherwise than marvellous for detail. VACHER is vague, vast, sometimes empty; TELBIN, of course, has a vocation for the stage; HARRY JOHNSON, of well-known scenic talent, deals in the melodrama of landscape; ROWBOTHAM, of course, sticks to romance per recipe. It is unfortunate for these men that a more conscientious study of nature has of late been deemed a virtue. CARL WERNER begins to fatigue the eye by a photographic detail almost painful in its perfection. It is not easy to commend beyond their due drawings of refined tranquillity contributed by HINE and D'EGVILLE. Unfortunately, it would seem inevitable that a monotone of sentiment should barely escape monotony. JAMES HIXON, who dates from Algiers, we would, in conclusion, name as among fortunate acquisitions to the gallery. His drawings are admirable in colour, atmosphere, character; of Algeria it is evident still more remains to be seen and painted.

## SELECTED PICTURES.

FROM THE COLLECTION OF ROBERT RAWLINSON, ESQ., C.B.

### THE WAYSIDE IN ANDALUSIA.

J. Phillip, R.A., and R. Ansdell, A.R.A., Painters.
C. Cousen, Engraver.

AN interest is attached to this picture, irrespective of any merit it possesses as a work of Art; for it is the first canvas on which the two painters whose names are associated with it laboured conjointly. Phillip, during the latter years of his life, was, and Ansdell still is, the personal friend of Mr. Rawlinson; and when the two artists set out together on Phillip's second visit to Spain, their mutual friend gave them a joint commission for a picture, of which commission 'The Wayside in Andalusia' is the result. The sketches were, of course, made in Spain; but both artists had so many "orders" to execute after their return, as the fruits of their expedition, that Mr. Rawlinson, who would not press his claim upon them, did not get the work into his hands for some years. The delay, however, was of this importance; it gave both artists the opportunity of maturing their work, and delivering it in a more finished condition. It has never been exhibited publicly, except at one of the recent meetings of the Graphic Society.

The share each painter had in its production may be thus divided: the figures are by Phillip, the animals and landscape by Ansdell. The young woman may be supposed to be one of the itinerant musicians which abound in Spain; and as she journeys from one place to another she beguiles the tediousness of the way by playing on her lute; perhaps practising some new melody to entertain her audience at the next village or town she reaches. The mule in the rear bears her wardrobe. Both animals wear that peculiar head-gear which gives such a picturesque character to Spanish beasts of burden; indeed, the whole composition is eminently picturesque throughout, not alone in the materials introduced, but in the manner in which they are put together; while all is easy, unaffected, and truthful, even to the huge cactus plants rearing their bristling leaves on each side of the road.

Observant travellers in Andalusia never fail to remark that the inhabitants appear to be a mixture of the different nations which have successively held dominion over that country—Carthaginians, Romans, Vandals, and Goths, mixed, however, with the original race, which was probably of African origin. The Moors invaded Spain in 710, and not till 1491 were they driven out from Grenada, their last hold. Notwithstanding their long expulsion, many traces of their character are still discernible. Andalusian women are remarkable for graceful forms, large, dark, and expressive eyes, and for small, delicate feet. These traits of personal appearance are not limited to the higher grades of society, but are manifest in all, as we see them in the young female seated on the mule in this engraving.

We are indebted to Mr. Rawlinson for permitting us to publish this very charming example of the two painters whose work it is. The picture is one of a collection not large, but containing some cabinet specimens of the English school of rare quality, selected by their owner with judgment and taste. We hope to introduce in the future other specimens from this collection, which Mr. Rawlinson has kindly allowed us to engrave.



R. ANSDELL, A.R.A. AND J. PHILLIP, R.A. PINXT.

C. COUSEN. SCULPT.

# THE WAY-SIDE IN ANDALUSIA.

FROM THE PICTURE IN THE COLLECTION OF ROBERT RAWLINSON. ESQ. C.B.

LONDON

## BOOKS AND BOOK-BINDING IN SYRIA AND PALESTINE.

### Part II.

It is worthy of remark that in all the houses of Damascus, except the very inferior ones, there are in the principal rooms several shelved recesses, some with, and some without, doors. In the best houses these doors are very richly ornamented. The recesses are all called, indiscriminately, "kita-beyeh" (*i. e.* book-places or book-cases), although only a small proportion of them is used for books. Indeed, I am inclined to think that there is scarcely a sufficient number of books in Syria to fill all the book-shelves of Damascus.

Oriental china bowls and cups, vases of flowers, silver trays, narghîlehs, and other objects, occupy the recesses; but the name which still clings to them reminds us that the Damascenes were once a literary people. On the same principle the convenient recesses with doors, found in old-fashioned English houses, are still called "cupboards," whether they are used to contain cups or anything else: the original meaning of the word is generally lost sight of; and now while the "book-cases" of Damascus are crowded with old china, our "cupboards" are often filled with old books. I have actually heard a cupboard thus used called a "book cupboard."

In the houses of some of my Moslem friends at Damascus there are, however, some very valuable volumes, illuminated manuscripts, as well as printed books. When it was understood that I was anxious to see all the old and interesting books within my reach, many were kindly brought to me from various places, in the Hebrew, Syriac, Arabic, and Persian languages. But there was one private library, the richest in Damascus, from which no book might be taken, as the former possessor of it had left it to his son, on the condition that none of the volumes should ever be moved from the rooms in which he had left them.



The accompanying illustration represents the centre-piece of the crimson cover of an Arabic Geographical Gazetteer, of the seventeenth century. This book was beautifully written and illuminated, and the design for the covers was in harmony with the style of the illumination. On the fly-leaves there were some curious talismans, magic squares, mystic lines, and ancient couplets. These are often found at the beginning and end of old books, having been inscribed there by their successive owners. On the flap there was a curious pattern, which somewhat resembles a vertical section of an unripe Oriental fir-cone.



Books which are not bound in leather sometimes have stiff paper covers, ornamented with stencilled patterns, or with impressions of rudely cut wood blocks.

In the native schools of Syria and Palestine, the children have for centuries generally learnt their first lessons from tablets of wood, instead of from books. These wooden tablets are carefully planed, and covered with a preparation of white paint, on which it is very easy to write with a reed pen and thick Oriental ink. The writing may be washed off many times without disturbing the whitened surface.

Public schools are attached to nearly all the mosques, and there are schools in connection with most of the native Christian churches. The child when he first goes to school receives from the schoolmaster a tablet, with the Arabic alphabet written upon it in large characters; and when he has thoroughly learnt these and their numerical value, the schoolmaster writes for his pupil a new lesson, which in Moslem schools is usually a list of the ninety-nine attributes of God. This the boy takes home, as a proof of his progress, to show to his father, who generally places one or more piastres on the newly inscribed tablet, as an offering to the schoolmaster. For many succeeding lessons the same tribute is expected. This may truly be called a system of "payment for results," for a new lesson is never written until the preceding one has been thoroughly learnt. The first chapter of the Koran is usually one of the earliest lessons taught after the ninety-nine attributes have been committed to memory. The child chants his lesson over and over again, in company with other pupils, led by a monitor, all seated on a matted floor, tablets in hand, swaying themselves backwards and forwards incessantly. The last chapter of the Koran is the next one taught, and the pupil is led through the one hundred and fourteen chapters in inverted order, as the concluding ones are the shortest and easiest to remember, being metrical and rhymed, while the earlier chapters are in rhymed prose.

Moslem boys seldom learn to read until they know a considerable portion of the Koran "by heart," and the Christian children are generally thus taught to recite the Psalms before they begin to spell them. When this system is properly carried out in teaching a language, the pronunciation of which is uniform, it is astonishing how quickly the children become familiar with the appearance of the words, so as to recognise them readily. A large proportion of the children, however, do not attend the schools with sufficient regularity, or remain there a sufficiently long time, to accomplish this.

The little Moslem boy whom I introduce here, holding a common tablet in his hand, was, when I took his portrait, repeating, but not actually reading, the celebrated chapter of the Koran entitled "The Declaration of the Unity of God." He was



dressed in his fête-day dress, but was surrounded by many little scholars clothed simply in smock-frocks of indigo-dyed linen, or in brown and white striped woollen garments, with red leather girdles.

Sometimes, though very rarely, I have seen little girls at these public schools, seated apart from the boys, but repeating their lessons with them. In village schools it frequently happens that the schoolmaster himself can neither read nor write, and then the pupils are simply taught to pray, to recite the Koran, and to speak with propriety. It is only in important towns that writing, arithmetic, grammar, and the higher branches of learning are taught in the native schools; and in very few places are any native book-shops to be found. Many travellers fail to discover any, and consequently report that there are none.

One of the most interesting bazaars of the city of Damascus, however, is the Book Bazaar, commonly called the "Sûk el Miskîyeh," because it leads to the court of the great "Mosque el Amwy." It is a wide, lofty, and well-built, but not very long, arcade, and is approached by a broad flight of steps descending from the bustling bazaar of the linen and silk drapers. Here the Moslem booksellers and bookbinders of Damascus established themselves long ago, and they still cling there, close to their temple. I was assured that they were very fanatical, and would not sell or even show their books to non-Moslems, and even objected to work for them.

In the Christian quarter, near to the Bâb Tûma, there are two native Christian booksellers, who deal chiefly in religious and educational works of an elementary character, some of which are printed at convents in the Lebanon and at Jerusalem, and others at Beirut and Malta, all evidently more or less under European guidance.

I was anxious to ascertain the state of the book-trade among the Moslems, and to see the bookbinders at work; so Hassan, one of my brother's kawasses, conducted me to the "Sûk el Miskîyeh," the Paternoster Row of Damascus. This place has not yet been robbed of any of its Oriental characteristics by European influence.

The shops or stalls on each side of the arcade are merely deep recesses, about five feet wide, and seven feet and a half in height. They are ranged close together, and the floors are nearly three feet above the footway.

In these cosy-looking niches, the booksellers were seated at their ease on mats or carpets, reading in murmuring under-tones,

watching the passers by, or conversing with a customer; while the bookbinders, kneeling at their low benches, were busily at work. I found that there were twelve booksellers, five of whom were also bookbinders. I soon got into interesting conversation with an occupant of one of the shops, a thoughtful-looking elderly man who was smoking a narghîleh, and fingering a rosary made of Mecca date-stones. He wore a white turban and a long grey cloth pelisse lined with fur. He replied to my questions with grave courtesy, and watched me curiously while I made notes and sketches. There was a good supply of books on the shelves behind him, and he willingly showed them to me, while I stood on the footway and leant on to the carpeted floor of the shop, which served as a counter. The printed books were chiefly from Cairo and Bagdad, and consisted of commentaries on the Koran, treatises on jurisprudence and grammar, historical works, and some books of poetry and travels. I saw a few manuscript copies of the Koran—one old, and the others quite modern, and several newly written pocket prayer-books. He told me that there was a large demand for these little books, as even people who cannot read like to possess them. The copy he kindly allowed me to examine measured four inches by three, and contained fourteen leaves of paper, like fine vellum. The prayers were neatly written, between carefully rulod indented lines, and occupied not more than eighteen wide-margined pages. The price of the book, unbound, was five piastres (ten pence), and ten piastres if nicely bound in leather. Inferior copies may be obtained for a less sum. The side walls of the little shop were adorned with sacred monograms, pious ejaculations, and prayers, printed on paper, in very large characters, ready for house-decorators to trace on to the walls of mosques, shrines, and dwelling-houses. When I took leave of my entertainer, he said:—"You have been welcome, O lady!" and he good naturedly volunteered to write his name, "*Mohammed el Mufty el Katiby*," in my note-book.

After this I frequently visited the book bazaar, accompanied only by one of my brother's kawasses, and I soon became acquainted with all the booksellers and bookbinders. They always welcomed me kindly and courteously. Every one was eager to show me any newly acquired work of artistic or literary interest, old or new, as well as the valuable books sometimes sent from private libraries to be bound or repaired. I never saw any native Christians there. This is not, however, surprising, as the arcade is not a thoroughfare, and only leads to the mosque. At all hours of the day Moslem worshippers were passing to and from their temple.

The accompanying illustration represents the lower part of the shop of a bookbinder,




named *Et Tayyib ebn esh Sheikh el Embarak*, which may be interpreted, "The Good or agreeable one, son of the Sheikh, the Blessed or fortunate one."

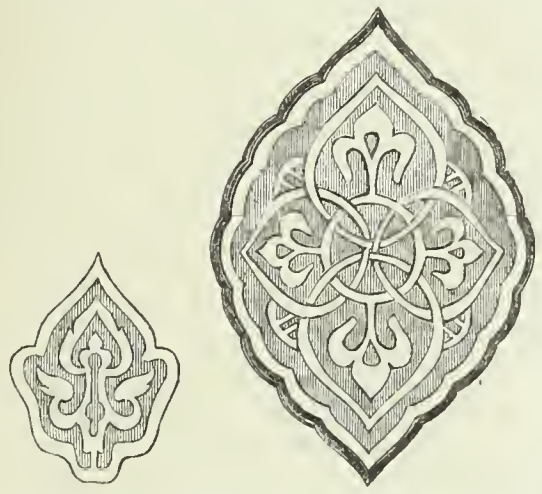
Et Tayyib worked occasionally for my brother and for me, and he seemed particularly pleased, when he found, one day, that I was putting him and his little workshop into my sketch-book. He was kneeling, as usual, at the well-made walnut-tree chest, which served him as a work-table, the top being formed of a slab of black basalt from the Hauran. In his hand he held a smooth rubber, made of the finest solid boxwood, and was embossing a piece of leather by rubbing it on a pattern cut in brass, which was beneath it. Before him was a glass filled with fragrant narcissi; for Et Tayyib always contrived to have flowers of some kind, or a blossoming tree branch, on his bench. He wore a red tarbûsh, with a heavy purple-black tassel, olive-green cloth jacket and trousers, a shawl girdle and red shoes. On the floor by his side was one of the drawers belonging to his chest.

The picture on the wall opposite to him is a pen-and-ink drawing, in outline, of the Caaba and other holy places at Mecca, the work of a Moslem gentleman now living at Jerusalem.

Above the Mecca drawing appears the potent word *Mashaállah*, written in black letters, on a gilt ground, and framed in ebony. This word signifies, "O work of God!" or "What God wills," and is believed to be a protection against evil of every kind. By the side of this there is a printed almanac, including the Mohammedan and Syrian calendars. It is intended to be rolled up and carried in the pocket. Its chief use is to show the exact times for the daily prayers, which vary according to the hours of sunrise and sunset.

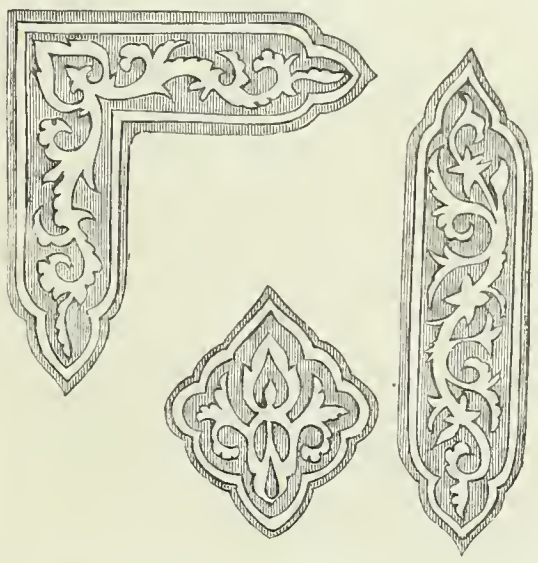
Beyond the book-shelves, which are backed with wooden lattice-work, and reach to the raftered ceiling, there is a little dark compartment, in which are kept stores of leather and millboard, with tools and machines not actually in use, and a small step-ladder. A jar of water is generally placed there. A towel hangs as a curtain before the low entrance to this little store place. There are only five rows of book-shelves, and the two uppermost ones extend over the top of the curtained doorway. The top shelf is carried along the three sides of the shop, and to reach it the ladder is used. In this little nook Et Tayyib executes all his work, and transacts all his business, assisted occasionally by one or two little boys. The machine on the floor, on the right-hand side of the bench, is a sewing-frame. The leaves of a book are placed, either one by one or in quires of five or more sheets, close against the upright cords, and are sewed to them separately. Then the book is fixed in the screw press, which stands on the low stool beyond, and the back is finished off. The edges of the

leaves are filed, with a coarse or fine instrument, according to the quality of the paper or the value of the book. The plough, as applied to paper cutting, is unknown in the Sûk el Miskîyeh. The books shown on the shelves, in Et Tayyib's little shop, placed one on the top of the other, as they almost always are in the East, were chiefly theological works bound by himself. Some were in parchment covers, enriched with gold borders; others were bound in crimson morocco leather, with purple or green embossed centre pieces and corners, fitted in like mosaic work, and so securely that the joinings could scarcely be felt. He allowed me to take rubbings of all his patterns or dies, most of which were cut in



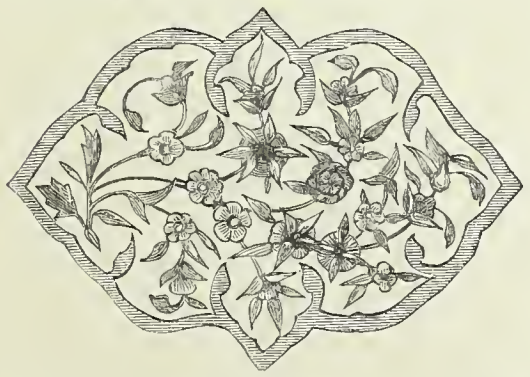
brass; and of these I give specimens here, including corner pieces, borders, centre pieces, and finials of various styles.

Some of the dies were black and *very slightly* elastic, and of a material that Et Tayyib calls *jild el Ajâmy*, *i.e.*, Persian leather, but which I fancy must be a



preparation of some vegetable gum of the gutta percha kind.

The Damascenes, like ourselves, do not always give correct or appropriate names to foreign substances. For instance, they call "india rubber" *jild el'Afrîte*, which may be translated, "skin of a demon;" for



we have no western word which exactly describes the terrible and malicious monster created by Eastern fancy, and called 'Afrîte.

The accompanying illustration is a copy of an impression of one of the so-called 'Persian leather" dies. It was sufficiently sharp and clear, but appeared to have been cast and afterwards cut over. I did not see any very recently cut brass patterns: there appears to be no demand for them, as there is a sufficient supply of old ones. The five bookbinders good-naturedly lend their patterns and tools to each other, and act as if they were all in partnership.

Et Tayyib told me that there are more MSS. than printed books sold in the Sûk el Miskîyeh. The Koran and prayer books are always preferred in MS. by the Damascenes. Dream books are greatly valued, but they are rarely seen in the book bazaar, as they are generally sold privately. The "Thousand and one Nights" is a well-known book, but there are not many copies of it in Damascus.

On a bright summer morning last year, I paid a farewell visit to the book bazaar. I watched one of the bookbinders for some time, while he prepared a new cover for an old copy of the Koran. A little Persian carpet was spread for me on the floor close to the bench, and I sat down comfortably *à la Turque* to take one more lesson in Oriental book-binding, and, I may say, in bookselling also, for Mujallid was interrupted several times by customers. One of them was an aged shiekhah, *i.e.* a female shiekh or teacher, renowned for her piety and learning. It was the first time I had seen a Moslem woman in the character of a purchaser of books, and the occurrence interested me greatly, but of this I must speak elsewhere. In the mean time, El Mujallid spread out on his bench a piece of red leather of the required size and shape, and covered it on the inside with a stiff yellowish inodorous paste of great adhesive power, called *sarras*.*

He then placed on it two pieces of octavo-sized millboard to form the sides, and a narrower piece, obtusely pointed, for the flap, leaving spaces between them corresponding with the thickness of the book. These spaces he covered with coarse linen. He turned the leather neatly over the edges of the millboard, and with his boxwood rubber fixed it down, and then rubbed the outside of the cover till the leather was perfectly smooth and firmly set.

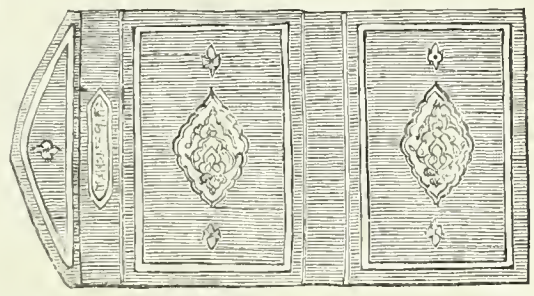
He handed to me a little drawer, from which to choose a pattern for the enrichment of the cover. I selected an arabesque centre-piece, with a finial to match. El Mujallid impressed them on the leather by beating them with a very heavy hammer, shaped something like his boxwood rubber. Then he took a leaf of gold, rather thicker than English leaf gold, placed it on the brass plate and cut it to the exact size by running his knife round the edge. He covered the corresponding impression on the book-cover with a thin, smooth coating of sarras, placed the gold-covered die upon it, carefully turned it over, so that the die should remain in its right place, and then hammered it vigorously from the back, till the pattern could be plainly seen through on the millboard. He repeated this process till every impression on the sides and on the flap of the book-cover was sharply

* This excellent paste, called in Damascus *sarras*, and in Aleppo *noulak*, is made of the finely ground roots of the wild asphodel (*Asphodelus ramosus*), which grows abundantly in the desert of Palmyra and in the Hauran, as well as in many other parts of the Turkish dominions. Great quantities of it are used in Syria, especially by the shoemakers. The farina is said to be very nutritious. In some places it is mixed with wheaten flour, and made into bread—two parts of wheat to one part of the asphodel farina. The leaves of this plant are very mucilaginous, and are not only useful in making soup, but they furnish paper-makers with a clear, bright gum for glazing the surface of paper.

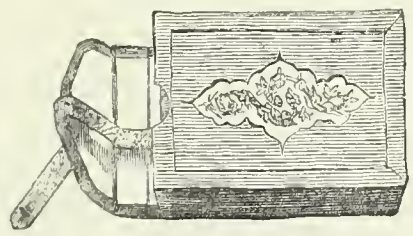
embossed and bright with gold. He then took from the drawer a narrow brass plate, with an inscription on it, for the front edge



of the book-cover. The accompanying is a facsimile of it. It signifies, "Let none touch it but the clean!" This warning is always written or impressed on covers of the Koran that it may not be inadvertently polluted, or handled irreverently. The Koran should be placed on a reading-desk when in use, and should never be held below the girdle, nor be left on a divan.



The above is from a sketch which I made of the book-cover, as it appeared when Mujallid had given it its last touches with his tooling instruments. The flap was lined with leather, the other parts with glazed purple paper. Almost all Oriental books have their front edges protected by similar flaps, and valuable volumes are kept in cases like the accompanying one, the design upon which was from a "Persian leather" die.



At the lower edge of my drawing of Et Tayyib's shop, some rude hinges will be perceived. These are attached to a flap or drop shutter, about two feet and a half deep, which hangs down during the day and nearly reaches the footpath. A narrow ledge or bracket in the middle of it serves as a step by which to mount to the floor of the shop. At about an hour or more before sunset, the shutter is generally turned up and fastened by the two hooks shown in the drawing. Except on special occasions, all the shops in the chief bazaars of Damascus are shut, more or less securely, and deserted, before sunset. The shopkeepers go to their several homes in the neighbouring lanes and streets, and soon after sunset the great wooden gates of the bazaars are closed and guarded by watchmen, who, however, for a trifle, will swing them back on their creaking hinges at any hour of the night for the accommodation of people who are well known.

I have frequently ridden, at midnight, with my brother, through the deserted bazaars. How well I remember the long arched and vaulted vistas, scantily illumined by pendant oil lamps, the night-silence broken now and then by the angry barking of the bazaar-dogs, or by the kawasses shouting to the wardens at every barrier, to "open the gate for the consul." This was always willingly done, and as we passed through we invariably heard the pleasant words, "Peace be upon you," or "Go in peace."

MARY ELIZA ROGERS.

# NOTABILIA
OF THE
# UNIVERSAL EXHIBITION.

BY PROFESSOR ARCHER, F.R.S.E.,
Corresponding Member of the Scientific Committee of the Ministry of Crown Domains of Russia.

THE ART AND ART-MANUFACTURES OF RUSSIA.—Self-conceit and a certain amount of superciliousness are national as well as individual weaknesses; hence it is not much to be wondered at, that the French, as well as other nations, saw with surprise a people whom they had thought proper to assume to be only semi-civilised, developing such indications of true Art and cultivated taste in the Exposition Universelle, as at once proved them to be greatly in advance of more pretentious nations. It was seen unmistakably that Russia has a true school of Art, essentially national, and like that of the Latin race, essentially of religious origin. It was seen, too, by all careful observers, that whether the Russian section was studied from the ancient point of view —as illustrated in its contributions to the "Histoire de Travail"—or through its modern productions, there is no reason to feel that the Art-taste of the country is declining. Some have assumed that the magnificent displays made by Russia in the London exhibitions, and still more notably in that of Paris just terminated, were due to extraordinary efforts of the Imperial Government to make a good appearance before the assembled nations, and that the treasures of the Tsar were lavished to show that his country was more advanced than the rest of Europe chose to imagino. This was certainly not the case, and the writer, whilst calling attention to the most remarkable features in the Russian section of the Exhibition, will endeavour also to give, from personal knowledge, some information upon the actual state of the Art and the Art-manufactories of the empire, in order to prove that the works exhibited were not exceptional in any respect, but fairly represented the Art-energies of the country.

The examples of ancient Art shown in the gallery of the "Histoire de Travail," as well as the modern manufactures of the jewellers, goldsmiths, &c., in the modern section, showed equally how true the artists have been from first to last to the traditions of their Sclavono-Byzantine school, which has throughout taught a style and cultivated a taste that may be defined as a pretty equal admixture of Oriental and Romano-Christian Art.

Hitherto in visiting Russia the traveller from other parts of Europe has been quite unprepared for the grand repositories of Art which exist in that country, not only in the churches, monasteries, and other ecclesiastical buildings, but also in the vast and well-ordered museums of the government, societies, and private citizens; but the display in the Paris Exhibition must inevitably direct attention to a region so rich both in novelty and in ancient Art.

The goldsmith's work and enamels carried the Arts back to the twelfth century, and some of the specimens were of great beauty and fine execution. Mixed with those of undoubted Slavonic workmanship, were some made by German and Italian artists, whose talents had been sought for and employed by the sovereigns of Muscovy. Manifest is the extent to which this employment of foreign talent was carried on, especially in the latter part of the fifteenth and the commencement of the sixteenth centuries, when Ivan III. and his Byzantine wife, the daughter of Constantine Palæologus, deeply imbued with a love of the Fine Arts, afforded a home for Italian and other artists in the Kremlin, and laid the foundation of the glories of that marvellous structure. In its superb museum, the Treasury of Moscow, there are abundant and most costly evidences of the encouragement given to everything connected with Art by the sovereigns just mentioned, and the long line of successors who followed them. Scarcely any country can show a richer and more interesting collection; and it is a marvel to those who have studied the history of those troublous times through which the empire passed, when Poland was the powerful and implacable invader instead of a conquered province, and the subsequent invasion of the French in modern times, to conceive how such vast wealth in Art-treasures was saved; and it must be allowed that no greater proof can be afforded of a veneration for such objects. In the Treasury of Moscow may be seen an entire regalia of unrivalled beauty, tho work of Cellini; and, side by side with it, some of the finest specimens existing of early British goldsmiths' work, not improbably made by "Jingling Geordie," as it dates about 1600; and these are in company with a gorgeous display of other foreign and native talent, chiefly shown in the state equipages, regalia, thrones, and personal decorations of the numerous Tsars and their Tsarinas who have ruled in Russia.

In the Hermitage, which constitutes one of the largest and richest of European museums, there is preserved the record of a still earlier period in the Art-history of the vast Russian empire. The two divisions of the Hermitage called tho "Kertch" and Scythian Museums, are extraordinarily rich in illustrations of that mixture of Greek and barbaric Art which took place when the ancient colonies from Greece were planted on the shores of the Cimmerian Bosphorus, and kings reigned within the walls of Panticapæum, the capital of the Tauric Chersonesus. The visitors to the Italian section of the Paris Exhibition who were fortunate enough to find in its secluded retreat the exquisite works of Signor Castellani, would be struck with the exceeding beauty of a gold coronet, with ear-rings and necklace, which was early purchased for the Countess of Dudley by the Earl, whose good taste in such matters is unrivalled. That exquisite *parure* was a facsimile of one found in a tomb at Orvieto, in central Italy, and now in the museum of the Louvre, with many other beautiful objects of the Campana collection, of which it formed a part. I have mentioned it here because it is of the same style as most of the jewellery in the extensive Kertch collection of the Hermitage, and strange to say, there is in that collection a set of ornaments so exactly like the one just mentioned that it would be very difficult to distinguish one from the other; a remarkable circumstance when it is borne in mind that one was found in a tomb at Orvieto, as above mentioned, and the other in a tomb at Kertch, in the Crimea, the Panticapæum of the Greeks.

Without speaking specially of the Roumiantzeff Museum of Moscow, the museums of the provincial Governments, and of the nobles, which are numerous and very rich in works of Art, ancient and modern, I feel I have said enough to show that there is in this country an abundance of material for the student, and I can add, a healthy and growing desire to take advantage of it. This is much stimulated by the active and patriotic exertions of men of rank and good position, such as His Imperial Highness the Duke of Leuchtenberg, Prince Kotchoubey, the brothers Boutovsky, Dimitri Grigorovitch, and others, who make it a labour of love to develop the Art-resources of their country, and work untiringly at the task.

As a result of the London Exhibition of 1862, there has been established in Moscow an institution formed exactly on the plan of the Art-schools at South Kensington; it is under tho direction of M. Boutovsky. In it a large number of students are carefully instructed in drawing and designing, and the more skilful amongst them are engaged in copying from the Art-treasures of the various museums, and from the ancient MSS. in the libraries, such details as can be turned to practical use in the schools. The beautiful series of drawings which adorned the walls of the "Histoire de Travail" Gallery, and which astonished our artists, were some of the results of this useful system; whilst those which were on the walls of the educational department were the works of the best skilled artisan students, and consisted chiefly of designs for textile fabrics, &c.

In painting and sculpture, Russia is making great progress; but in these she was not well represented in Paris, for, with one or two exceptions, better pictures may be often seen in tho Gallery of Art, St. Petersburg, which, under the able direction of M. Grigorovitch, is constantly open to the works of native artists until they are sold. We have ourselves experienced the difficulty of inducing the owners of pictures to lend them for such purpose; and the same difficulty is felt in Russia, where it is much increased by the vast extent over which they are scattered, and the imperfect means of communication.

Nevertheless, enough was shewn to prove that there is not only genius but a national school. The one picture of Constantine Flavitsky arrested every eye, and few will ever forget that terrible prison-scene. Bogoliouboff, the first Baron Jurgensburg, Horavsky, Lahorio, Peroff, Schwertschow, Popoff, and some others, form a group of which any Academy might feel proud. The want of sculptors is due in some measure, doubtless, to that peculiarity of the Greek Church, which forbids statues of the saints, &c., but that a remarkable talent for modelling from life is possessed by Russians was abundantly proved by the marvellous bronzes of Lieberich in the Paris Exhibition, and still more notably in that of London (1862), when his groups of Cossacks and horses caused great surprise; by the bronzes of Tchijoff; and the wood and ivory carvings of Antokolsky.

I now proceed to notice the Art-manufactures of Russia, which were so well illustrated in the Exhibition; and first, that of the Mosaics, which is, like the porcelain and tapestry of France, an Imperial establishment wholly sustained by the Tsar. It is under the direction of the Minister of the Court, Count Adlaberg, whose able administration has enabled Russia to shew the marvellous works which were exhibited in London and Paris. The Director of the works, Signor Bonaféde, is a native of Rome, and is one of the most talented artists the Mosaic Manufactory of the Vatican has ever produced. He has thoroughly communicated his intense love of Art to his staff of Russian artisans, and as the work is so peculiarly adapted to the national taste, it is not wonderful that it has been so successful. All work together with a harmony which is as surprising as it is agreeable to see, and a little observa-

tion tells the visitor that the gentle and genial spirit of the amiable Director has had the happiest effect upon those around him. The factory is not a very large building, but it is extremely well adapted for the purpose; in it both large works for mural decoration, and smaller ones for tables, and other small objects, are made. The colours and shades of colour used in the pictures are more than twelve hundred in number, and as their manufacture constitutes the most essential part of the process I will endeavour to explain it. The primary series are made by giving to glass the colours produced by certain metallic compounds, Oxide of Tin being added in most cases to give opacity. The second series are produced by mixing one or more of the colours so produced to obtain others. The metals chiefly employed are gold, silver, copper, cobalt, manganese, lead, tin, antimony, iron, and chromium. Carmine, purple, and rose colours are obtained by gold; yellow by silver, lead, and antimony; blue by cobalt; red by copper; brown by manganese; black by iron; green by copper and chromium, &c.; orange by lead. From the colours produced by these materials in glass, the almost infinite varieties, or shades, are made by mixing opaque white glass in various proportions with the coloured glass. This is a very peculiar operation. The uninitiated would naturally suppose that they are melted and stirred together, or that they are pulverised, and the powders mixed in different proportions and remelted; but neither of these processes will succeed. I will give one example of the method really employed, and that serves for all. Suppose a pale rose colour is wanted for flesh-tints, the operator takes a small piece of the dark blood-red colour produced by gold, and another piece of the milk-white opaque glass produced by the oxide of tin. Each is exactly weighed, and the weight is determined by the experience of the operator, who knows to a grain how much of the diluting white is necessary to produce the tint he requires. He next takes one of the pieces in a pair of forceps, and drives the flame of an oil lamp upon it until it softens, upon which he applies the end of an iron pointil to it and twists it round and round until he has gathered it all round the end of the pointil; he next proceeds to do the same with the other portion, and when this is accomplished, he takes a pointil in each hand, and brings both of the lumps of glass in contact with the flame of the lamp, working the blowpipe bellows with his foot until they soften, he then presses them together and mixes them continually by twisting and kneading until they are so intimately combined that no trace of mixture can be detected. The whole mass is then pressed into a round cake usually, for the large tesseræ, about four inches in diameter, and half an inch thick. When required for use, this cake of glass or enamel is operated upon by a simple cutting machine which has seven circular cutting discs set half an inch apart, and is by it cut in strips, which are as wide as the thickness of the cake, excepting the two outside ones, which are used for remelting. Each of the strips is then marked in the middle by a file, and broken across with an even fracture, each half shewing a perfectly square section, whilst its other end, from having been the outer edge of the cake, is of irregular shape; this irregularity is preserved, or even increased by breaking it obliquely, for a special reason, which will be soon mentioned. For the manufacture of small mosaics, the enamel or coloured glass is not made into cakes, but is drawn out whilst still soft into sticks of the size required; these are flattened on each side before they cool on metal plates, and are easily broken into the required lengths when wanted. The first process in making a large mosaic is to transfer the design of the coloured cartoon, or picture, to paper ruled with lines at right angles to each other, so as to form squares of the same size as the tesseræ to be employed; each square is then carefully numbered with the number of the shade of colour required, each colour or shade of colour in the store cases being known by a fixed number. This operation requires the nicest care and most consummate skill, frequent comparisons being often required before the artist can be quite satisfied that he has chosen the exact tint.

When the whole of the numbers are filled in, the next process is to transfer the numbered copy to a surface of plaster of Paris, prepared thus: a strong frame of wood is made so as to comprise, within its four sides, the exact dimensions of the picture: each side is of square timber, often eight or ten inches in thickness, according to the size of the intended mosaic,—that shown in the Paris Exhibition required the larger of these dimensions—and the corners are firmly secured with strong wrought iron clamps; this frame is then laid on a polished marble or stone table and the mixed plaster of Paris is poured into it until it is full. After the stucco has set firm and has become nearly dry, the whole is carefully lifted by a crane, and gradually turned over, so that the side which was next to the table is brought uppermost, and is also allowed some time to dry; when this has been secured the surface is rendered as smooth and level as possible, and to it is transferred the ruled and numbered outline copy of the cartoon. From this point the production of the mosaic becomes a very mechanical affair, except as far as the heads, hands, and feet of human figures are concerned; and these are always done by the most skilled artists. The background is usually so simple as to be intrusted to the young beginners, and the work generally commences with it. Each square is carefully cut out with a small and sharp knife, to a sufficient depth to take the tessera with some mastic cement; in this way each square of the drawing is excavated and refilled with a square of the enamel of the right number until the whole picture is complete, and the mastic is so applied that it cements them very firmly together. During the setting of the tesseræ great care is taken to keep the surface perfectly even, which is done by flattening tools, and by constantly applying the level to the work.

When the picture has thus been completed, the whole is lifted by the crane, and turned over, with its face to the table. This is a difficult and perilous operation, with large mosaics, for the weight is enormous, and there is great risk of the picture so patiently and laboriously wrought, giving way. This will be better understood when it is known that the Paris mosaic weighed rather more than seven tons. The reverse side, now uppermost, exposes only a plain surface of stucco; this is now carefully dug out with proper tools until the irregular ends of the tesseræ are exposed and the plaster is carefully removed from amongst their fang-like projections. The importance of having them so irregular is now seen, for after the stucco is carefully cleared away, mixed Portland or Roman cement is gradually poured in, until the whole is filled up, and forms a solid back, into which they are tightly imbedded.

The mosaic picture is now complete, and ready to be transferred to its destination, where, with its frame, it is built into the wall. Hitherto all the large mosaic pictures produced at the Imperial Factory have been made for churches, and nearly always for the decoration of the Ikonostas or altar-screen. The one shown in Paris was for the Ikonostas of the wonderful church of St. Isaacs, the altar-screen of which has cost not much less than £500,000 sterling.

It follows, almost as a matter of course, that the glass and ceramic works of a country, which has succeeded so wonderfully in mosaics, must be in an advanced state as far as Art itself is concerned, and all observers must have been struck with the correct taste and elegance of design shown in the comparatively small display of china and glass exhibited; there was not a single piece which was not eagerly bidden for by numerous connoisseurs, and those who were the lucky purchasers had hard work to secure their bargains against the numerous unsuccessful claimants. The designs generally were true Slavonic-Byzantine, presenting an agreeable combination of colour and elegant geometric forms, but there were some instances of departure from this national and true style, and copies of fruit, flowers, &c., from nature, were substituted in all cases with exquisite taste and execution, and very tender feeling for the real.

Like the mosaic manufactory, the glass and china "Fabriks" are the property of the government, and are only sustained in the hopes of making them, in time, a nucleus for national manufactures. At present their productions are few, beautiful, and dear, and they cannot come into competition with the cheap British and German pottery, which is chiefly used by the people at large. The works for carrying on these Art-manufactures are in the suburbs of St. Petersburg, and are not yet of very great extent.

Another imperial manufacture is the "Pietra-dura Fabrik," at Peterhoff, where those beautiful cabinets, tables, &c., are made, which are admitted now to surpass, in beauty, the similar works of any nation. No triumph could have been more complete than that of this department, for in addition to its prizes, the beautiful table of inlaid stone-work was bought for the city of Florence, hitherto allowed to be the head-quarters of this species of Art-industry.

The works in gold and silver, so peculiarly Russian in character, which were chiefly exhibited by Sazikoff, of St. Petersburg, became pretty well-known to us in 1862; but the display in Paris showed a considerable advance in the artistic quality of the work. There is no more remarkable point connected with Sazikoff's productions than the admirable adaptability of the beautiful Slavonic characters to the purposes of ornament, and we consequently find apposite inscriptions in those characters forming most beautiful and appropriate borders and fret-work for the quaint forms of his articles. In one article of useful plate Sazikoff surpassed all other exhibitors, namely, spoons; whilst his quaint little salt-boxes, with their Slavonic motto of "Without salt and conversation friendship flags," were bought so eagerly, that he could not supply the demand. Sazikoff has the entire merit of resuscitating this branch of the national Art-manufactures. In 1832 he commenced in Moscow, and went on with moderate success until 1847, when he opened an establishment in St. Peters-

burg, which has proved a most successful undertaking, employing over two hundred artisans, producing about £70,000 worth of gold and silver plate annually. Ovtchinnikoff and Seménoff, both of Moscow, are also eminent and tasteful workers in the precious metals, whose works were highly appreciated.

The only other manufacture to be noticed in connection with Art of a truly Russian character, is that of the beautiful gold and silver brocades and cloths for ecclesiastical vestments, many of which are unrivalled in beauty even by the Italian artists. They are chiefly, if not entirely, produced at Moscow, and principally by the important firm of Vischniakoff, Brothers. The silk, and gold, and silver threads, are of the purest quality, and the designs are all in good taste. This establishment has been in operation for fifty years, and the taste for gorgeous costumes in the Greek Church furnishes it with abundant employment. Sufficient has now been said to show that the fine Arts, especially in their application to objects of utility, are not neglected in the great Russian Empire; and the writer is of opinion that other nations may greatly benefit by the Art-treasures of that country becoming more fully and widely known.

## THE SCULPTURE FOR THE LONDON UNIVERSITY.

The building for tho London University is now so far advanced as to be partially covered in; but, notwithstanding this rapidity of construction, the date of its completion cannot be precisely determined. It occupies the northern, or upper, portion of Burlington Gardens, and, with a view to economy of space, approaches the street line within a few feet, and here is placed the principal entrance. The front will be of stone, and will be mainly formed of three parts—a centre and two wings, with a portico thrown forward from the centre. It is intended to ornament the front with statues, representing some of the greatest men of ancient and modern times; and, according to certain rules of fitness, the selection of the subjects has been made.

The proprieties of such a case point at once to those who have morally been benefactors of their race, and to the exclusion of kings, heroes, statesmen, and others, who have signalised themselves only in the tragedy of history. There is yet another condition by which the choice should have been guided; which is, that each of the elect should not be regarded as eligible simply on account of a brilliant example, but that he should have bequeathed works permanently available for the good of mankind.

It is a source of congratulation on all sides that the tedious, and always unsatisfactory, process of competition has not been resorted to in this case. To Lord John Manners has been delegated the invidious duty of selecting the sculptors; and he has named Lough, Westmacott, Woodington, Noble, Theed, Durham, and Foley. To six of these, three statues each are assigned, and Mr. Durham is charged with the execution of four. In some respects the list is unexceptionable; it is to be regretted that it is not entirely so. The sum appropriated to these works is four thousand four hundred pounds; that is, for each, two hundred pounds. It is not certain that all the artists named have accepted their respective commissions. The modelling of a statue intended to be carved in Caen stone, or even in more common material, requires as much study and careful manipulation as if it were about to be finished in marble or cast in bronze. But a figure in these latter materials could be produced only at a minimum cost of from six hundred and twelve hundred pounds respectively, to any maximum according to contract.

The following recommendations of the committee have been adopted:—1. That the four seated figures overthe four piers of the entrance portico should typify the four faculties of the university, as represented by Englishmen illustrious in Arts, Science, Law, and Medicine, respectively. 2. That the six standing figures on the roof-line of the central portion of the building should be in the classical style, and should represent men of ancient times, eminent in various departments of study included in the university course. 3. That the six standing figures in the niches of the ground floor of the wings should be portrait-statues of distinguished representatives of modern knowledge; those on the West wing Britons, and those on the East wing foreigners. 4. That the six standing figures on the roof-line of the wings should also be statues of distinguished representatives of modern knowledge; those on the West wing to be Britons, and those on the East wing to be foreigners.

From the names submitted to it, the Senate made the following selection:—*Seated figures over the central portico*—Bentham, Milton, Newton, and Harvey; *standing figures on the roof-line of centre*—Cicero, Galen, Aristotle, Plato, Archimedes, and Tribonian; *for portrait-statues in niches of ground floor of wings*—Cuvier, Leibnitz, Linnæus, Locke, Bacon, and Adam Smith; *standing figures on roof-line of wings*—Galileo, Laplace, Goethe, Shakspere, Hunter, and Dalton; in all, twenty-two.

Refore the list was finally determined some names were withdrawn, and others substituted. After the elaboration which the list has, in preparation, undergone, it is surprising that it should be open to question. Had the number of names been less, the perils of the Senate had been proportionably diminished. Had the number proposed been greater, any eccentricities of selection might have been compensated; although these, together with any cases of false attribution, would be obnoxious to contemporary criticism, as well as to that of posterity.

The name of Shakspere, we believe, did not appear on the first list. It was subsequently received in the place of that of, we think, Johnson; and the circumstance forces an indecent comparison between the men. If a scholar were limited to the study of the works of any of those named, he had better (unless for a special career) address himself to Shakspere than to any of the others. Shakspere has always exercised a marked influence on our language; and during the present century that influence has greatly increased. Not only is he considered by ourselves the greatest poet that the world has produced, but this judgment is subscribed by all intelligent foreign critics. To sum up, in a few words, the relative merits of the men, it may be said that the one established the language, of which the other formed a dictionary. As representing morals, reason, and sound sense, Johnson would be unexceptionable; but because he was simply virtuous shall we have no more intellectual pabulum? When we find that Shakspere was omitted, and the election condescended to Johnson, it is not difficult to account for other omissions.

The four faculties of the university are to be represented by Englishmen "illustrious in Arts, Science, Law, and Medicine, respectively." As representing science and medicine, none more worthy than Newton and Harvey could have been chosen. But Bentham was not "illustrious" in law. Although he has been assigned a place among the most distinguished men of his day, there are others whom sound jurists would place before him. He himself published nothing of importance in the English language: his works were brought forward in the French of Dumont, and in the English of the translator, Sir John Bowring. Bentham's ideas on certain points of morality were avowedly vicious, and this alone ought to exclude his statue from association with those deemed fit to adorn such a building as that in Burlington Gardens. He was moreover only a closet lawyer, a character analogous to a "pen-and-ink general." There must have been a strong savour of the merely technical in the propositions for the first list, and yet the simple profession of Law has triumphed over its application. For Bentham, Sir Samuel Romilly would have been an admirable substitute as representing the government of mankind by law in action; but we must note, in a few words, the cruel use to which the Senate has put Milton. We recognise Newton and Harvey in association with Science and Medicine; but how are we to regard Milton in the chair of the Arts? If he was "illustrious" for anything, it was for his poetry; but poetry has been ignored in the first casts of the list, and its professors are now received—but not welcomed—because they could not be excluded; and their philosophy apologises for their poetry. We may accept Milton's induction into the incumbency of Arts as a criticism on *Paradise Lost*, considered as a psychological essay, with a pungent censure on such impertinences as chairs of Poetry. Lucretius, it is said, was one of the first list—brought forward as a philosopher, but he was dismissed; was this because his poetry is better than his philosophy? It may be said that we have to do only with the list of names as last determined. This may be so, but there are discrepancies in the selection, to which some clue is sought by consideration of the men who have been placed on, and subsequently removed from, prior lists. We know not whether Sir Humphrey Davy was ever proposed; if not, it would be instructive to know why he has not been chosen. Davy, who succeeded to the chair of the Royal Society which Newton once occupied, was, beyond all question, the greatest chemist of any age or country; as also one of the most distinguished men of his time in physical science. And why, it will be asked, is Watt omitted, who really may be considered the great source of our pre-eminence in manufactures, and to whom our debt is daily increased by the annihilation of space and economy of time? Franklin and Priestly were among the earlier names; but they were removed, and two more acceptable—those of Hunter and Dalton—were substituted, though it would have been preferable to the public generally to have seen Davy in the place of Dalton.

"And who was Tribonian?" will be asked, almost as frequently as the name is read or heard. It is well that a worthy name should be rescued from obscurity; but here the authorities of the University travel far to gather inferior metal, while gold is strewn in their path. Tribonian was a lawyer who, by learning and various accomplishments, won the admiration and confidence of Justinian, in so far, as to be appointed one—the chairman, certainly—of a decemvirate, which was charged with the revision of the more ancient Roman codes.

Those sculptors to whom the ancients have been assigned will, with reason, congratulate themselves on their good fortune. They will not be troubled by the study of likeness, and the disposition of angular costume; but they will present us systems of draperies legitimately antique, every fold of which, it may be remarked, we weigh, even in these days, with singular fastidiousness, though the antique for public statues is now out of date. Among the figures that may cause the greatest perturbation to the artist, perhaps, those of Milton and Shakspere will be conspicuous. The day is now gone by when men of the present and recent times can be set forth in draperies presumedly Greek like Bacon's Johnson and Gibson's Huskisson. The modern coat, waistcoat, and nether continuations have been the sculptor's despair; but it is yet even more difficult to make the doublet and hose respectable. We sincerely hope that Lord John Manners, in giving these commissions, has not forgotten the necessary condition that each of the modern impersonations shall appear strictly in the costume of his day.

On the statement of its proposition by the Senate a few words. The works for the niches are to be "portrait-statues;" those for the portico are to be "seated figures," and the rest "standing figures." For ourselves, we know what is wanted, but there are many persons who would give a distinct and special meaning to the words figure and portrait-statue as used in the resolution; and hence an inference that portraits of certain only of the men will be required. As, however, there are extant portraits of two-thirds of them, it is to be hoped that likeness will not be overlooked.

## ART IN CONTINENTAL STATES.

PARIS.—*Sale of the San Donato Collection of Pictures.*—One of the most extraordinary sales of pictures recorded in the annals of Fine Art was that of the San Donato Gallery, which took place in Paris, on the 18th of April. The collection was small—only three-and-twenty pictures in all—but remarkable by character, and for the large prices they realised. This *élite* of *chef-d'œuvres* belonged to Prince Anatole Demidoff; and formed a part of the wondrous attraction of every kind which rendered his villa of San Donato, near Florence, one of the most marvellous creations which ever sprung from the combined action of luxury and refined taste. The following is a *résumé* of the sale:—

| PAINTERS. | SUBJECTS. | PURCHASERS. | PRICE SOLD. | |
|---|---|---|---|---|
| Mirevelt | Portrait of a Man | M. Callet St. Paul | £90 | |
| Mieris | Two Portraits | M. Petit | £400 | Sold for £360 at the Duchess de Berri's sale. |
| Berghem | Old Port of Genoa | M. Durlacher | £1,680 | £520, at same sale. |
| Wouvermans | Haymaking | Prince Narischekina | £2,000 | Sold for £720, at M. Nagel's, at the Hague. |
| Ostade | The Village | M. Mannheim | £4,040 | £1,400, sale of the Duchess de Berri. |
| D. Teniers | The Ham Breakfast | Baron Seillière | £3,080 | £960, same sale. |
| D. Teniers | The Temptation of St. Anthony | M. Petit | £660 | £348, sale Laffitte. |
| P. Potter | Cattle Grazing | Baron J. de Rothschild | £4,480 | Sold for £1,450, sale of Duchess de Berri. |
| Terburg | The Congress of Munster | M. Mannheim | £7,280 | £1,820, same sale. |
| Terburg | Curiosity | Baron Seillière | £2,840 | £48, same sale. |
| Metzu | The Visit | Baron Seillière | £2,040 | £920, same sale. |
| Cuyp | The Avenue of Dordrecht | M. Mannheim | £5,600 | £720, same sale. |
| Cuyp | Castle on the Bank of a River | Baron J. de Rothschild | £2,000 | Sold for £960, Lord Camden's sale. |
| Hobbema | View near Haerlem | M. Petit | £3,920 | Sold for £800, Mlle. Haarlem. |
| Hobbema | A Forest | Baron Seillière | £4,400 | £880, sale of Duchess de Berri. |
| Ruysdael | The Downs of Schweningen | M. Bocher (for the Duke D'Aumale). | £2,400 | From an English Collection. |
| Van de Velde | Calm at Sea | M. Bocher (for the Duke D'Aumale). | £2,720 | £440, sale of Lord Stuart. |
| Rembrandt | Portrait of an Old Woman | Prince Narischekina | £2,200 | £240. Rubiano sale. |
| Rembrandt | Portrait of a Young Girl | M. de Tolstoi | £864 | £338, sale of M. Nagel. |
| Rubens | Christ wept for by the Holy Women | M. Petit | £1,000 | From a sale at Vienna. |
| J. Steer | Moses striking the Rock | M. Hulot | £516 | Sold for £288 at Rubiano sale. |
| Flinck | The Crucifixion | Baron Seillière | £183 | |
| | | | £54,998 | |

'The Congress of Munster,' knocked down to M. Mannheim, was purchased, it is said, for a member of the Rothschild family.—The unfinished pictures and sketches left by the late Theodore Rousseau were sold during the past month, and fetched good prices.

VIENNA.—*The Sale of the Arthaber Gallery.*—This most choice collection of pictures is now dispersed. The greater number remain in Vienna, it is true; but they are divided among various possessors. The regret was general that any works by Viennese artists should leave the Austrian capital; and no little patriotic feeling was displayed when certain pictures, known as the best works of the respective men, were put up for competition. Those by Gauermann, for instance, were wanted by a foreign agent; but a Viennese gentleman determined that they should not quit the city, and, in a hot contest, outbid every offer which the opposite party made. 'The Mountain Smithy,' for which M. Arthaber paid the artist 1,500 florins (£150), was at last knocked down to M. Oetzelt for £502. A shout of applause rose through the room at the victory of the Vienna citizen. De Ley's 'Rembrandt's Studio,' painted on panel, went for £1,000. A picture by Bürkel, of Munich, 'The Campagna of Rome' goes to England; also a picture by Riedel, 'An Italian Girl feeding Pigeons;' Rottmann's 'Gulf of Poros;' also a charming little picture by Schleissner, 'The Letter from Abroad.' A small picture by Rottmann, whose frescoes adorn the arcades of Munich, and to whose pictures of Greece a separate hall is devoted in the New Pinakothek, was bought by the Leipsic Museum for £127. Lessing's 'Huss before the Council,' a duplicate of the well-known picture in the Gallery of Frankfort, was bought for the Dusseldorf Museum for £705. Two landscapes by Calame were sold respectively for £250 and £305. A small picture by Rosa Bonheur, of early date, and without the power of her later works, went for £415; four times as much, without doubt, as was paid for it originally. Wilkie's 'The Toilet of the Bride,' was sold to a dealer in Berlin for £690. As I said, the greater number of the pictures were purchased by Viennese merchants or bankers. With the exception of one work, 'A Landscape by Lessing,' which was bought for the Lichtenstein Gallery at the price of £507, not a single work was purchased by the nobility of the capital.

Vienna has, within a very short period, lost two artists of deserved repute. Not many weeks ago, the architect of the New Opera House, Van der Müll, put an end to his troubled existence; and on Tuesday, the 28th of April, a telegram from Pesth announced the death of the gifted sculptor, Hans Gasser. Some years ago, he injured his hand while at work on a statue, with a blow of the hammer; and the wound thus caused never afterwards healed. His general health suffered; and at last he succumbed to the illness brought on by the accident. The figures destined for the New Opera House he completed but a day or two before his death. The female figure lately placed in the Stadt Park in Vienna, the statues in the Arsenal, that of General Welden at Gratz, and of the poet Wieland at Weimar, the six figures around the Hentzi Monument at Ofen, as well as one of the eight lately placed on the Elizabeth Bridge in Vienna, were the work of this artist. His marked features and his careless style of dress, made him one of the well-known personalities of Vienna. A full beard, long hair falling over his shoulders, his bare neck, which at no time and under no circumstances ever knew a cravat, a simple jacket, worn alike in his studio and when he had an audience of the Emperor, gave the man a peculiar appearance; and many who regarded the dress of the individual more than the intellectual head and countenance, might have taken him for a workman in the artist's workshop, rather than for the artist himself. At the inauguration of the monument in memory of the Empress Maria Theresa, in Wiener Neustadt, he came, as usual, in his work-a-day dress, and with, perhaps, a little of the bandit in his whole air; the consequence of which was, that those who were deputed to maintain order and to keep a certain space round the monument free from intruders, refused him admittance. "Well," he said, laughing, "I suppose you will allow Gasser to pass; he who chiselled the monument?" Gasser was born in Carinthia; and, amid many difficulties and hardships, pursued his studies in Vienna and Munich. Like Chantrey, he obtained great and deserved reputation for his portrait busts, all of which were treated with admirable taste. The other distinguished sculptor of Austria, Fernkorn, by whom the extraordinarily fine equestrian statue of the Archduke Charles was designed and executed, is in a hopeless state, in a lunatic asylum near Vienna.

SAINTES.—A statue of Bernard Palissy, the celebrated potter, was erected, and inaugurated with due honours, during the past month, in this his native place.

## OBITUARY.

### JOHN BURNET.

IT was scarcely probable that the death of John Burnet would have occurred without some public notice of the event; and yet so secluded had he kept himself during the last five or six years—for so long a time has elapsed since we heard or saw anything of him—that it has sometimes occurred to us he had passed away unnoticed and unrecorded. From almost the earliest appearance of our journal, till the time just indicated, when we entirely lost sight of him, he was a frequent and valuable contributor to our pages. His death is announced to have taken place in Victoria Road, Stoke Newington, on the 29th of April, about one month after he had entered upon his eighty-fifth year. He was born in Fisher Row, Edinburgh, on the 20th of March, 1784.

Retracing his career, as he himself did in a long autobiographical sketch, published in the *Art-Journal* for 1850, we go back to an early period of modern British Art. It must, however, suffice for us at the present time to point out merely the principal features of his life's labours, and we must refer those of our readers who desire to know more of their details to the volume in question. John Burnet was placed, when a boy, at the school of Mr. Leeshman, by whom Sir Walter Scott was also taught the rudiments of education. On leaving school he was articled to Mr. Robert Smith, of Edinburgh, a landscape-engraver, and attended at the same time the classes of the Trustees' Academy, then under the management of Mr. John Graham, where he had for his fellow-pupils Sir David Wilkie, R.A., and Sir W. Allan, R.A.: thus arose his intimacy with Wilkie, which lasted until the death of the latter. Wilkie's success in London with his 'Village Politicians' induced Burnet to follow him southwards about a year afterwards; and he arrived in the metropolis with only a few shillings in his pocket, and a single impression from one of his plates for Cooke's Novelists. His first works after settling in London were other plates for Cooke's Novelists, several for Britton and Brayley's "England and Wales," Mrs. Inchbald's "British Theatre," &c. His first plate of comparatively large size was, 'The Jew's Harp,' after Wilkie, which brought him into acquaintance with W. Sharp, the distinguished line-engraver; and its success led to his undertaking Wilkie's 'Blind Fiddler.' His other plates after the same master were—'The Reading of the Will,' 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' 'The Rabbit on the Wall,' 'The Letter of Introduction,' 'The Death of Tippoo Saib,' 'The Village School." Of pictures in the National Gallery he engraved 'The Jew,' 'The Nativity,' and 'The Crucifixion,' all after Rembrandt; these were published for a work, entitled "Engravings from the Pictures in the National Gallery." For Foster's 'British Gallery,' he had previously engraved Metzu's 'Letter-Writer,' and 'The Salutation of the Virgin,' after Rembrandt.

After the long war, which terminated in the peace of 1815, Burnet took the opportunity of visiting Paris, and for several months was a constant visitor at the Louvre, copying and studying the valuable collection within its walls. To this visit may, perhaps, be traced his love of painting, for though chiefly known and recognised as an engraver, John Burnet was also a

painter of very considerable merit, and had he selected this branch of Art as his peculiar vocation, instead of that of engraving, he would undoubtedly have attained a high position, for he possessed a thorough theoretical knowledge of painting, which practice would have enabled him to carry out to its maturity. His book, "Practical Hints on Painting," is a standard work, which has passed through several editions. The principal picture painted by him is 'Greenwich Pensioners,' which he produced and engraved as a companion to Wilkie's 'Chelsea Pensioners.' The Sheepshanks Collection contains two of Burnet's pictures of minor interest, 'Fish Market at Hastings' and 'Cows Drinking.' His youngest brother, James, who died at the early age of twenty-eight, left behind him numerous pictures evidencing talent as a landscape and cattle-painter of a high order.

Burnet's style of engraving, particularly in his most important plates, was founded on that of his favourite master among the old engravers, Cornelius Visscher, of Haerlem. It is bold and vigorous, yet clear and delicate; his works will always be held in estimation as examples of pure line-engraving, an art that is fast dying out in England. None lamented with more sincere regret its gradual decay, and the adventitious attractions of what may be called mechanical engraving, and of mixed styles.

## PICTURE SALES.

The collection of engravings, with a few water-colour drawings, the property of the late Mr. H. A. J. Munro, was sold by Messrs. Christie, Manson, and Woods, on the 22nd of April. Of the latter the only notable examples were five by Turner:—'An Italian River Scene,' 140 gs. (Vokins); 'An Italian Valley,' £141 (*Anon.*); 'The Valley of Martigny,' 100 gs. (T. Woolner); 'The Valley of the Rhone,' 80 gs. (Colnaghi); 'A Valley in Switzerland," £35 (E. White).

Messrs. Christie, Manson, and Woods sold, on the 29th of April, a collection of valuable water-colour drawings, among which were:—'Returning from Market,' F. Tayler, £80 (Maclean); 'A Venetian Council,' J. Gilbert, £204 (Vokins). The following are by Copley Fielding:—'Oban,' £204 (Baker); 'A Storm at Sea,' £157 (Baker); 'View in the Highlands,' £325 (White); 'Storm off Scarborough,' £241 (White); 'Coast Scene, near Broadstairs,' £94 (Baker); 'Goodrich Castle,' 180 gs. (Baker); 'Coast Scene,' £99 (Maclean); 'Streatley, on the Thames,' G. Fripp, £100 (Vokins); 'Sunrise at Sea,' E. Duncan, £194 (Vokins); 'Sheep Washing,' E. Duncan, £204 (Vokins); 'The Reckoning,' L. Haghe, £73 (Baker); 'The Guard Room,' L. Haghe, £64 (Addington); 'Apple, Black and White Grapes,' W. Hunt, £192 (White); 'An Irish Cabin,' F. W. Topham, £89 (G. Earl); 'Warwick Castle,' J. M. W. Turner, engraved in the *England and Wales*, £420 (Baker); 'Knighton, Yorkshire,' P. Dewint, £141 (Baker); 'Near Warwick Castle,' D. Cox, £63 (Weyzell); 'Cattle and Sheep,' T. S. Cooper, R.A., £74 (Jones); 'Berry Pomeroy Castle,' E. G. Warren, £53 (Walker).

The valuable collection of ancient pictures, marbles, and objects of *vertu* formed by the late Mr. T. B. Bulkeley, of Tedsmere Hall, near Shrewsbury, was sold by Messrs. Christie & Co. at their rooms in King Street, St. James's, on the 30th of April. The pictures included:—'Portrait of Van Dyck,' Dobson, 110 gs. (Colnaghi); 'Portrait of a Man in a black dress and cap,' A. Cuyp, from the Champernowne Gallery, 385 gs. (M. Nieuwenhuys, of Paris); 'The Entombment,' Guercino, from the Colonna Palace, 155 gs. (Stuart); 'Portrait of Judge Moreton,' Van Dyck, from the Northwick Gallery, 170 gs. (Colnaghi); 'A Calm,' with numerous boats and a yacht at anchor, Vander Capella, 240 gs. (Pearce); 'View of the Manzanares,' Murillo, from the Royal Palace at Madrid, 220 gs. (Mr. Bromley Davenport, M.P.); 'The Angel appearing to St. Jerome,' Guido Reni, from the Northwick Gallery, 150 gs. (Eckford): its late owner bought this picture at the sale of the Northwick Collection for 350 gs.; 'View of the Mountain of Albano,' with buildings, figures, sheep, and goats, Gaspar Poussin, from the Falconieri Palace at Rome, 105 gs. (*Anon.*); 'Portraits of Fiametta and Boccaccio,' Giorgione, from the Borghese Palace, 190 gs. (Colnaghi); 'Portrait of Pope Innocent X.,' seated, in his robes, Velasquez, 290 gs. (Graves).

The death of Mr. L. V. Flatou, the well-known picture-dealer, brought to the hammer the works possessed by him at the time of his death. They were sold by Messrs. Christie, Manson, & Co., on the 2nd of May. The principal were:—'A Sumptuous Dessert,' T. Grönland, 102 gs. (Smith); 'A View of the Rhine,' W. Müller, 195 gs. (Armstrong); 'La Sœur de Charité,' G. Hardy, 140 gs. (Haynes); 'Showing Grandma's Treasures,' G. B. O'Neill, 150 gs. (Tooth); 'The Rejected Tenant,' E. Nicol, A.R.A., 198 gs. (Agnew); 'The Convent Gate,' J. Archer, R.S.A., 96 gs. (*Anon.*); 'Children Blowing Bubbles,' T. Webster, R.A., 98 gs. (Webster); 'Winter Scene,' T. S. Cooper, R.A., 130 gs. (Armstrong); 'The Lady and the Wasp,' W. J. Grant, 140 gs. (Ames); 'A Lady reading in a Cosy Corner,' J. C. Horsley, R.A., 95 gs. (Cox); 'The Cottage Door,' F. Goodall, R.A., 100 gs. (Hardy); 'Ladies alarmed at seeing the Sweep,' F. D. Hardy, 155 gs. (Paterson); 'What will happen?' J. Faed, R.S.A., 216 gs. (Lloyd); 'The Codicil—Making a Will,' G. B. O'Neill, 175 gs. (Hayward); 'Sheep in a Landscape,' T. S. Cooper, R.A., 105 gs. (Agnew); 'The Troubadour,' A. Elmore, R.A., 200 gs. (Armstrong); 'Sir Launcelot and Guinevère,' J. Archer, R.S.A., 100 gs. (White); 'Children making Mud Pies,' G. B. O'Neill, 200 gs. (Agnew); 'Wayside Devotion,' G. H. Boughton, 110 gs. (Wallis); 'A Girl by the Mountain Stream,' P. F. Poole, R.A., 150 gs. (Armstrong); 'Buying an Indulgence,' J. Archer, R.S.A., 95 gs. (Hunt); 'The Anxious Mother,' G. B. O'Neill, 200 gs. (Tooth); 'A Child exhibiting her new Dress to her Grandmother,' J. C. Horsley, R.A., 200 gs. (Earl); 'The dismayed Artist on beholding the Havoc made by his Domestics in his Studio,' F. D. Hardy, 300 gs. (Ames); 'Snowdon,' F. R. Lee, R.A., with Cattle and Sheep by T. S. Cooper, R.A., 195 gs. (Lee); 'Children watching a Mousetrap,' F. D. Hardy, 195 gs. (Lee); 'The Cornfield,' J. Linnell, sen., 450 gs. (Lloyd); 'From Waterloo to Paris,' M. Stone, 135 gs. (Earl); 'Rustic Affection,' F. R. Pickersgill, R.A., 185 gs. (Ames); 'Maggie, you're Cheating,' J. Archer, R.S.A., 100 gs. (Goss); 'The Arrest for Witchcraft,' J. Pettie, R.S.A., 475 gs. (Haynes); 'The Story of a Life,' W. L. Orchardson, A.R.A., 470 gs. (Haynes); 'Hearts are Trumps,' J. Archer, R.S.A., 105 gs. (Edwards); 'The Lady of Shalott,' T. Faed, R.A., 290 gs. (Archer); 'Burning of the Books; *Don Quixote*,' J. C. Horsley, R.A., 510 gs. (Ames); 'A Coast Scene,' W. Mulready, R.A., 305 gs. (Agnew); 'An Interior in Brittany,' E. Frère, 165 gs. (Armstrong); 'No Escape,' Sir E. Landseer, R.A., 100 gs. (Leatham); 'Stealing the Keys,' M. Stone, 200 gs. (Edwards); 'The Soldier's Return Home,' T. Webster, R.A., 215 gs. (Willis); 'Sunday in the Backwoods of Canada,' T. Faed, R.A., 515 gs. (Willis); 'Waterfall in Glen Shirah, near Inverary,' P. Nasmyth, 510 gs. (Willis); 'Stream and Waterfall near Loch Tay,' F. R. Lee, R.A., 150 gs. (Ames); 'The Last of the Clan leaving Home,' T. Faed, R.A., 920 gs. (Haynes); 'Tenby Bay,' C. Stanfield, R.A., 405 gs. (Haynes). The sale produced nearly £13,000.

The collection of sketches, both in oils and water-colours, left by the late Mr. Clarkson Stanfield, R.A., was sold by Messrs. Christie and Co. last month, and realised a very considerable sum.

## SELECTED PICTURES.

FROM THE COLLECTION OF ANDREW HOLTZ, ESQ.

### PALISSY, THE POTTER.

Mrs. E. M. Ward, Painter. C. W. Sharpe, Engraver.

Without wishing to ignore the merits of any of the female artists of England—and there are many possessing talents worthy of all recognition—it must be admitted that Mrs. E. M. Ward stands at the head of the list. Almost from the first she essayed the highest branch of painting—history; and she has, in process of time, succeeded in producing pictures which are now sought after by collectors of the best works of the British School.

Very many of our readers will, doubtless, remember the picture we have here engraved, when it was exhibited at the Royal Academy, in 1866. Prior, however, to its appearance at the Gallery in Trafalgar Square, we had the opportunity of seeing it, and recording in our pages a somewhat lengthened notice of this most interesting and clever picture. So far we are relieved of much of the duty which, otherwise, would devolve upon us now. A brief description of the work is, nevertheless, called for, if only to render it intelligible to those who may not have read the history of Bernard Palissy.

Palissy was a French potter who, in the middle of the sixteenth century, lived at Saintes. Having possessed himself of some specimens of the old Italian pottery called Majolica, he passed a long and weary time in his endeavours to imitate it: entailing on himself and family great distress. At length he thought that success was about to crown his efforts; and now comes the incident, as described in Mr. Morley's "Life of Palissy," which Mrs. Ward made the subject of her picture.

"The potter had looked forward to a day when the result of many months' labour would enable him to meet impatient creditors, and relieve the pressing wants of his hungry and scantily-clad children: his hopes were high, and with reason; fame would recompense him for all his trials, and fortune would be within his grasp. The furnace had been fired, and the potter bided the time to bring forth the works that were to be his glories. The moment had arrived; the wife had gone out to summon the creditors to witness his triumph; they stand at the entrance appalled, whilst she exhausts her wrath in imprecations. The children gathered round, or stare in wonderment at the broken-down and miserable father; for strewed on the ground at his feet, are all the produce of his toil and his genius—deformed pieces, utterly valueless. The flints that formed the walls of the furnace had been detached by the heat, and had ruined the whole of the great works that were baking in it. Thus the afflicted artist writes: 'I lay down in melancholy, not without cause, for I had no longer any means to feed my family.' The neighbours gave him 'maledictions in place of consolation;' their 'bitter talk was mingled with his grief.'"

Mrs. Ward has not literally followed in her picture the text of Palissy's biographer; and in so doing, has produced a far more agreeable and *lovable* composition than if she had represented the wife in the character of a scold. It is a scene of misery and distress, not of domestic vituperation; while the materials are admirably and forcibly put together. It is right we should add, that the picture loses much by translation into black and white: colour is among its greatest merits; and this quality no *burin* could give, especially in the richly-painted fragments of porcelain.

Mrs E.M.WARD, PINXT

C.W. SHARPE SCULPT

# PALISSY THE POTTER.

FROM THE PICTURE IN THE COLLECTION OF ANDREW HOLTZ, ESQ

## BIRMINGHAM SOCIETY OF ARTISTS.

For the third time the Birmingham Society of Artists has accomplished a Spring Exhibition. Two Exhibitions in one year is a feat rarely attempted by provincial Societies of Artists; in truth, it is entirely exceptional, and redounds to the credit, enterprise, and perseverance of the Birmingham Society. The fact of getting up two Exhibitions in each year is, however, the least notable feature: the most important is the very high character of the works which make up these Exhibitions. It may be affirmed without fear of contradiction that such a collection of water-colour drawings has rarely been brought together in the provinces as that which was opened on the 21st March, and which will remain open for some short time longer. The works exhibited number 700, including architectural drawings, &c. Of these, 676 are contributed by the artists; the remainder are contributions from the galleries of Messrs. Joshua Dixon, Benson Rathbone, F. Goodall, C. Langton, J. Hawkins, F. Craven, and from the local collections of Messrs. F. Elkington, Hyla Betts, C. R. Cope, R. L. Chance, all of whom have kindly lent works of great excellence by masters of the water-colour Art. Need we indicate as evidences of this that among the contributions from private sources are examples by J. M. W. Turner, D. Cox, G. Cattermole, S. Prout, J. Varley, W. Hunt, R. P. Bonnington, Cotman, P. De Wint? Contributed direct from the artists are important works by Lewis Haghe, Carl Haag, T. M. Richardson, Vicat Cole, Bartholomew, Ballantyne, Bouvier, Callow, Tanner, Houston, H. Johnson, Bond, Collingwood Smith, H. Warren, Erskine Nichol, Kilburne, &c., all the leading water-colourists being well represented. The good result of such Exhibitions, however, will be best traced by the influence they have had on the local artists, who contribute above the average number of works, demonstrating progress which is very apparent.

As usual, Mr. Henshaw is at his post, doing himself abundant credit in all the works exhibited by him. Prominent among other examples of his skill is his 'Glade, Forest of Arden;' his tree-drawing is perfection: at his hands the monarchs of the wood receive ample justice. What artist more careful and self-denying than Mr. Chattock? Very great progress has been made by him, and is evinced, seen, and clearly demonstrated in each of the six landscape examples he exhibits. His landscape, in which the pale light of the moon is contrasted with the light emanating from a brick-kiln on fire, is a work of very great merit. Mr. Steeple exhibits transcripts of scenery in Scotland and Wales which are quite up to the mark. Mr. S. H. Baker, in addition to landscapes, exhibits also figure subjects: in the latter he essays an entirely new sphere of action, and promises to be successful. Mr. Munns, a new member of the society, demonstrates his qualifications to the honour recently conferred upon him by a life-like portrait and one or two figure subjects. Mr. Lee contributes, in addition to sketches of Neapolitan peasants, a careful drawing illustrative of 'Calphurnia, the Wife of Pliny, listening to her Husband reading his Works.' Mr. Howard Harris sends drawings illustrative of Spanish landscape, &c. Mr. Worsey is as brilliant in his water-colour flower-pieces as he was in his oil-colour paintings. He is followed by Mr. Clare. Mr. C. R. Aston progresses favourably. Mr. F. Hinkley has a charming bit of colour, a little maiden in crimson clad, 'Coming from the Grange;' and there are contributions by E. and W. H. Hall, and Messrs Amos, Carpenter, C. Smith, and others of the sterner sex, which our limits preclude the possibility of naming.

The lady-artist phalanx is headed by Miss Steeple, and is ably supported by the Misses Vernon, Sanders, Townley, and Aston, and Mrs. C. Radclyffe. Mr. Allen Everitt's contributions, all of great archæological interest, and Mr. C. W. Radclyffe's freely-touched, clever contributions we have left to the last, in order to point out the obligations the public and the Society of Artists owe to these two gentlemen for the treat afforded them. When energetic, earnest-minded men work, the result is always satisfactory. Mr. Everitt is a model secretary, and the energy of Mr. Radclyffe is shown by procuring for exhibition many of the *chefs-d'œuvres* seen in the gallery. A more successful provincial Exhibition there could not be.

Birmingham has its Art Gallery, at present partially filled with pictures, the property of the town, chiefly gifts by generous-minded patrons of Art, and contributions by way of loan from the galleries of local collectors. By the generosity of Mr. Elijah Walton, who is so well known by his transcripts of Alpine scenery, and his illustrated work on 'The Anatomy of the Camel,' and his more recent work, 'Clouds, their Forms and Conformations,' the Gallery has been put in possession of three grand pictures, representing mountain-peaks in the Alps. These consist of representations of 'Monte Marmonto, seen from Val d'Auronzo, Italy,' 'Monte Tofana, seen from above Artine d'Ampezza, Tyrol,' and 'Monte Civita.' Those familiar with the marvellous power of Mr. Walton's pencil will have no difficulty in realising in imagination the grandeur united with the beauty which reigns over the canvas in his representations of these regions of the avalanche, ribbed ice, and snow; the sunny glow on snowy peaks, the peaceful beauty of lakes slumbering at their base, "beauty in the lap of terror." It is always grateful to the mind to recognise gifts from those who have left their birthplace, but who forget not, amid their successes, to recognise the town wherein, in bygone times, they received the early teachings in Art which have aided their after successes. Mr. Walton received the elements of his artistic education in the Birmingham Government School of Art, and he thus recognises the benefits received. "Kind hearts are more than coronets." We trust Mr. Walton's example will be imitated by other artists whose early life has been spent in the midland metropolis.

Twelve months ago we directed attention to Mr. Peter Hollins's admirable bust of Mr. Recorder Hill: we have now an equal pleasure in chronicling a statue by the same sculptor of *the man of letters*, Sir Rowland Hill—to be appropriately placed in the New General Post Office which is about to be erected here. The likeness is a very excellent one, the attitude graceful, natural, and unconstrained. The marble of which the statue is cut is pure, speckless, and veinless. To such a block Mr. Hollins has given life. His chisel has produced a statue which will recall to many succeeding generations the features of a man whose exertions, while they have marvellously facilitated business, have increased the means of intercourse of friends and kindred, and the interchange of ideas. Honour to whom honour is due. There is none more worthy of a statue than Sir Rowland Hill. In early life a Birmingham man, the originator of the "penny postage," and of postage reform generally, who more worthy to hand down his features—who could have done it better than his townsman, artist, and sculptor, Mr. Peter Hollins? The statue is a great success: it is now being exhibited in the Sculpture Gallery of the Royal Academy.

Until a fitting site is prepared for it, Mr. Foley's statue of the late Prince Consort has found a temporary resting-place in the Arts Gallery in the Midland Institute, the building of which his Royal Highness laid the foundation-stone. A grander or more graceful statue has not been produced by any modern sculptor; to the dignity of the prince the sculptor has added the quiet, contemplative, intellectual expression of countenance which distinguished the Prince Consort in life; the attitude is exceedingly graceful, the execution of the details of the costume is exquisite, and the best has been made of the robes and insignia that distinguish the Order of the Bath, in which the prince is attired. A more fitting memorial statue to the memory of a great and good prince could not possibly have been produced—a worthy remembrancer it is of one whom a Queen laments, and whose early loss a nation mourns. Birmingham may pride itself in the possession of these two fine sculptures.

## ART-UNION OF LONDON.

The attractive engraving from Mr. Maclise's picture of 'Hamlet' no doubt contributed in no small measure to swell the subscription-list this year, which, from the Report read by Mr. George Godiom, F.R.S., one of the honorary secretaries, at the annual meeting for the distribution of prizes, on the 28th of April, amounted to the sum of £13,612, being an increase of £2,267 over the subscriptions of last year. The balance-sheet showing the expenditure of the income was thus set forth:—

| | | | |
|---|---|---|---|
| Cost of engraving and printing 'Hamlet' plate, reports, almanacks, Exhibition, and reserve of 2½ per cent | £5,155 | 11 | 9 |
| Agents' commission, rent, salaries, postage, &c. | 2,232 | 2 | 9 |
| Amount to be expended in pictures, bronzes, parian, &c. | 6,225 | 0 | 0 |
| Total | £13,612 | 14 | 6 |

The amount available for the purchase of works of Art from the public galleries by the prizeholders themselves was divided in the following manner:—

| | | |
|---|---|---|
| 22 works at | £10 | each. |
| 20 ,, | 15 | ,, |
| 12 ,, | 20 | ,, |
| 14 ,, | 25 | ,, |
| 12 ,, | 30 | ,, |
| 12 ,, | 35 | ,, |
| 10 ,, | 40 | ,, |
| 6 ,, | 45 | ,, |
| 8 ,, | 50 | ,, |
| 6 ,, | 60 | ,, |
| 8 ,, | 75 | ,, |
| 3 ,, | 100 | ,, |
| 2 ,, | 150 | ,, |
| 1 work at | 200 | ,, |

There were also distributed—

25 Bronzes of the Nelson Column.
20 Medallion Bronze Inkstands.
100 Statuettes, 'The Wood Nymph.'
250 Chromos, 'The Kite.'
30 Silver Medals, commemorative of Sir R. Westmacott, R.A.

There were, therefore, with the parian busts given to all who have subscribed for ten years consecutively without gaining a prize, 758 prizes, in addition to the engraving received by every member.

The prize of £200 fell to S. G. Bees, of Bristol; those of £150 each respectively to R. Hunter, Upper Holloway, and T. Must, of Portland, Victoria. Some of the smaller prizes fell to other subscribers in our colonies, and elsewhere abroad, as Geelong, Mount Brian in South Australia, Melbourne, Bangalore, Adelaide, New Zealand, Montreal, Oporto, Constantinople, Hobart-Town, &c., &c., thus circulating British Art over the world.

The reserved fund of the society now amounts to £14,478.

As regards future operations, we learn that various engravings of great importance are in progress; and in addition to these, Mr. W. Holl, who engraved the 'Merrymaking,' has been commissioned to produce a plate in his best manner after the picture 'Rebekah,' by Mr. F. Goodall, R.A. Mr. Vincent Brooks has made for the society a chromolithograph from a picture by Mr. Birket Foster, called 'The Kite,' examples of which, framed, formed part of the distribution. The Council has in hand for next year a copy in chromolithography of Mulready's well-known picture, 'Choosing the Wedding Gown,' one of the most attractive paintings in the South Kensington Museum.

Mr. Leonard Wyon has successfully completed for the society dies for a medal of the late Sir Richard Westmacott, R.A., sculptor, impressions from which were allotted at the meeting. Mr. W. F. Woodington, one of the artists engaged to model the bas-reliefs on the base of the Nelson column, has prepared an exact copy of this monument on a scale of $\frac{1}{7}$ of an inch to the foot, and copies in bronze, executed by Messrs. Franchi, formed part of the prizes.

We are gratified to record not only the existence, but the flourishing condition of an institution which, notwithstanding all the adverse criticisms that have been pronounced against its utility, has been of unquestionable benefit to artists, and has afforded pleasure to tens of thousands.

## GOETHE'S FEMALE CHARACTERS BY KAULBACH.

If Goethe were still living there would be open to his legions of friends new sources of congratulation in that Wilhelm Kaulbach has become the Art-exponent of his female characters. If the great German poet were equally excellent in all his works, he would be more than human, but not being so, he simply holds his place in that lustrous galaxy of genius which continues to light the world in its progress. It has been left to Kaulbach to celebrate Goethe's heroines *seriatim;* nothing having, we believe, as yet appeared in the shape of a compendium thus constituted. For some of these descriptions the poet has drawn rather on his feelings than his fancy. To Lili, for instance, he devoted his whole heart in youth, and even the life-long remembrance drew tears from his aged eyes. The original of Lili was Anna Elizabeth Schönemann, and she is thus immortalised in the "Dichtung und Wahrheit." In 1744, when this lady was sixteen years of age, Goethe fell madly in love with her, and his passion, if it did not alter his nature, changed for a time his habits; for in his correspondence he requested his friends to picture to themselves him, the student, in lace and embroidery, attending the Fraülein Schönemann at balls and concerts. But this mode of life brought with it more pain than pleasure, for the young lady was fond of admiration and had too many suitors. The marriage was broken off, and the *quondam fiancée* became the Lili of the poem mentioned. The passage selected is that in which Lili is feeding her feathered dependants:—

"Welch ein Geræusch welch ein Gegacker
Wenn sie sich in die Thure stellt."

Ary Scheffer's extracts from Goethe are remarkable as showing an ambition to touch a chord which has not yet been reached by Art; and he sets forth his broken yet beating hearts so effectively that we are so deeply penetrated with the emotions he paints, as scarcely to see the impersonations he presents. Kaulbach is, on the other hand, now grandly dramatic, now familiar and social; and we have not seen many of his compositions that have not given rise to a wish to step into the circle and assist in the action or the argument. He is at times independent of the literal course of the story. In Faust's first sight of Margaret, the latter is represented as going to church; whereas in the text he is made to accost her in the street, to compliment her as a young lady, call her beautiful, and offer to escort her home; to all of which she replies that she is neither beautiful, nor a young lady, and has no desire for his company. Again, in the *Mater Dolorosa* we see Margaret prostrate before Michael Angelo's famous Pictà, with an introduction of the gossips at the fountain. 'Ottilie,' from "Die Wandverschaften," appears in the boat with Eduard's child at the moment when the oar and the toy-book have fallen into the lake. The child is still upon her lap, but in her efforts to recover the book, the little one falls into the water. The subject of 'Leonora' is Tasso's first interview with the princess after her illness. The second Leonora is present, as also the Princess Lucretia, a nun, and a maid of honour. Leonora is pale, and shows the traces of recent indisposition. Tasso stands before her, and we find in him a similitude to Kaulbach's conception of Goethe in his youth. The relation which the artist has established between the two is more than a tender interest. Passion glows in the eyes of Leonora, and the fixed gaze of Tasso prompts us to listen for the quickened throbbing of his bosom. Kaulbach is a believer in the power of beauty, and only those are not who, unsuccessful in realising its charm, presume to call their failures character. These works are to be seen at 48, Pall Mall, and it is to the spirit and taste of Mr. F. Bruckmann that we are indebted for the sight of them, and as his selection on this occasion is so satisfactory, it is to be hoped that this is only the first of a series of such exhibitions.

## MINOR TOPICS OF THE MONTH.

The Royal Academy Dinner was—"as usual:" the leading patrons of Art, a few men of letters, some legal magnates, and several of Her Majesty's Ministers were present—and spoke: that is all the record the anniversary demands: compliments were given and received; little or nothing of any moment was said, except an intimation that probably the next Exhibition would be held in the new building; and that the "reforms" the country and the world demanded from the Academy had so far proceeded that a Foreign honorary member had been elected! Sir Francis Grant abstained from anything like a hint that the British public might expect anything more; and courtesy from guest to host prevented irksome questions from being asked as to the future of the Royal Academy. They will, however, be asked elsewhere.

Science and Art Department.—The estimates propose a vote this session of £239,290 for the Science and Art Department, an increase of £29,565 over the vote of last session. The increase is chiefly in the grants in aid to schools of Science and Art—£10,300 in payments to teachers on results, and £15,750 in the payments to managers under the Minutes of 1865. The number of persons under instruction in science in May, 1867, was 10,230, an increase of no less than 3,388 over the number in May, 1866. The students taught drawing in schools of Art and in night classes, day schools for the poor, &c., were 104,668 in 1866. The vote for purchase, circulation, and loan of objects of Art shows a large increase. A vote of £10,000 is proposed, in part of £20,000, for the removal of the iron building at South Kensington to a site offered at Bethnal Green, with the view to the establishment of an auxiliary Museum of Science and Art in the East of London. The vote for the National Portrait Exhibition is £3,000, and the receipts for admission are estimated at a like sum of £3,000; the expenditure in 1866 amounted to £3,882. The accounts for 1867 were not closed when the estimates were prepared for this session. The vote for the permanent buildings at South Kensington this year will again be £32,500, on further account of £195,000.

The Paris Exhibition and the South Kensington Staff.—It appears we were in error in stating that Mr. Cole had declined to accept a "gratuity" of £1,500 extra his official salary for services in Paris during the Exhibition. The letter to which we referred, published in the newspapers, Mr. Cole states to be "*a forgery.*" It misled us; and, no doubt, it misled the public generally, for it was specious; and the announcement bore on the face of it a character of probability. We are to assume, then, that Mr. Cole has accepted, and not declined, the "gratuity" of £1,500 accorded to him by "my Lords," or such other "authority" as may be empowered to deduct that sum from the parliamentary grant. Perhaps we have no right to complain of Mr. Cole's "good luck;" yet, seeing that he had from my Lords or other "authority" leave of absence for six or seven months from South Kensington without sacrifice of salary earned there, the gratuity is, to say the least, handsome. No one would have grudged it to Mr. Cole, if that gentleman had expended any part of it for the honour and glory of Great Britain at Paris in 1867. But, although the commission had a superb and costly domicile for which the nation paid, we believe Mr. Cole never on any occasion "received" there; certainly we never heard of any "gathering" at the Palace in the Champs Elysées: no "evenings" at which the subjects of Her Majesty were called together. We believe there was not a solitary instance of "entertainment" there to manufacturers or other classes of persons, jurors or others, during their stay in the French capital. Our country was, indeed, in that way entirely without representation; for the ambassador, Lord Cowley, took his departure soon after the Exhibition was opened; his successor, Lord Lyons, arrived when it was about to be closed; and dismal indeed was the position in which the "makers" of the British Department of the Exhibition found themselves in Paris. Mr. Cole might have remedied this evil—but he did not. He had a magnificent suite of rooms: the country paid for the gas. Such entertainments as might have contented all visitors might have cost very little, and there would have been no murmur at a grant of money in compensation. As it is, the £1,500 in addition to the official salary was not earned; but a valuable opportunity was missed of bringing together the prominent men and women—celebrities—of England and France.

The Literary Fund.—The anniversary dinner of this valuable institution took place on the 6th of May. It had peculiar interest, and was more than usually attractive, for the Prime Minister presided. He had an enthusiastic reception—one of which even he may be justly proud. He was there not as an officer of state, but as an author among authors—one who has achieved greatness—the highest position to which a subject can aspire, not only without extraneous aids, but in spite of disqualifications over which only genius and industry combined could have triumphed. There will be no prouder name in the literary history of the world. Our purpose in this notice is, however, not to compliment the Right Hon. Benjamin Disraeli, but to complain that at the dinner Art was entirely passed over by those who arranged it; the President of the Royal Academy and five of its members were present, and surely one of the "toasts" might have had some reference to the union of literature with Art. Literature is never forgotten at the annual dinner of the Royal Academy. It was this year at least better represented there than at the dinner of the Literary Fund; for though a "toast" was allotted to "Poetry and Imaginative Literature," the duty of proposing it fell to the lot of Sir Stafford Northcote, an able financier, whose business is with pounds, shillings, and pence; and thanks were returned for the same by a "Mr. Venables," of whom not four persons of the four hundred in the room had ever heard until the name was announced. We are very sure that the committee of the Literary Fund manage the funds better than they do the anniversary dinners, for certainly on those occasions they take special care that literature and professors of literature shall be kept as far as possible in the background—taught to learn their insignificance there if it be not taught to them elsewhere.

Joseph Durham, A.R.A., has produced for the Crystal Palace and Ceramic Art-Union a very charming bust of 'The May Queen.' It is a sweet and simple composition—a veritable type of innocence. Subscribers to the valuable society will obtain this excellent work of Art (in statuary porcelain), at the time of subscribing, for one guinea—a price that it would well bear without the chance of a prize in addition.

Of all the issues of the society this is perhaps the best, consideration being had to its small cost. It will gratify the merest lover of Art, and entirely content the artist and advanced amateur.

Department of Science and Art for Ireland.—This matter, to which we referred in one of our recent numbers, has so far engaged the attention of Government that, it is stated, a commission has been appointed to consider and report on the best means of carrying out the object. The names mentioned as constituting the commission are,—The Marquis of Kildare; the Rev. Dr. Haughton, Fellow of Trinity College, Dublin; the Very Rev. Dr. Russell, President of Maynooth; Colonel Laffan, Royal Engineers; G. A. Hamilton, Esq., Secretary to Treasury; Professor Huxley, F.R.S.; and Captain Donnelly, Royal Engineors, who will also act as secretary.

Female School of Art.—We are desirous of again directing attention to a Fête and Bazaar which will be held in the gardens of the Royal Botanic Society, Regent's Park, on the 25th, 26th, and 27th of the present month, the object of which is to assist in raising the sum of £1,500 towards the Building Fund of the Female School of Art, and to found two scholarships. The Bazaar is announced to be under the patronage of Her Majesty, and will be supported by a large number of ladies of title and position. We trust the result will be the means of setting this excellent institution free from all encumbrances of a pecuniary nature, and thus give full scope to the energy and administrative educational talent of its exemplary superintendent, Miss Gann, who has so long, and under great discouragements, presided over the classes. Contributions of fancy and useful articles for sale will be thankfully received by her at the school, 43, Queen Square, Bloomsbury, on or before the 15th of the month. On the evening of the 7th of May, Mr. H. O'Neil, R.A., delivered an instructive lecture to the pupils on the principles which should guide their studies, and on the results they should strive to attain. The lecture was listened to attentively by a crowded audience.

Lambeth School of Art.—The distribution of rewards to the successful prize-competitors in the school has taken place. The following students received silver medals:—Walter W. Onless, for a drawing from the antique; James Redfern, for a model from the antique. Miss Ellen Miles and Robert Stocks were awarded bronze medals; the former for a design for a library door, the latter for a modelled design for an architrave. Prizes of books were given to Wallace Martin, for a model from the antique; and to William Fitch, for a design for a chancel-screen. The first and second prizes of the Sketching Club were awarded respectively to Miss Ellen Miles and W. Symons. After the distribution had been made, Mr. Edward Cresy delivered an address on architectural sculpture, illustrating his remarks by a collection of casts presented by him to the school. It is not out of place to state here that, owing to the exertions of Mr. John Sparkes, head-master of the school, an excellent collection of the works of the students appeared in the late Paris International Exhibition, to which a bronze medal was awarded.

At Mr. Tooth's Gallery, in the Haymarket, is a picture of Rotterdam, painted by James Webb. It is rare that such themes tell effectively under enlargement; but here is a picture of the Port of Rotterdam larger than such material is usually treated, yet wanting in nothing of the charm of the most successful of the smaller versions of such subjects. We look into the harbour with the Church of St. Lawrence on the right; and the eye is led from group to group of near and distant boats until the forms are lost in the gloom of the twilight. The delicious glow of sunset colours and gilds the entire scene. We are reminded of the time by the red clouds that preside over the horizon; by the rooks and jackdaws that are coming home to roost; by the warm and lustrous surface of the water; by innumerable reflections on an infinity of objects; and finally, by the general tone of the picture. The force of the subject is gathered up in a group of near boats, full of those picturesque and characteristic people that live and have their being on the waters, salt and fresh, of the Low Countries. This picture is the result of a long course of anxious thought and studious elaboration, and is by far the most important production of its class that has appeared of late years.

The Holmesdale Fine Arts Club, whose pleasant *réunions* we have occasionally recorded, held its opening *soirée* of this season on the 30th of April, in the Public Hall, Reigate. The exhibition was limited to drawing and sketches in water-colours, among which were very choice examples of some of the early masters of our school, in addition to a large display of works, the productions of members, in which list of contributors were Messrs. W. Bennett, Davidson, McKewan, Mole, Collingwood Smith, G. F. Teniswood, A. W. Williams, &c., &c. The rooms were beautifully decorated by a profuse display of choice plants, lent for the purpose by the president and vice-president of the club.

Mr. Savage, photographer and publisher, of Winchestor, announces the early issue of a copiously illustrated History of the Ancient Hospital of St. Cross.

The Second Exhibition of Modern Pictures at Scarborough is to open next month.

Venetian Silvering.—This art, which was in high repute in Italy some centuries ago, is now practised by Mr. Furse, of 10, Hanway Street, Oxford Street, who claims to have discovered the ancient means employed to render his work permanent. The examples which he shows, as mirrors, sconces, chimney-glasses, picture-frames, &c., are imitated in their forms and ornamentations from ancient Italian patterns. The beauty of the work derives an additional value from the fact of its being washable, a desideratum in a climate like ours, wherein the dust from our coal fires shows itself only too distinctly on a white ground. We find among these specimens all the old Italian designs in pierced arabesque work which are continually met with in gilding.

St. Thomas's Hospital.—The trowel used by the Queen in laying the foundation-stone of this hospital was to be seen at Messrs. Howell and James's before the ceremony, which took place on the 13th of May. The entire length is fifteen inches and a half by four and a half inches in breadth. The handle is of rock crystal, terminating in an imperial crown of chased gold set with precious stones, the arches being enriched with pearls. The crystal shaft is enriched by spiral scrolls of gold and turquoises. The blade is of silver and diamond-shaped; it is ornamented with an elegant design of florid Italian arabesque, which being gilt, is forcibly relieved by the silver ground. The inscription runs thus:—"This trowel was used by Her Most Gracious Majesty the Queen in laying the first stone of St. Thomas's Hospital, May 13, 1868." It was delivered on the same day at Buckingham Palace, and will serve as a valuable memento of one of those graceful acts, by the almost daily performance of which Her Majesty has so entirely won the affections of her people. The trowel is in design and sumptuous execution perhaps unique: we have never even heard of any similar instrument so richly ornamented. The ebony mallet with which the Queen thrice, according to usage, tapped the stone, was also supplied by Messrs. Howell and James.

Disderi's Patent.—Under this title appeared, in our April Number, a notice of a photographic process which was stated to be one "based on the invention of Mr. Walter Woodbury." The *Photographic News* states, and Mr. Woodbury himself has also informed us, that the process is entirely his own invention, and that he somewhat recently sold the patent to a company, of which Mr. Disderi is managing director. Mr. Woodbury has long been known among photographers as one of the most skilful and scientific practitioners of the art, and we are glad to render him the justice that is his due.

There will be opened this month at Mr. McLean's, in the Haymarket, a novel and interesting exhibition. The gallery has been taken by a committee of the officers of the Artillery, which has charged itself with the task of getting up a collection of sketches and drawings by members of the corps, some of whom are skilful artists. From such a source we know what may be expected, but whether the public expectation will be fulfilled remains to be seen. If the selection be judiciously made, every sketch will illustrate a story, and every story will be a passage of truthful history. We shall not, therefore, consider this far-famed arm of our military establishment fairly represented, save by memorials of every region in which the corps has served—India, China, the Cape, Canada, the Crimea, the West Indies, Gibraltar, and all the outlying stations of any interest where detachments have done duty. Any surplus remaining after the expenses are defrayed will be devoted to a charitable object.

The late M. Claudet.—We desire to state that the establishment formed by M. Claudet is continued by his son, with all the appliances and advantages obtained for it by the late eminent photographer. It is known that he introduced into it many valuable improvements—results, frequently, of his large inventive faculty. From its earliest introduction into England the art found in M. Claudet its most enterprising and energetic supporter and professor: our Journal is greatly indebted to his pen for many admirable contributions on the subject, and we discharged a part only of our obligation to him in the tribute we offered to his memory. M. Claudet, jun., was his assistant during many years prior to his death. The younger follows in the steps of the elder, and has, no doubt, introduced some new features, by which he will gain rather than lose in popularity. The galleries in Regent Street have been thoroughly renovated, and the intelligent activity for which the establishment has long been pre-eminent is, to say the least, continued.

Leeds Exhibition.—The public, ere these pages are in print, will have been fully informed of the opening of the Leeds Exhibition. We have in past months published forecasts of the contents and prospects of this great undertaking, which results will verify. The ensuing numbers of the *Art-Journal* will comprise criticisms on the pictures, statues, and such other works as may possess most interest for our readers.

## REVIEWS.

Æsthetic Culture: an Address delivered before the Undergraduate Philosophical Society of the University of Dublin, Nov., 1867, by George F. Armstrong. Published by W. M'Gee, Dublin.

Some two years ago we noticed the posthumous poems of the late Edmund John Armstrong, who had been a distinguished member of the Historical Society—"The Union" of the University of Dublin, and with the exception of the Speculative Society of Edinburgh, the oldest of the kind in the United Kingdom. "Æsthetic Culture" is the subject of an address to the Undergraduate Philosophical Society—a sister, but junior, association to the Historical Society—by George Francis Armstrong, the younger brother of Edmund John. There is a striking similarity in the style and tone of thought of the two brothers. We felt it no flattery to say of the elder Armstrong that his friends had done wisely in publishing poems so vigorous, and so full of promise for one so young. With no less pleasure do we notice the younger Armstrong's views on "Æsthetic Culture." His language is singularly felicitous and refined; while his object is to "point out the different powers of the different arts, and the nature and province of Æsthetic Culture."

He distinguishes and compares the expressional powers of the various Arts; taking as examples architecture, sculpture and painting, music, poetry and fiction, landscape gardening, the dance. Mr. Armstrong has evidently all the enthusiastic reverence for Art which it so naturally requires and obtains from its votaries. To sculpture and painting, as is most proper, he gives the highest place. "The petty, or trivial, or evanescent enters not into the perpetual stillness of marble, face, and form. But all of stately feeling and sublime energy of soul, that pose of limbs and hands, and neck and head, and curve of lip and nostril, and lines deep or delicate on forehead or on cheek, can render manifest, finds in sculpture the purest, highest, and most perfect expression. . . . Painting, commanding a more comprehensive element of representation, embodies emotions more numerous and diverse. . . . Here is not alone sublimely isolated emotion, but subtilty of character, aspects and glimpses of the lives and ways of men, lonely and in multitudes, of hearth life, of national life. Here too are the objects of external nature; sights and scenes of field, wood, wave, and mountain, all of nature, all of life, that the eye can behold and learn, as it is presented to the eye, and as through the eye it influences man. Sculpture is the more ideal and more majestic Art, painting the more flexible, the more comprehensive, the more definite. In the midst of the works of sculpture we walk far off from the world of our habitation."

We cannot gaze on the work of the sculptor or the artist without recognising the truth of these reflections. In so far as other things seek after the beautiful, but no further, Mr. Armstrong's comparison is most true when he says that Art "teaches as no other human means can teach. Philosophy may probe and dig and hunt after the beautiful, and tell us this constitutes it, or that is its essence; but here is the beautiful living and manifest, to be listened to, felt, looked upon. Ethic treatises may discourse of the passions of men, and label them with cunning names; but here are man's emotions and mental movements, palpable and real, to be examined, experienced, learned. Religion may tell that behind the veil are things undreamed, to be striven after and wrought for, though unseen; but to her is the veil uplifted—enter in and gaze. It is of all teachers the most potent, the most impressive, no master of formulæ, no professor of dogmas, but the revealer of complete living, working truths."

We would not, however, have our readers to suppose that Mr. Armstrong unduly exalts that of which he is so warm an advocate. He concludes his address with this warning: "Look not to Art for the giving of the emotions which can govern the life, or the safeguards which keep the feet from stumbling—only religion, only the uplifting of the eyes to God, can bring you these; neither look to it as the fountain of all necessary knowledge, as those who lay down their pitchers beside it are sometimes falsely represented as believing it. . . . . But look to it as indeed a glorious power ordained of Heaven for the making of man greater, more exalted, more perfect—healthier through all his nature, happier in all his thankfulness, fuller in ability to realise the character of his Creator." There is much food for useful and thoughtful consideration in this really eloquent and vigorous address of a young author.

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British Mosses: their Homes, Aspects, Structure, and Uses. Containing an Illustration and Description of every Species. Published by Bell and Daldy, London.

We are informed that through some mistake, the earliest numbers of this beautiful volume came before the public without its intended preface or the name of the author, who has not only written, but illustrated, this interesting and valuable work with an amount of patience and ability rarely surpassed. Miss Tripp is a native of Cornwall, and in the seclusion of her father's rectory has cultivated an acquaintance with, and a love for, "Mosses." Ruskin talks of "rocks overlaid with velvet and fur," and tells us that if we look "close into the velvet we shall find it is jewelled and set with stars in a stately way." Miss Tripp has looked "close into the velvet," and has gathered the "jewels" and reproduced the "stars" for our instruction and delight.

We do not know enough of British mosses to decide on the worth of this exquisite book to the merely scientific collector, but we can assure our readers that those who value what is beautiful and attainable cannot fail to derive intense enjoyment from its possession.

Of the 3,800 mosses and liverworts which Humboldt estimates as the present number of their species, about 447 mosses are found in the British Islands; and it is evident that Miss Tripp has loved her tiny favourites with the enthusiasm of a naturalist. The introduction is divided into five sections: "The Homes of Mosses," "The Aspects of Mosses," "The Structure of Mosses," "The Mode of Collecting and Examining Mosses," and "The Use of Mosses."

This introduction, which is eloquently written and full of information, is followed by a scientific classification of British mosses, and an amateur's classification of mosses. Then Miss Tripp gives a succession of engravings, whose name is legion, both simplified and amplified, with their explanations, and we cannot close our too brief notice without again expressing our admiration of the taste, industry, and right-thinking which are among the attributes of this work on "British Mosses." The whole, too, is sanctified by a genuine and unaffected devotion to the Author of all that is good and beautiful, exemplifying that "nothing is useless in creation; the tiniest insects, the smallest mosses, have their uses."

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Two Thousand Years Hence. By Henry O'Neil, A.R.A. Illustrated by J. Gilbert. Published by Chapman and Hall, London.

The title of Mr. O'Neil's book is evidently a misnomer, for its contents refer not to the future, but to the present. Adopting as his text Lord Macaulay's prophetic picture of the New Zealander seated on a fragment of London Bridge, and contemplating the ruins of our mighty metropolis, the author, in a series of letters, dated Old London, 3867—which correspondence is assumed to be written by one who has "left the lovely shores of New Zealand to undertake the magistracy of that district in which are situated those islands once called Great Britain and Ireland," to his friend the Professor of History at the University of Auckland—gives his views of what English society in the various aspects is at the present time. Mr. O'Neil's opinions are certainly not biassed by political or religious creed; he writes with perfect independence of sect or party; he is neither an aristocrat nor a democrat; and the conclusion at which he arrives is that which thousands feel to be the truth—we are altogether "out of gear." That England has reached a position pregnant with consequences none can contemplate without apprehension. It may suit some men to ignore the position, but there are elements at work that are rapidly undermining the foundations of all which has contributed to England's grandeur and greatness, and which seem destined to make our country

> "A wilderness again,
> Peopled with wolves, her old inhabitants."

It is not pleasant to see ourselves depicted by a limner—we speak not here of Mr. O'Neil's powers as an artist—so uncomplimentary as the author of this volume, but the portraits he draws are worth studying by men and women of all ranks and conditions. His gallery contains all classes—the peer and the artisan, the merchant, the tradesman, the politician, the minister of religion, the artist, the lawyer, the man of literature, the men and women of fashion; all have their place in it individually or collectively.

Mr. Gilbert's illustrations are but two in number. 'A Girl of the Period' forms the frontispiece, and nothing could, artistically, be more hideous, cleverly as it is drawn. Call such costumed figures allied with the Graces? The other illustration is on the title-page, and certainly is in keeping with Mr. O'Neil's misnomer, for it shows the ruin of London Bridge, with the assumed writer of the book seated upon it, having been paddled there by a half-clad New Zealander in his canoe. We must therefore take it for granted that if, "two thousand years hence," England has become a desolation, the New Zealander has not progressed in civilisation; he will be then what he now is.

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Thomas-à-Kempis: The Imitation of Christ. Published by James Parker & Co., Oxford.

It is needless to say aught of this volume; it has taught, consoled, and comforted millions, having been, time out of mind, the text-book of all Christians. Our business is only with the "getting up," and that is as near perfection as any recent issue of the press, doing credit even to the eminent publisher of Oxford. It has no gaudy display, but is simple and pure as it ought to be, in harmony with the contents. Each page, of tinted paper, is surrounded by red lines, with initial letters in red ink. That is all its Art, and it is enough.

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Debrett's Illustrated Peerage; Debrett's Illustrated Baronetage, with the Knightage. 1868. Published by Dean and Son, London.

The publishers of these books are perfectly justified in claiming for them the merits of "correct heraldic emblazonment, convenience of size, and lowness of price;" to which we may add, the large amount of information of every kind relative to the titled families of the United Kingdom. The work has been too long in existence, and is too extensively known, to require recommendation; but of this new edition, which contains all necessary alterations in the peerage, baronetage, &c., to the early part of the present year, we may remark that it is considerably increased in matter of most useful character. Whatever may be the ultimate goal to which the political tendencies of the present day are hurrying the country forward, England has not yet lost her interest in our titled classes, and "Debrett" is still a book which will be found a necessity for universal reference on all matters connected with its subject.

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Instructions in Wood-Carving for Amateurs. With Hints on Design. By a Lady. Published by Lockwood & Co., London.

Books of assumed instruction on the art of wood-carving have been somewhat plentiful of late. They are all much of the same kind, and we may compliment the lady-amateur who has sent forth this by saying that it is not inferior to its predecessors.

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J.L.E.MEISSONIER. PINXT

C.CAREY, SCULPT

WAITING AN AUDIENCE.

THE ART-JOURNAL.



LONDON, JULY 1, 1868.

## THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

### PART VII.

IN former papers we have seen the characteristic feature of the armour of Saxon, Norman, and Early English times, down to the latter part of the thirteenth century, was that of mail armour—*i. e.*, composed of rings sewn upon garments of something like the ordinary shape—tunics, hose, and hoods—or linked together into the shape of such garments. The fourteenth century was a period of transition from mail armour to plate. First it was found convenient to protect the elbow and knee with conical caps made out of a plate of steel; then the upper arm and fore arm, the thigh and leg, were encased in separate pieces of armour made to fit to the limbs; in place of the old helmet worn over the mail hood, a globular bascinet of plate was used, with a fringe of mail attached to it, falling over the shoulders; in place of the hauberk of mail, a globular plate to protect the breast, and another the back, connected at the sides, with a deep skirt of mail attached to them, falling over the hips. In the old days of mail armour a flowing surcoat was worn over it, to protect it from wet, dust, and the heat of the sun; in the fourteenth century the body-armour was covered with a close-fitting jupon of rich material and colour, embroidered with the arms of the wearer, and girded by a rich enamelled horizontal belt.

The characteristic of the armour of the fifteenth century was that it consisted of a complete suit of plate; the fringe of the bascinet being replaced by a gorget of plate, the skirt of mail by horizontal overlapping plates: and for some time no covering was worn over the armour, but the knightly vanity of the time delighted in the glittering splendour of the burnished steel. Later in the century, however, mail came again into considerable use, in short sleeves for the protection of the upper arm, and in skirts, which were doubtless found more convenient to the horseman than the solid plates of overlapping steel. It also seems to have been found practically inconvenient to dispense with some textile covering over the armour; and a considerable variety of such coverings was used, according to the caprice of the wearer. Numerous diversified experiments in the construction of armour were tried, and we commonly find in pictures of the time a great variety of fashions, both of armour and weapons, brought together in the same troop of warriors. It is a matter of interest to the antiquary to trace out the rise of all these various fashions and to determine when they went out of fashion again; but for our present purpose it is enough to point out the salient features of the military costume of the century, and, as varieties are brought before us in the illustrations from ancient MSS. which we proceed to introduce to our readers, to point out their meaning and interest. Let us begin, then, with a picture which will afford us, in the left-hand figure, a typical illustration of the complete plate-armour of the century, and proceed to describe the various pieces of which it is composed. His head is protected by a bascinet of steel, without visor to protect the face, though the picture represents him as actually engaged in the thick of a battle; but the steel gorget is brought up so as to protect the lower part of the face. It is not unfrequent to find the knights of this period with the face similarly exposed. Probably the heat and the difficulty of breathing caused by the visor, were considered to outweigh the additional



No. 1. MAN-AT-ARMS AND ARCHER.

safety which it afforded. The neck is protected by a gorget of plate; and instead of the globular breastplate and skirt of mail worn under the gay jupon of the fourteenth century, the body is cased in two pairs of plates, which open with hinges at the sides, the lower plates coming to a point at the back and breast. In this illustration the whole suit of armour presents an unrelieved surface of burnished steel, the outlines of the various pieces of armour being marked by a narrow line of gold. But it was very usual for one of the two breastplates to be covered with silk or velvet embroidered. This will be seen in the armour of the archer from the same picture, in which the upper plate is covered with blue, powdered with gold spots arranged in trefoils. So in woodcut No. 3 the upper breastplate of the knight nearest to the spectator is blue with gold spots, while in the further knight the upper plate is red. Turning again to the knight before us in No. 1, his shoulders are protected by pauldrons. These portions of the armour differ much in different examples; they were often ridged, so as to prevent a blow from glancing off to the neck, and sometimes they have a kind of standing collar to protect the neck from a direct stroke. Sometimes the pauldron of the left shoulder is elaborately enlarged and strengthened to resist a blow, while the right shoulder is more simply and lightly armed, so as to offer as little hindrance as possible to the action of the sword arm. The upper arm is protected by brassarts, and the fore arm by vambraces, the elbows by coudières, while the gussets at the armpit and elbow are further guarded by roundels of plate. It will be seen that the gauntlets are not divided into fingers, but three or four plates are attached, like the plates of a lobster, to the outside of a leathern gauntlet, to protect the hand without interfering with the tenacity of its grasp of the weapon. The lower part of the body is protected by a series of overlapping plates, called taces. In most of the examples which we give of this period, the taces have a mail skirt or fringe attached to the lowest plate; sometimes the taces came lower down over the thighs and rendered any further defence unnecessary; sometimes, as in the example before us, separate plates, called tuilles, were attached by straps to the lowest tace, so as to protect the front of the thigh without interfering with the freedom of motion. The legs are cased in cuissarts and jambarts, and the knee protected by genouillières; and as the tuilles strengthen the defence of the thigh, the shin has an extra plate for its more efficient defence. The feet seem in this example to be simply clothed with shoes, like those of the archer, instead of being defended by pointed sollerets of overlapping plates, like those seen in our other illustrations.

It will be noticed that in place of the broad military belt of the fourteenth century, enriched with enamelled plates, the sword is now suspended by a narrow strap, which hangs diagonally across the body.

The knight is taken from a large picture in the MS. *Chroniques d'Angleterre* (Royal 14, E. IV., f. 192, v.), which represents a party of French routed by a body of Portuguese and English. In front of the knight lies his horse pierced with several arrows, and his rider is preparing to continue the combat on foot with his formidable axe. The archer is introduced from the same picture, to show the difference between his half armour and the complete panoply of the knight. In the archer's equipment the body is protected by plates of steel and a skirt of mail; the upper arm by a half-sleeve of mail, and the head by a visored helmet; but the rest of the body is unarmed.

Our next illustration (No. 2) is from a fine picture in the same MS. (at f. ccxv.), which represents how the Duke of Lancaster and his people attacked the forts that defended the harbour of Brest. The background represents a walled and moated town —Brest—with the sea and ships in the distance; on the left of the picture the camp of the duke, defended by cannon, and in the foreground a skirmish of knights. It is a curious illustration of the absence of rigid uniformity in the military equipment of these times, that each suit of armour in this picture differs from every other; so that this one picture supplies the artist with fourteen or fifteen different examples of military costume, all clearly delineated with a gorgeous effect of colouring. Some of these suits are sufficiently represented in others of our illustrations. We have again selected one which stands in contrast with all the rest from the absence of colour; most of the rest have the upper breastplate coloured, and the helmet unvisored, or with the visor raised. This gives us a full suit of armour unrelieved by colour, except in the helmet-feather, sword-belt, and sheath, which are all gilt. The unusual shape of the helmet will be noticed, and it will be

* Continued from page 69.

seen that there is a skirt or fringe of mail below the taces. The horse is a grey, with trappings of red and gold, his head protected by a steel plate. In No. 7 one of the horses will be found to have the neck also defended by overlapping plates of steel. The shape of the deep military saddle is also well seen in this illustration.

The next woodcut, No. 3, is also only a part of a large picture which forms the frontispiece of the second book of the same MS. (f. lxii.) It represents a sally of the garrison of Nantes on the English, who are besieging it. Like the preceding picture, it is full of interesting examples of different armours. Our illustration selects several of them. The knight nearest to us has the upper plate of his breastplate



No. 2. KNIGHT ARMED CAP-A-PIED.

covered with a blue covering powdered with gold spots, and riveted to the plate beneath by the two steel studs on the shoulder blades. Between the series of narrow taces and the vandyked fringe of mail is a skirt of blue drapery, which perhaps partially hides the skirt of mail, allowing only its edge to appear. The gorget is also of mail; and the gusset of mail at the armpit is left very visible by the action of the arm. The further knight has his breastplate and skirt red. The horses are also contrasted in colour; the nearer horse is grey, with red and gold trappings; the further horse black, with blue and gold trappings. The man-at-arms who lies prostrate under the horse hoofs is one of the garrison, who has been pierced by the spear whose truncheon lies on the ground beside him. His equipment marks him out as a



No. 3. GROUP OF ENGLISH KNIGHTS AND FRENCH MEN-AT-ARMS.

man of the same military grade as the archer in No. 1, though the axe which he wields indicates that he is a man-at-arms. His body-armour is covered by a surcoat of blue, laced down the front; he wears a gorget and skirt of mail. His feet, like those of the men in No. 1, seem not to be covered with armour, and his hands are undefended by gloves.

The unarmed man on the left is one of the English party, in the ordinary civil costume, apparently only a spectator of the attack. His hose are red, his long-pointed shoes brown, his short-skirted but long-sleeved gown is blue, worn over a vest of embroidered green and gold, which is seen at the sleeves and the neck; the cuffs are red, and he wears a gold chain and gilded sword-belt and sheath, and carries a walking staff. The contrast which he affords to the other figures adds interest and picturesqueness to the group.

The next illustration (No. 4) from the Royal MS., 18 E. V., f. 310, v., forms the frontispiece to a chapter of Roman History, and is a mediæval representation of no less a personage than Julius Cæsar crossing the Rubicon. The foremost figure is Cæsar. He is in a complete suit of plate-armour, and wears a very curious drapery over his armour, like a short tabard without sleeves; it is of a yellow brown colour, but of what material it is not possible to determine. There is great diversity in the fashion of the surcoat worn over armour at this time. One variety is seen in the fallen man-at-arms in the preceding woodcut; and a similar surcoat, loosely fastened by three or four buttons down the front, instead of tightly laced all the way down, is not uncommon. In another picture, a knight in full plate-armour, wears a short gown, with hanging sleeves, of the ordinary civilian fashion, like that worn by the gentleman on the left-hand side of the preceding cut. Out of a whole troop of Roman soldiers who follow Cæsar, we have taken only two as sufficient for our purpose of showing varieties of equipment. The first has the fore arm protected by a vambrace, but instead of pauldrons and brassarts the shoulders and arms are protected by sleeves of mail. The taces also are short, with a deep skirt of mail below them. The head defence looks in the woodcut like one of the felt hats that knights frequently wore when travelling, to relieve the head of the weight of the helmet, which was borne behind by a squire; but it is coloured blue, and seems to be of steel, with a white bandeau round it. The reader will notice the "rest," in which the lance was laid to steady it in the charge, screwed to the right breast of the breastplate; he will notice also the long-pointed solleret, the long neck of the spur, and the triangular stirrup, and the fashion of riding with a long stirrup, foot thrust home into the stirrup, and the toe pointed downwards. The third figure wears a gorget with a chin-piece, and a visored bascinet; the whole of his body armour is covered by a handsome pourpoint, which is red, powdered with gold spots; the pauldrons are of a different fashion from those of Cæsar, and the coudière is finished with a spike.

The next woodcut (No. 5) does less justice than usual to the artistic merits of the illumination from which it is taken. It is from a fine MS. of the Romance of the Rose (Harl. 4,925, folio cxxx. v.); the figures are allegorical. The great value of the painting is in the rounded form of the breastplates and helmets, and the play of light and shade, and variety of tint upon them; the solid heavy folds of the mail skirts and sleeves are also admirably represented; and altogether the illuminations of this MS. give an unusually life-like idea of the actual pictorial effect of steel armour and the accompanying trappings. The arms and legs of these two figures are unarmed; those of the figure in the foreground are painted red, those of the other figure blue; the shield is red, with gold letters. The deep mail skirts, with taces and tuilles, were in common wear at the close of the fifteenth century, and on into the sixteenth.

The little woodcut (No. 6) illustrates another variety of skirt; in place of taces and mail skirt, we have a skirt covered with overlapping plates, probably of horn or metal. This knight wears gloves of leather, undefended by armour.

The last illustration in this paper (No. 7) is from the valuable MS. Life and Acts of Richard Beauchamp, Earl of Warwick (Julius E. IV.), from which we shall hereafter give some other more important subjects. The present is part of a fight before Calais, in which Philip Duke of Burgundy was concerned on one side, and Humphrey Duke of Gloucester, Richard Earl of Warwick, and Humphrey Earl of Stafford on the other. In the background of the picture is a view of Calais, with its houses, walls, and towers, washed by the sea. The two figures are taken from the foreground of the battle-scene, which occupies the major part of the picture. The helmets, it will be seen, are iron hats with a wide brim which partially protects the face; they have a considerable amount of ornament about them. Both warriors are armed in a single globular breastplate—the combination of two plates went out of fashion towards the end of the fifteenth century—one has short taces and a deep mail skirt; the other has deeper taces and tuilles besides. The knight on the left side has his left shoulder protected by a pauldron, which strengthens the shoulder, and partially overlaps the breastplate, and has a high collar to protect the neck and face from a



No. 4. JULIUS CÆSAR CROSSING THE RUBICON.



No. 5. ALLEGORICAL FIGURES.

sweeping horizontal blow. It will be seen that the sollerets have lost the long-pointed form, though they have not yet reached the broad-toed shape which became fashionable with Henry VIII. The equipment of the horses deserves special examination: they are fully caparisoned and armed on the face and neck, with magnificent bridles and plumes of feathers; it will be seen, also, that the point of the saddle comes up very high, and is rounded so as partly to enclose the thigh, and form a valuable additional defence. At a period a little later, this was developed still further in the construction of the tilting saddles, so as to make them a very important part of the system of defence then adopted in warfare.

How perfect the armour at length became may be judged from the fact that in many battles very few of the completely armed knights were killed—sometimes not one; their great danger was in getting unhorsed and ridden over and stifled in the press, or smothered in river or bog. Another danger, which will illustrate the impregnability of a knight's steel castle against all ordinary assaults, is pointed out in a graphic passage of the History of Philip de Comines, with which we will conclude this paper. After one of the



No. 6. A KNIGHT AT THE HALL-DOOR.



No. 7. THE DUKE OF GLOUCESTER AND THE EARL OF WARWICK.

battles at which he was himself present, he says: "We had a great number of stragglers and servants following us, all of which flocked about the men-of-arms being overthrown, and slew the most of them. For the greatest part of the said stragglers had their hatchets in their hands, wherewith they used to cut wood to make our lodgings, with the which hatchets they brake the vizards of their head-pieces and then clave their heads; for otherwise they could hardly have been slain, they were so surely armed; so that there were ever three or four about one of them."

It is not necessary to infer that these unfortunate men-at-arms who were thus cracked, as if they were huge crustaceans, were helpless from wounds, or insensible from their fall. It was among the great disadvantages of plate-armour, that when a man was once in it he could not get out again without help; nay, he was sometimes so securely fastened in it that the aid must come in the shape of an armourer's tools; and the armour was sometimes so cumbrous that when he was once down he could not get up again—a castle of steel on his war-horse, a helpless log when overthrown.

## SELECTED PICTURES.

"WAITING AN AUDIENCE."

J. L. E. Meissonier, Painter. C. Carey, Engraver.

To every one in England who takes more than ordinary interest in modern painting the name of the French artist Meissonier is as familiar as that of any painter of our own school; in fact, we are not wrong in assuming that he owes no little of his great popularity to the high estimate in which English collectors have held, and still hold, his works. This has certainly enhanced much their pecuniary value, if it has done nothing more; as an instance, we saw a short time since, a picture by him, only a few inches in diameter, for which its owner, a countryman of our own, told us he had paid the artist the enormous sum of eight hundred guineas. So large a price for a "miniature" work by a living painter is, we believe, almost without a parallel; though it is said that the Emperor of the French paid him £800 for the picture of 'La Rixe,'—a larger canvas, by the way, than that just referred to,—presented by his Majesty to the late Prince Consort, and which was lent by our Queen this year to the "French and Flemish" exhibition in Pall Mall. Admitting all the excellences with which the works of this artist are universally credited, the only justification of such prices—if, indeed, it can be considered such—is, that his pictures are in demand, and they are comparatively few.

Meissonier was born at Lyons in 1811, and studied in Paris under Leon Cogniet, whose style, however, he did not follow, but adopted that in which the old Dutch painters, Terburg and Metzu excelled—small *genre* pictures finished with the utmost delicacy of pencilling. The attractive character of the subjects selected, and the artistic qualities which so eminently distinguished them, early won for him the favour of Parisian connoisseurs; and when they became known in England, and were even more eagerly sought after here, the fame of the painter and the price of his productions rose in proportion. The earliest of the cabinet-gems exhibited by him were 'The Chess-Players' and 'The Little Messenger,' in 1836. In the *Exposition Universelle* of 1855 were nine of his works, all of the highest class in their peculiar manner: 'Une Rixe' a different picture from that already spoken of; 'The Bravos;' 'Bowl-Players' in the time of Louis XV.; 'Sunday—the Game of Cask;' 'A Young Man at Work;' 'A Young Man at Breakfast;' 'The Artist;' and portraits of two ladies grouped. Among his other works, which we only specify to show the class of subjects to which Meissonier limits himself almost exclusively, may be mentioned 'A Man choosing a Sword,' 'A Man in Armour,' 'An Amateur of Pictures in the Studio of a Painter,' 'The Guard-House,' 'Skittle-Players,' 'A Game of Piquet,' &c. &c.

In these, and in all Meissonier's works, we find the utmost delicacy of manipulation combined with graceful and free drawing and richness of colour: paintings on a small scale possessing these attributes in a higher degree never were seen from the pencil of any artist, living or dead. 'Waiting for an Audience' is a beautiful specimen of his style, though it is nothing more than a single figure: a French gentleman in the costume of the middle of the last century, standing, with easy elegance, in the ante-room of some noble or courtier, waiting admission into the "presence." The picture is exquisitely engraved by Carey, an eminent French engraver.

## ARCHITECTURAL EXHIBITION.

EIGHTEENTH YEAR.

A PRAISEWORTHY effort has been made to revive the falling fortunes of the Architectural Exhibition. It is long indeed since we have seen an assemblage of drawings so attractive in Conduit Street. In addition to a fair array of competition designs, drawings of very exceptional merit have been obtained from France. In short, our architects having failed to gain the recognition they desire in the Academy, have made common cause to support, even at the cost of a long subscription list, this special exhibition of their own. And we are glad to learn that the public have responded to the exertions of the Council; the visitors this year show great augmentation.

The Barry and Pugin drawings, exhibited for the purpose of setting at rest for ever the hostile claims of the two architects to the design of the Houses of Parliament, have excited unusual interest. It is right to remark that the entire series is put on exhibition by Mr. E. M. Barry, therefore the statement of the case is necessarily *ex parte*. Nevertheless, the opinion previously held by many in favour of Pugin seems to have been fortified rather than shaken by one or more of the drawings displayed. The writer of this notice in candour is ready to confess that time has failed him to master the difficulties which the case involves. Yet he feels bound to observe that the drawing chiefly in dispute, though labelled as the work of Barry, bears, in touch and general style, internal evidence of Pugin's workmanship. On the other hand, it would appear that the general design for "the Houses" in its broad masses, and especially in the parade of its sky outline, must remain the undisputed property of Barry. Every one interested in the controversy should study these drawings deliberately.

The New Town Hall, Manchester, gives another leading attraction to the exhibition. The designs of some ten competitors are here on view, from which it is evident that Manchester had choice of plans of more than ordinary merit. The award has been made in favour of Mr. Waterhouse, whose position in Manchester was already accredited by the Assize Courts. This Town Hall, we need scarcely add, being the design of Mr. Waterhouse, is Gothic. The architect who in Paris bore off the only grand prize accorded to an Englishman, has wisely stuck to the style of the Manchester Assize Courts thus rewarded, a style of the thirteenth century, English essentially, with the addition of some foreign elements.

It remains for us to notice not a few remarkable drawings from Paris. Monsieur Lameire has favoured the exhibition with the series of architectonic yet decorative designs which obtained a gold medal in the Paris Exhibition. They set forth, in glory of colour and high elaboration of detail, the internal decoration suited to a church in the Byzantine style. As a study of polychrome alone, these works merit observation. They recall the rich interiors of Venice, Ravenna, and Palermo. As examples, too, of the noble school of mural painting revived in Paris by Flandrin, the figure compositions for the friezes have special value and interest. For technical execution we have seen in our country nothing comparable: our draughtsmen may take hints from these consummate drawings. Like praise belongs to yet another series of works which come from Paris, the designs for the Pompeian House of Prince Napoleon, by M. Normand. The execution is masterly. For the designs as such, seldom have we seen any historic style, whether Pompeian or otherwise, carried out with more taste or to greater completeness even to the minutest details.

The gallery contains other works we could wish to notice did space permit. There are, for example, designs for furniture by Mr. Burges and Mr. Talbert, sketches by Mr. Albert Moore as suggestions for the decoration of "The Queen's Theatre," &c., &c. In short, the exhibition shows, as we have said, signs of renewed vitality, and merits the extended support both of the profession and of the public.

## OBITUARY.

J. W. CARMICHAEL.

J. Wilson Carmichael was born at Newcastle-on-Tyne, or in the neighbourhood of that place, about the beginning of the present century. Gifted with an eye of rare accuracy and a hand ready in the delineation of form, it is probable that under any circumstances he would have become an artist, though, perhaps, in a direction different from that in which he so signally distinguished himself. But he followed marine-painting from early associations; and no artist that ever devoted himself to that department cultivated it as a study with so much enthusiasm and success. Ambitious of distinction, he was not content with a reputation which should be slow of growth, but he produced at the very entrance on his career works which brought his name prominently before the public. One of these is a large picture, we believe, in the Trinity House at Newcastle. Resident at the very centre of the northern coal-trade, he had extraordinary opportunities of studying everything afloat that in anywise owed its existence to that wonderful branch of commerce; and with respect to coast-scenery, it may be said that he has painted almost every remarkable feature between the Thames and the Firth of Forth.

After many years of successful practice in Newcastle, he removed with his family to London, where he had been already long known by reputation as one of the most accurate of our marine-painters. At the commencement of the Russian War, he went to the Baltic on board of one of the Queen's ships, under the command of Sir Charles Napier, and returned with a portfolio rich with sketches of every interesting locality visited by the fleet, of which an extensive selection appeared as engravings in *The Illustrated London News*. Desirous of again residing on the coast, Mr. Carmichael removed with his family, a few years ago, to Scarborough, where he died in April last. So rapidly and effectually are our ships of war and mercantile marine changing their forms and character, that the time will come when the works of this artist will supply authorities for the sailing-craft of the greater part of the present century. Mr. Carmichael was also eminent as a landscape-painter, and very popular as a master. He was the author of two handbooks on marine-painting.

R. BALL HUGHES.

This sculptor, whose reputation is almost exclusively limited to America, the country of his adoption, died at Boston, U. S., on the fifth of March, at the age of sixty-two. He was born in London, in January, 1806, and, says the *New York Tribune*, showed "very early a talent for sculpture. . . . . Fortunately, his father was willing that the child's natural bent should be regarded, and placed him for instruction with the late E. H. Baily, R. A., in whose studio he remained for seven years. During this time he gained several important prizes in competition. The Society of Arts and Sciences awarded him its silver medal for a copy of the Barberini Faun; and the Royal Academy gave him the large silver medal for the best copy, in bas-relief, of the Apollo, the large silver medal for the best original model from life, and a gold medal for an original composition, 'Pandora brought to Earth by Mercury.' He soon had many commissions, and while he was busy with them he be-

came acquainted with certain Americans, who induced him to emigrate to New York. He came over in 1829, and his first work of importance was the statue of Alexander Hamilton for the Merchants' Exchange. His most important work in this country was, on the whole, his bronze statue of Nathaniel Bowditch, which is now in Mount Auburn."

Mr. Hughes exhibited his bas-relief of 'Pandora brought to Earth' at the Royal Academy, in 1824; the following year he contributed a statue of Achilles; in 1826, busts of the Duke of Sussex and the Duke of Wellington; and in 1828, a statue of 'A Shepherd Boy.' His last work exhibited in London was, if we are not mistaken, a statue of Oliver Twist, in the American department of the International Exhibition of 1851; it was purchased by the late Duke of Devonshire.

## J. M. W. TURNER.

### SOME INTERESTING RELICS CONNECTED WITH HIM.

In one of the most secluded, and assuredly in one of the most lovely and romantic, spots in the High Peak of Derbyshire—Brookfield, near Hathersage—a pleasant place in the midst of grouse moors, of rocks and of heaths, of hills and of dales, two charming early drawings by J. M. W. Turner have within the last few months, most unexpectedly, "turned up," and have, after remaining in the family to which they were presented by the great master in 1824, been somewhat recently brought to the hammer and disposed of.

Brookfield is a fine estate of some fourteen or fifteen hundred acres of land, about four miles from Castleton. It was purchased, not many years ago, by Dr. Wright of Derby, the nephew of the painter, "Wright of Derby," and has been inhabited by his two daughters, one of whom, Anne, married the late James Holworthy; and the other, and survivor, Hannah, who has died within the last few months. Consequent on the death of the latter the sale both of the estate and the effects has taken place. On the estate are the curious Elizabethan hall of North Lees, and many other interesting features, including the old landmark of "Stanedge Pole," which marks the boundaries of the provinces of Canterbury and York. The property has recently been sold to a wealthy Sheffield manufacturer, for whose family it will form one of the most delightful seats that can be imagined. The books, pictures, engravings, &c., have also been sold, and among these have been found the two drawings by Turner, to which allusion has just been made, as well as several other matters connected with that artist. The drawings are a pair, and are each thirteen inches by nine inches in size.

The first, which is described as a 'Coast Scene—Sunrise,' represents a scene on the coast in the early morning with fishing-boats, which have returned from their night's labours, unloading, while a shrimper is busy in his avocation, and a fisherman mending his nets. Another man is on horseback and leading two other horses. The sun is just rising and throws a grand effect into the composition, which is heightened by the introduction of a castle into the scene. The companion picture is a 'Mountainous Landscape.' In the foreground a number of goats and sheep are coming down to the water; to the right, higher up, is a castle and viaduct with trees, and to the left, a waterfall, a bridge, and a mill, with water-wheel. The scenery is of the utmost grandeur, and the sky, perhaps, one of the finest that even Turner, at that time, had produced.

The great interest attaching to these two drawings, however, apart from their intrinsic excellence, is the fact that the original letter from Turner to his friend, James Holworthy, is preserved along with them, which shows that they were what may be said to be a wedding present to him and to his amiable wife. The letter is as follows:—

*April 30th*, 1824.

Dear Holworthy,—I shall feel uncomfortable if anything should in this note give you any pain, but when I look back upon the length of time you took to acknowledge the receipt of the drawings and withheld the pleasure I expected of at least hearing if Mrs. Holworthy (to whom in your mutual happiness I certainly presented *one*) approved: but your letter treats both so like a commission that I feel my pride wounded and my independence seized. I should be happy to receive any presents of recollection you may with Mrs. H. think of to send me, and will keep alive my high considerations, but money is out of the question in the present case. It gives me great pleasure to hear from Mr. Phillips of your comforts at Green Hill, and I may perhaps if you have as great a regard for Auld lang syne as myself witness *all*, and tho' I may not ever be blest with (*a*) Half, yet you may believe me that it gave me the greatest pleasure to hear and will continue to give to the end of this sublunary turmoil, for I do not mean my comforts or miseries to be any measure of the like in others. When you come to town I have a great many interrogations to make—not in doubt, but for want of experience in these matters, and I do not hesitate to acknowledge it in offering my respects to Mrs. Holworthy.

Believe me to be,
Dear Holworthy,
Yours most truly,
J. M. W. TURNER.

J. Holworthy, Esq.,
Green Hill.

Thus it will be seen that on the marriage of his friend, James Holworthy, to Ann Wright, of Derby, Turner sent down these two drawings as a gift, that Holworthy, perhaps not understanding that they really *were* a gift, had, after a time, written and said something about a price for them, and that then Turner wrote this letter, which tells its own tale. His pride and his independence were wounded at the idea of being paid for the pictures sent to his friend and his friend's bride, and while he was willing and would be pleased to receive some tokens of friendship—"presents of recollection" as he calls them—in return, he emphatically declares that "money is out of the question." The latter part of this agreeable and very friendly letter is perhaps as interesting as any which have been printed, and shows that Turner was not the misanthrope that he is so often represented to be. At the sale these two beautiful drawings realised the sum of £540.

Another highly interesting Turner relic was brought to light at the same time. It is a round snuff-box (2⅝ inches in diameter), made out of the lava of Mount Vesuvius, which Turner used as a pallet during his tour, and which he presented to his friend Holworthy. This interesting relic sold for £60. A splendid copy of the "Liber Studiorum," with autograph of Turner, was also disposed of at the sale, and realised £195.*

James Holworthy, the readers of the *Art-Journal* will not need to be told, was an artist of no mean standing, both in water-colours and in oil—his *forte* being landscape. He principally resided in London previously to his marriage, and was very intimate with Turner and other artists. "He taught drawing to the upper ten thousand, and seems to have had the *entrée* to the best society. He was consulted as to fine Arts and architecture, being considered an authority in such matters. He was a most fascinating man in his manners and conversation, but was far from industrious in his profession. He was an active member of the Water-colour Society." He married, as has just been stated, Ann, daughter of Dr. Richard Wright, a physician of some standing in Derby, niece to "Wright of Derby," the eminent painter, of whom a short memoir appeared in the *Art-Journal* for 1866. After his marriage he resided at Green Hill, Derby, to which place it will be seen Turner's letter is addressed. He then removed to Brookfield, an estate purchased by Dr. Wright, which he very much improved, and where he built the present mansion. Here he and Mrs. Holworthy and her sister, Miss Wright, resided, and here these Art-treasures he had received from his friend Turner and others, and the paintings which the ladies had inherited from their uncle, have remained. On the death of Miss Wright, the last survivor, they have now been dispersed.

Llewellynn Jewitt.

* Some wonderfully fine pictures by "Wright of Derby," which had never before been out of the family, also changed hands at this sale.

## PARIS INTERNATIONAL EXHIBITION.

### No. XI.—NATIONAL SCHOOLS OF PAINTING.

### FRENCH PICTURES (*continued*).

LANDSCAPES, SEA-PIECES, AND ANIMAL PAINTINGS.

Little love is lost between the landscape-painters of France and England, and that little has become less since the international competition in the Champ de Mars. It is, at all events, evident that the two schools look at nature from different points of view, and appeal to opposite Art standards. French critics regard our method of painting landscape as small, trivial, and wanting in strong grasp on nature. We in return stigmatise the French manner as slovenly and rude; the subjects chosen appear to us commonplace, and the treatment adopted prosaic. A French painter is content to sit for days in a ditch; he uses a mop or a besom for a brush, and mud for colour. He has never seen a mountain in his life, and so he makes mountains of mole-hills; and for forests he paints those maypoles, with a wisp of straw or a bunch of small leaves at the top, which in French pastorals have long done duty for trees. And this is the style of landscape art which in Paris has taken precedence over the noble schools of Scandinavia, Dusseldorf, and England.

Theodore Rousseau, as we all know to our cost, obtained in 1867 a grand prize; in the previous exhibition of 1855 he received a first-class medal, and in the following year he wore a decoration from the Legion of Honour. His eight pictures, though they scarcely justify these accumulated distinctions, may certainly be accepted as the honest student-work of a man of more than ordinary gifts. Yet they scarcely perhaps prove that the painter has had many brilliant thoughts in the course of his career: Turner probably was the recipient of more ideas in a single morning than this Frenchman has discovered during his natural life. Yet Rousseau paints as a man who knows what he is about; but he has scarcely opened his eyes to the majesty of a mountain, or the dramatic grandeur of the sky. His eight landscapes attempt even to exhaustion the analysis of nature; each manifests a specific mood, and represents a distinctive aspect of sunshine or gloom. Frenchmen, however, are addicted to look at nature through a glass darkly; they paint in a low key, they show preference for sombre colours. And thus Rousseau loves to lay on paint heavily, and gains solidity and substance at the sacrifice of transparency. That leading French landscape artists paint upon a well-defined system, that they have reason for methods that give consistency, not to say monotony, to their practice, becomes clearly manifest. There is, for example, no ordinary knowledge evinced by Rousseau in the treatment of his eight different themes, in the balance maintained throughout of relative tone, colour, and chiaroscuro. Not less commendable are the subtle harmonies evoked from simple greens; nice are the distinctions drawn between the yellow green of spring, the blue green of summer, and the orange green of autumn. These pictures of Rousseau are typical of the entire French school, and obtain not a few imitators. Since the above was written Rousseau has died. Many years ago, when the artist commenced to lay siege on the doors of the

Salon, his pictures were uniformly refused; he lived to see a change in fortune: a single landscape since his death has realised upwards of £1000. The International Jury of 1867 pronounced Rousseau the first landscape painter in the world; brief space has been permitted either for rivals to contest the verdict, or for the victor to wear his laurels.

Charles François Daubigny, created for his talents Chevalier of the Legion of Honour, paints nature in sad mood of melancholy. The French talk in ridicule of the weather when Englishmen hang themselves; such are the dreary days on which Daubigny goes sketching. His pictures are not so much solemn and grand as dim and dirty. That his compositions have been well kept together is the less wonder, seeing that they contain so little that can be scattered abroad. Occasionally the artist, as when on 'Les Bords de l'Oise,' relents into a smile; at times he glimmers into sunshine and kindles into poetry; but after brief lucid intervals again he relapses into habitual gloom, and nature once more is draped drearily. Daubigny is one of those artists who disdain to finish with detail or care; his broad ideas are rubbed in as grand suggestions. It must be confessed that his local tones and general keeping are just and true; his reading of nature is also intelligent, he comprehends her meaning at least in the concrete. His style is consonant with the end and aim of French landscapists in general.

There are three illustrious names in landscape art—each, as it happens, begins with the same letter—Cabat, Corot, and Courbet, who have cultivated a style which has no parallel in any school, ancient or modern, a manner which, in the excess of naturalism, becomes unnatural and repulsive. How greatly this rude, coarse, and violent interpretation of nature has been esteemed in France, may be judged from the fact that Cabat, more than forty years ago, became chevalier in the Legion of Honour, and that more than ten years since he was created an officer in that Legion. Corot has enjoyed the lesser of these marks of distinction since 1846, and he obtained a first class medal in the Exposition of 1855. Courbet has yet to await for honour, his style being a little too much of a good thing even for Paris. That the ultra-naturalism, however, represented by these three painters, is not deemed the highest or purest style, may be inferred from the fact, that while Rousseau obtains a grand prize, and Daubigny and François a first prize, the more coarse manners of Corot and Cabat secure the rank of only a second and third prize respectively. Louis Cabat, born 1812, pupil of Flers, officer in the Legion of Honour in 1854, but the recipient of only a third prize in 1867, is usually deemed among the chief founders of the dominant school of landscape painting. At one time he cherished romance, and he has long been known as a painter of Italian landscape, especially on the hacknied ground which encircles lake Nemi. Cabat seems also to have gone through a Dutch course of study, but slight signs of such discipline remain. In the Exposition of last year were two landscapes, 'Une Source dans les Bois,' solemn and sombre in mood, and 'Le Souvenir du Lac de Nemi,' a picture of considerable power, and to be commended for truthful delineation in tree, trunk, and foliage. Holding about the same rank with Cabat, is Corot, born as far back as 1796. He is the possessor of a second-class prize, and has been usually deemed one of the most distinguished among the Parisian painters of landscape. Critics, over favourable, have found in Corot's pretended transcripts of nature, "poetry, inward feeling, deep earnestness," and a "swimming overflow of light, atmosphere, and brilliancy." His pictures are avowedly wanting in detailed truth and sharpness of touch; their real merit lies in an intelligent insight into nature, the grasp of the subject as a whole, with a certain power in handling; all qualities which French landscapists now-a-days affect. Of Courbet little need be said, like Whistler and some other exceptional artists he represents an extreme party; he is, in fact, the ultra-manifestation, round which partisans rally; it is both his fortune and his fault that he by turns inspires worship, and provokes its opposite. This artist, who may be said to assault nature, showed two of his defiant works in the International Galleries; he dashes and daubs in a subject with the rapidity of a scene painter, hence he has sometimes found it needful to hire and occupy an entire gallery all for himself. There is a certain disorder in the artist's compositions, a wild extravagance in his fancy, a superabundance of growth which could ill afford to share a gallery, however catholic, with competitors. Courbet, in landscape, occupies about the same position as Caravaggio and Spagnoletto in figure pictures.

"M. François," writes a Parisian critic, "formerly a pupil of M. Corot, and for a long time faithful to his master, is at the present moment in open desertion, and has gone over to the enemy with bag and baggage." In other words, M. François has quitted the clique of the ultra-naturalists for the opposing landscape school of the romanticists and the classicists. His poetic picture of 'Orpheus,' which may have caught inspiration from the music of Glück, is taken directly from the text of Virgil. Another imaginative work which this painter exhibits, 'The new excavations of Pompeii' is, for colour, a delight, it fills the fancy with historic associations, it is the romance of a land in ruin. That there should still survive a school, though small, of the old historic landscape, is nothing more than might be hoped for from a country which lays claim to Claude and Gaspar Poussin. M. François, like these, his predecessors, has travelled far and wide in search of classic sites and romantic scenes. His style, however, is something better than a tradition; it is a creation of his own out of the materials he has gathered, an idealisation of the actual forms he has encountered. M. François was created Chevalier of the Legion of Honour in 1853, and he received a first class prize in 1867. M. Busson, pupil of M. François, and like his master, one of the "Legion" of universal genius, paints tolerably well scenes with nothing in them. The manner of M. François, like that of most of his contemporaries whom we have passed under review, has no counterpart or correspondence among the landscape painters of England. These International Exhibitions, indeed, should teach our artists that there are many novel readings of nature of which the English school takes little account. Lambinet, who was ill represented in Paris, has long been looked upon in London with loving eye. And we hope that Mr. Wallis may, in the French Gallery, make other chief landscape painters of France equally familiar.

There is in France, as we have said, a select company of artists, who, in common with François, court the sunny and smiling side of nature—painters who throw upon canvas the atmosphere of poetry and the halo of imagination. M. Belly is proverbially brilliant. The six scenes which he presents to us from the East glow in the light and the colour of poetic lands. 'The Desert round Sinai' is remarkable for atmosphere and reach of distance; 'The Dead Sea' is made the region of mystery and marvel; 'Pilgrims travelling to Mecca' shadows forth an impressive scene. Belly has submitted to sound training. He was a pupil of Troyon, and he has since passed through the usual course of promotion. In 1862 he mounted to the Legion of Honour; in 1867 he was not over rewarded by a third prize. M. Jules Dupré, who puts forth considerable power, and proves varied resource in no fewer than a dozen pictures, also belongs to the intellectual school which embodies ideas, gives to nature inward thoughts, and which hence relies on broad and impressive effects. We trust that our English landscape painters, when they may grow out of "Pre-Raphaelite" childhood, will take a like manly and noble direction. M. Paul Huet, another well-known name in Paris, paints for scenic effect. Among his eight pictures some are chalky and opaque, even slovenly, yet at a distance the canvas gives off light and tells out with power. The artist has warm admirers. A French critic thus writes:—"M. Paul Huet is *par excellence* a romantic landscape painter; he gives to nature a passionate physiognomy, he makes her play mysterious dramas which find their *dénouements* in lightning and inundation." Emile de Tournemine, like other artists in the French school, shows the benefit of the atelier system of tuition. He paints with knowledge and purpose, as may easily be understood, seeing that he was once pupil of the great Isabey, whose pictures were unfortunately lacking to the International Galleries. M. Tournemine out of the simplest materials evokes, by eminently artistic treatment, poetry, and sets fire to the spectator's imagination. Gaily-plumed flamingoes the artist uses decoratively; the low dusky banks of the Danube are by these creatures lit up with colour and light. The French lead the way in what may be called "Zoological landscape." Landseer's lions in Trafalgar Square are supposed to be taken from the Regent's Park; why should not other animals and birds also thus find their way into our Academy Exhibition? Room could not be made for either Tournemine, Huet, or Dupré in the list of "Récompensés:" each of the artists, however, wears the usual decorations of the "Legion." A painter more fortunate, and still more illustrious, is M. Fromentin. His seven remarkable pictures, which combine figures with landscape, assuredly deserved the first prize they received. They are one and all the fruits of foreign travel; they share the spirit and daring of a bold pioneer. 'The Arab Falconer' and 'The Algerine Heron Hunter' have movement, courage, prowess; and surrounding nature brings to these scenes tumult of the elements, the grandeur and extent of encircling mountain and plain. 'La Tribu Nomade en marche vers les Pasturages du Tell' is deemed in Paris one of M. Fromentin's best works. Certainly the horses and figures possess character and movement; they are well placed, and the execution is precise. In the compositions of this artist colour and chiaroscuro are studiously balanced. It is extraordinary how careless and slovenly these French artists think they can afford to be in non-essentials, so long as their pictures are true to the grammar or prosody of Art. Thus they affect indifferentism to minor matters,

and, unlike our English painters, scorn to allure mere dilettanti tastes, or by smoothness of touch or prettiness of detail to paint down to amateurish standards.

"Sea-pieces" need not, in Paris, detain us long: it is well known that French victories have been mostly on land. Certainly French painters seem uncomfortable when they push off from the shore and find themselves mid ocean in a storm. "Marine painting" up to the standard of excellence to which we have been accustomed in the pictures of Stanfield and Cooke, simply does not exist across the English Channel. French artists are no sailors: they have not served the apprenticeship which gave Stanfield and Cooke knowledge; hence there is not one among them who can paint a ship, or draw with accuracy a wave. Even Joseph Vernet preferred to paint the sea as flat as a bowling-green. One Parisian celebrity, however, the veteran Gudin, paints old ocean with a vengeance. He is now a little *passé*, having come in with the century. The only picture he exhibited in 1867, 'The Arrival of the Queen of England at Cherbourg,' shows waning power. In the Great Exhibition of 1855 Gudin put forth his utmost strength in no fewer than five-and-twenty works, some large, and all more or less ambitious. It is admitted that the canvases of Gudin of late years have shown haste, and this last picture, 'The Visit of the Queen of England to Cherbourg,' is in execution certainly feeble, and its colour may be counted a compound of white chalk and blacklead. M. Zeim continues to illumine Venice with light and colour. No Frenchman, however, has yet painted the City of the Sea with the brilliancy of Turner. Le Poittevin of late falls sadly short of his former excellence.

An instructive chapter might be devoted to the animal painters of France; it is interesting to mark in what they differ from Landseer, Cooper, and James Ward. No two schools can be more diverse than those of Paris and London. The robust naturalism of French landscape is, perhaps almost of necessity, reflected upon horses, dogs, sheep, and cattle. The smooth glossy coat, and the refined sentimentalism of Landseer, are wholly foreign to Jadin, Troyon, and the family of the Bonheurs. Even workmanship in the two schools has nothing in common. Troyon and the Bonheurs are marked by breadth and simplicity. They do not give to peasants graces, or to animals drawing-room manners. Troyon is now unfortunately dead: he appears as an honoured name for the last time in International Exhibitions. Rosa Bonheur, idolized in London, is not as yet in Paris accepted as the equivalent of the inimitable Troyon. In 1855 the lady made an appearance with only one picture; her indomitable energy produced in 1867 ten. Few artists have in the interval worked harder or won higher honour. Her ten pictures are well known to our readers.

France is at this moment in her landscape art working out novel problems. The school is severed from the historic classicism of Gaspar Poussin; it is equally dissociated from the placidity of Claude; it has little in common with the Dutch literalism of Hobbema and Ruysdael; and is placed in absolute antagonism to the so-called Pre-Raphaelitism of England. And this divorce from landscape, both contemporary and retrospective, has been effected mainly in the cause of unmitigated naturalism. In the meantime landscape art in France in merit lags behind the schools of Dusseldorf, Bavaria, Scandinavia, Switzerland, England, and America.

## KAULBACH'S DRAWINGS, AND OTHER GERMAN WORKS.

This gallery, recently opened in Pall Mall, has scarcely attained the success which its projectors had a right to anticipate. Kaulbach was, with reason, deemed at least equally illustrious with Doré, who has proved so potent in Piccadilly. There are causes, however, which may have worked to the prejudice of this renewed attempt to naturalise German Art in London. There can be little doubt that the refuge but recently closed in Bond Street, which was long known as the "German Gallery," has thrown obloquy on the name German, and even on the noble school with which that name is identified. Furthermore, we cannot think that the projectors of this new gallery, which seeks to bring German Art once more before the favourable notice of the English public, have been happy in the selection of the works displayed. They have found, to their cost, that these foreign works do not draw one hundredth part of the visitors who crowd the Academy and the water-colour galleries devoted to our native school. This want of attractive power we cannot but deplore. This school of Munich has scarcely been seen in the foreign gallery which has long been under the successive dictatorship of Mr. Gambart and Mr. Wallis; and while the Academy in the present year finds space for distinguished painters of Belgium and France, the professedly high Art of Germany remains wholly without illustration. This exclusion of one of the noblest schools in the history of modern Art from the galleries which wealth and fashion throng, is certainly much to be regretted. Kaulbach, since the death of Delaroche, Ary Scheffer, and Flandrin is, taken for all in all, the greatest painter who now survives in Europe. When these original drawings by this master artist are on view, it argues ill for the intellect of the British public that the gallery in Pall Mall has not met with warmer appreciation.

Kaulbach is a painter of many manners, and it is a misfortune that his least attractive aspect is here chosen for illustration. The artist who is grand when he depicts 'The Battle of the Huns,' or 'The Destruction of Jerusalem,' becomes merely decorative when he glorifies the 'Female Characters' of Goethe. Yet is it impossible for genius wholly to cast aside inherent greatness; therefore must every eye recognise in these "original drawings" marks of the noble style for which Kaulbach has become world-known. Characters are here read with intelligence, draperies cast with intention; there are firmness and precision in the lines, and breadth in the entire treatment.

An original drawing by Cornelius, 'Lady Macbeth,' will be regarded as something more than a curiosity. It is true that we have never set any very high store on the spasmodic manifestations of an artist who was noblest and grandest when he essayed 'The Last Judgment' on the scale of sixty feet. Cornelius already belongs to the past; moreover, this desperate attempt to compass the tragic power of Shakspere is marked by the feebleness of declining years. Cornelius executed this drawing in his last Roman manner, which retained but a remnant of the greatness once grand in repose.

This gallery fills its wall-vacuums by many minor works. A "Cyclus," by Makart, is decorative, delicate, and full of fancy; foliage is interwoven with figures, after the manner of festive and romantic schools. Adam, a well-known name in Munich, appears in two generations; the father exhibits "animals" safe on solid ground, the son horses suffering under "inundation." In competition with Landseer, Bonheur, and others, these pictures, we fear, will not meet with the commendation which something more than mediocrity has a right to expect. 'The Martyr,' by Gabriel Max, a pupil of Piloty, is an old acquaintance from Paris; it is a picture of some delicacy and sentiment. 'Beauties,' painted to form a 'Gallery,' by Melcher, taken from the life, are rather too conscious of the spell they exert: simplicity would, as usual with professed "beauties," enhance charm. Some interest may attach to the work of a well-accredited painter who was once the master of Leighton. 'Twelfth Night,' by Steinle, has imaginative traits and technical qualities which divide the English public between admiration and antipathy. What the Germans call "motive" is here made even too emphatic; one touch of nature were indeed a vast relief. The manner is so dry and cold that infinite credit is evidently due to Mr. Leighton for having effected even a partial deliverance from the style of his illustrious master.

The Gallery displays for salo numerous photographs from German pictures and designs, among which is conspicuous for merit, the reproduction of the great cartoon exhibited in Paris, 'The Era of the Reformation,' by Kaulbach. We trust the projectors of this exhibition will still receive such encouragement as may induce repetition of the experiment through future years.

## BRITISH MUSEUM.

### SKETCHES BY CORREGGIO.

The best conditioned and most complete of the drawings of the great masters which we possess, is that (described some time since in the *Art-Journal*) from which the picture in the National Gallery, called the Garvagh Madonna, was painted. In this case, as in others of the drawings of Raffaelle, the paper was faced with body colour, in order that it might receive outlines and shadings of extreme delicacy from a metal point. From the beginnings of the famous schools a preference has been given to paper with a granulated surface, as such a texture assists that suggestive indefinition which often constitutes the charm, if not the spirit of the sketch. Old chalk drawings, from handling and movement in portfolios, become blurred and frequently all but effaced, and such was the condition of many of these precious relics before they were gathered into our public collection, where they will be more carefully preserved than they have before been at any time.

The drawings by Correggio that we possess refer principally to his great works at Parma, without some knowledge of which they are unintelligible, as they present only auxiliary groups and single figures. The principal subject in the church of St. John is the Ascent of Christ to the Father; that in the cupola of the cathedral is the Assumption of the Virgin, and the time occupied in their execution was ten years—that is, from 1520 to 1530. Although these works constitute a marvel of Art, yet they were not appreciated by those who ought to have prized them most highly. *Ci avete fatto un guazzetto di rane*, "You have made us a hash of frogs," was an observation made to the painter in reference to the numerous angels represented as passing through clouds, parts only of whose persons were seen.

Correggio was as enterprising a sketcher as any artist of whose first ideas a knowledge has been preserved to us. The extent of his labours in this direction, and the mature study neces-

sary, in the first place, for the adjustment of the compositions, and in the next, for the completion of cartoons, necessitated the preparation of endless series of drawings, which are now so widely distributed as to render utterly futile any attempt at their classification. As of Titian and other great masters, so also of Correggio; having been late in the field as collectors, we are comparatively paupers in respect of his drawings. For these relics potentates have been scrambling for centuries; they have consequently for hundreds of years been gravitating towards public collections, in which they remain as state heirlooms. The mass of Correggio's sketches remain perhaps still in Italy, and in proportion to their number is our regret that our public collection contains so few of them. For one subject sometimes several sketches were made, before the dispositions were finally satisfactory. Thus, for the public works at Parma alone, the designs were very numerous. For these we possess a few of the first fragmentary thoughts; as single figures, groups of two and three, and even sketches of limbs and portions of figures. The last were doubtlessly intended as supplementary, the rest of the persons being concealed by masses of cloud or the intervention of other figures, and their attitudes and foreshortening show at once that they have been designed for a surface far removed above the eye.

In the conceptions of the Evangelists and Apostles there prevails interchangeably a certain set of ideas, which with unusual distinctness proclaim themselves of one parentage. Thus in a *prima intenzione* for an evangelist, we have an aged man presented in profile, with a cherub rising towards him from below. The sketch is small, and in red chalk; as were, perhaps, nearly all those for the great work; they were also here and there forced with black. This figure suggests comparison with more than one impersonation in the great circle. Small, however, as the drawing is, it expands under the eye to proportions inconceivably vast. If employed in these decorations, it must have been much changed, for it does not occur as an exact transfer. It is from the Payne Knight Collection. Another, also in red chalk, shows an angel leaning on a plain oval shield; another, a cherub reclining on a cloud, having the right leg extended, and the left hanging down—an idea used perhaps more than once under adaptation to its surroundings. In a very decided and well-preserved outline are given the lower parts of a figure, of which the upper portions are intended to be concealed, either by clouds or in a crowded agroupment. Its dimensions are about $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in., and is marked *Antº Coregio*. In another, somewhat more loose than the preceding, are three angels on clouds; this measures about 7 in. by 6 in. In a large drawing, of the size of about 18 in. by 12 in., which has either at some time been divided into two pieces, or has originally been made upon two slips joined together, we are presented with what appears to be the *prima*, or it may be the *seconda intenzione* for the famous St. John with the Lamb, the most popular of the single figures. All these previously mentioned are from the Payne Knight Collection, but this is from the Cracherode. In the painting, the character of the drawing has been faithfully preserved. It is marked *Coregio*. A very charming composition, also a Cracherode drawing, is formed of the Virgin seated, the infant Saviour standing by her side, a kneeling saint and two angels overhead. This is an idea for a marriage of St. Catherine, of which Correggio painted two or three versions, and one especially very like this drawing. Here the wheel is not visible, and the sword is placed upright, resting against the saint, whereas in Correggio's best version of the subject the wheel lies by her side, and the sword is placed upon it. This beautiful drawing has every appearance of having been tampered with. The retouchings of the outlines are heavy, stiff, and entirely devoid of the grace of the first markings. On the lower part also of the drawing, below the agroupment, are crude markings, put in by some hand entirely unskilled in drawing. It has been purchased, and is marked *Anº il Coregio;* in size it is about 8 in. by 6 in. This master was a frequent painter of Madonnas, and there is among these sketches a charming conception of the Virgin and infant Saviour. The latter is upon the mother's lap; he looks up as if to kiss her, and she inclines her head to him in a manner to establish between them the tenderest relation. In reference to this it may be remarked that it calls to remembrance a 'Venus and Cupid' by Correggio, in which dispositions somewhat similar occur. This sketch was purchased; it is slight, loose, and small, measuring only about 4 inches by 2 in. The next in order is a 'Holy Family,' in which Joseph and Mary appear as half-length figures, having the child Jesus raised up and standing between them. The lights are touched in with white. On the same mount is also, perhaps, a first idea for an Apostle, but it is so much effaced as to set at naught even probable interpretation. This is followed by an Evangelist, who holds a scroll before him, from which he reads and enforces his words by energetic action. Here occurs that excess of ill-fitting drapery, a characteristic of the master's large compositions in which many of the figures were all but lost, and which always looks so inexorably crisp as to suggest its having been studied from paper. Another example of this kind of over-dressing occurs in a drawing for one of his versions of the Magdalen, who kneels, having her hands crossed before her. In the features there is an intensity of devotion which could not be excelled by the utmost cunning of painting.

Of 'The Adoration of the Shepherds,' the drawing has not originally been very clear, but it is now so ill-used as to render it impossible to determine the forms, though the situations and the material of the composition bespeak the subject. This is in size about 12 in. by 6 in., and is drawn in bistre, the lights being brought out with white. It seems to be the first proposition for the famous picture at Dresden, though many changes were made before it reached the condition of a finished work. The paper is crowded to confusion with persons and objects, many of which must have been judiciously omitted in subsequent drawings. Here, a point has been made of minutely realizing the stable, and in a portion of the sky is seen the moon, but the finished picture presents a closer adhesion to the letter of Scripture, with, however, the usual pictorial licenses.

The only instance in this series, wherein the narrative is continued in combination with architecture, occurs in a drawing of an arch, flanked, it may be, by an apostle and a doctor of the church. If this be so, the former is, perhaps, St. Thomas, one of the four patron saints of Parma, judging by the attributes, which seem to be tropical fruits, as allusive to his mission in Asia. The arch, therefore, has been intended as one of the four in the church of St. John. A sketch of 'Our Lord Praying in the Garden,' differs nothing in character from the impersonation in the finished picture, according to the engraving from the latter.

The only full-sized essay is a head of a young man, very carefully drawn and finished, as if for painting. It has been probably executed both in the cathedral and in the church of St. John. The precision of the outlines serves to show how feebly these works were represented in the engravings which were published at Florence a century or more after the death of Correggio.

It may be assumed that to the description of a complete work of Art a retrospect to its birth and early growth may be superfluous, but we submit that such reference is not without some of that interest which we feel in the youth of human celebrity.

Of the works at Parma in their finished state little care, to begin with, was taken. By the authorities for whom they were painted they were not only not esteemed, but unhesitatingly condemned. It remained for future generations to do justice to one of those magnates who shone as a great luminary of Italian Art only long after his decease. The marvellous boldness of the designs have rendered Parma the best school in Italy of the *sotto in su*, or ceiling painting. It might be wished that some of the compositions had been changed; still, in studying them, the judicious painter will know what to select.

## MR. WESTCOTT'S DRAWINGS AND PAINTINGS.

The pictures and drawings exhibited by Mr. Westcott, at No. 26, Cavendish Square, serve to exemplify a transition from one success to another, which, although often aimed at, is seldom achieved in Art. Mr. Westcott has been known as an eminent portrait-painter for many years; his works in the Exhibitions of the Academy and elsewhere were always distinguished by their brilliancy and good taste; but although greatly popular with an extensive circle of admirers, who made continual demands upon his labours, each of his productions of late has been worked out, as it were, under protest. This painter has, since his early years, had a stronger feeling for landscape than portraiture; and has now, after a long season of sore temptation, yielded to the natural impulse. It is in the nature of water-colour practice, more than in that of oil, to show any minutely laborious means by which remarkable results are attained. Thus the drawings we have to particularise are made out with a nicety of elaboration that, in a multitude of examples by other hands, is productive of hardness, but which here materially assist detail, without in any wise compromising the breadth of the work.

In 'Windsor Castle' we have that magnificent view which opens from near the top of the Long Walk and gives the Keep as a centre, with the apartments erected by George IV. as the right wing, and St. George's Chapel as the left. The scene has all the glowing richness of a latter summer-day; and from this point the grandeur of the castle suffers no reduction by the proximity of the houses of the town, which detract so much from its real importance from the Eton side, and also in the views from the river both above and below. Another subject, higher up the Thames, is 'Cliveden,' the residence of the Dowager Duchess of Sutherland, as it appears from below the Island of Fermosa. The green monotony of the densely-wooded slope from the house to the river-side had been a matter of extreme difficulty to manage under ordinary circumstances, but as the time described is evening, with the sunlight still partly on the trees and the river in shade, the difficulty is obviated, although by the solution of a problem yet more difficult than the proposition of a broad daylight effect. The next of the series is very different in character, being a view across the Estuary of the Thames from the Essex shore into the Harbour of Sheerness. Like some of Turner's or Linnell's studies, this may be accepted as a vehicle for a sky, although the distance, with its crowd of phantom-ships, and its sea and landmarks bespeaks Sheerness only. The real force of the drawing is the rain-cloud and the shower described in the upper part, and correspondingly on the water. Powerful as Mr. Westcott is in dealing with colour, he has shown in this drawing a self-denial which can only be attributed to a conscientious determination to represent Nature in one of her more solemn moods, unrelieved by any play of tint. There are two views of Hadleigh Castle—the ruin on the Essex side of the river, from which we command such an extensive view of the mouth of the Thames. In one there is a rainbow and a glimpse of sunshine flitting fast away, chased by the shadow of a cloud. The other view of the same locality is *minus* the rainbow, and shows the shadow passing down the river. There are also two larger drawings even more elaborate than perhaps any of the preceding. These are two views of Dover, both taken from one spot—beneath the Castle cliff—and giving every object between the standpoint and Shakspere's Cliff. One is presented under an effect of sunset, and in the other the town is seen by moonlight. The treatment of the latter is original and most successful. Mr. Westcott has repeated some of the subjects in oil, with a display of power exceeding even the substantive qualities of the water-colour drawings. As such signal success is rare in directions so different as portraiture and landscape, we cannot compliment Mr. Westcott too highly on his essays in the latter.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Stirling.—The annual meeting of the School of Art in this city has been held. The Secretary's report showed that the total number of members on the books was 760, and that the average attendance on the seventeen lectures which had been delivered during the session was 420.

Cork.—We have been solicited to give the aid of our circulation to the following notice and appeal, which appeared in the *Cork Daily Southern Reporter* of May 7:—"The name of another distinguished Cork artist is added to the dead. Meanus Massey O'Keeffe has passed away from us at a comparatively early age, and, like many other of Nature's gifted sons, without leaving behind the slightest means to support or comfort the declining years of an aged mother. The name of Mr. O'Keeffe is well known to our fellow citizens. In the beautiful art of illuminating manuscripts after the manner of the ancient Irish he pre-eminently excelled, and he leaves after him some of the most exquisite triumphs of skill and design in this Art that the present age has produced. Every student of history knows how proud the Irish nation always has been of the style in which the early monks executed the gracefully illuminated capitals and borders which adorned the different religious works comprising the gospels, missals, &c., which were written and preserved in the monastic institutions of this island, so that not only at home but in foreign lands their fame had extended far and wide; and it is not too much to assert that, of all the artists of modern times, Mr. O'Keeffe's productions approached nearer to the perfection attained by the early ecclesiastics. A few friends who admired his unpretending modesty and talents, and commiserating the helpless condition of his aged mother—who watched his last moments with a mother's love—now respectfully appeal to the generous and sympathising feelings of the public of his native city, and they trust with confidence they will not appeal in vain. Any contributions, however small, will be gratefully received and thankfully acknowledged by Mr. John Mahony, at the School of Art."

Leeds.—A bronze statue of the eminent engineer, the late Sir Peter Fairbairn, has been erected in this town. It is the work of Mr. Matthew Noble, and was obtained by public subscription.

Lewes.—A Government School of Art has been established here, under the superintendence of a certificated teacher. The classes will be held in the Fitzroy Memorial Library.

Manchester.—The "Summer Exhibition," held in the Museum in Peel Park, shows a most attractive collection of pictures and other works of Art, of which a large proportion is contributed by the resident gentry. In the catalogue appear the names of Ansdell, Sir A. W. Callcott, T. S. Cooper, F. Danby, Dillens, Gainsborough, F. Goodall, F. D. Hardy, J. F. Herring, Lance, F. R. Lee, C. R. Leslie, MacCallum, D. Maclise, E. Nicol, J. B. Pyne, Rossiter, M. Stone, Verboeckhoven, T. Webster, and others. It is stated that since the opening of the Free Museum and Library, now eighteen years ago, no fewer than "nine millions of visitors have indulged their taste for Art and Science by examining the collections within the walls of the Museum."—The Lords of the Committee of Council on Education, have awarded to Mr. W. J. Mückley, Head Master of the Manchester School of Art, the first prize for the best Report referring to Instruction in Art, as suggested by the Industrial Arts of the late Paris Exhibition.

Norwich.—An association has been formed in this city, under the title of the "Norwich Fine Art Association and Art-Union," for promoting the Arts of Painting and Sculpture by an annual exhibition of works by modern artists. The first will take place in August, and under peculiarly favourable circumstances, inasmuch as the British Association will hold its annual gathering in Norwich about that time. The Art-Union prizes will, of course, be selected from the works exhibited; we notice, however, in the prospectus sent to us, that it is proposed to give prizes, in pictures it is presumed, of the value of *one pound* and *ten shillings* respectively. This is an absurdity, and must absolutely defeat the object of the Society as set forth; which is "to promote a love of Art, to cultivate true taste," &c. The committee can form but a very indifferent estimate of the pictures they hope to collect together if they expect that a large number of them will not be worth more than ten or twenty shillings. We recommend them by all means to re-arrange their plan of distribution without delay.

Salisbury.—The Rev. C. B. Bicknell, of Stourton, has contributed £500 for the purpose of placing twelve statues in the west front of Salisbury Cathedral, in addition to the forty which have been ordered by the Dean and Chapter. Besides the "Majesty" in the gable of the west front, 14 statues have already been placed in niches. They are in the style of the 13th century, and bear a close resemblance to the figures which still exist in the west front of Wells Cathedral.

## ART IN CONTINENTAL STATES.

Paris.—At the recent sale of the collection of pictures belonging to M. Germeau, the director of the Louvre Gallery, M. Reiset, secured a charming little painting by Memling, of the Holy Family, at the cost of £480.—The Marmontel collection, sold in the month of May, included several notable examples of modern French painters, among which were the following by E. Delacroix,—'Battle of Poictiers,' from the collection of the Duchess de Berri, £1,120; 'A Sleeping Lion,' £256; 'Lions in the Desert,' £280; 'Desdemona and Othello,' £480; 'Ophelia,' £140; 'The Entombment,' £160. 'The Sheepfold,' Brascassat, £236; 'Forest of Fontainebleau,' Diaz, £312. The following are by J. Dupré,—'Pasture in Le Berri,' £380; 'Woodcutting,' £162; 'A Farm in Landes,' £320; 'A Marsh in Sologne,' £236; 'Environs of l'Isle Adam,' £160; 'A Woman of Ouled-Nayls, Sahara,' Fromentin, £370; 'Les Courses libres à Rome,' Géricault, £520; 'An Amazon,' Géricault, £162; 'Les Cervarolles,' Hébert, £220; 'Far from the Country,' Hébert, £172; 'A Soldier of Louis XIII.,' Meissonier, £362; 'The Village of Greville,' J. F. Millet, £172; 'Peasants of the Abruzzi,' Reynaud, £180. Some landscapes by the late Theodore Rousseau sold well; for example, 'The Oak of the Rock,' £728; 'La Vallée aux Vaches,' £180; 'Sunset,' £188; 'Red Oaks,' an autumn effect, £140, &c., &c.—Lord Dudley and Ward has purchased, says the *Moniteur des Arts*, 'Lanzirotti's beautiful bronze statue of 'The Slave,' exhibited at the late International Exposition, at the cost of £400.—A most interesting collection of busts and statues has been recently added to the sculptures in the Louvre. They represent the emperors of old Rome from Augustus to Honorius, and lately formed a portion of the Musée Campana.—The Académie des Beaux Arts has elected M. Barye as a member to fill the vacancy among the sculptors caused by the death of M. Seurre.—A public sale of sculptured works by Jean Baptiste Clesinger has taken place. The chief examples were:—'The Triumph of Arianus,' £852; 'Death of Lucretia,' £624; 'Georges Sand,' £140; 'A Roman Bull,' £240; 'Sappho,' £212; 'Head of Christ,' £120; 'Sleep,' £163: 'The Dancer,' £131; 'La Femme à la Rose,' £320; 'Autumn,' £120: the whole of these were of marble. There were several other works in marble, as well as in terra-cotta and bronze, but the prices realised were less than the foregoing.

Brussels.—The Belgian Government has commissioned M. Gallait to paint the portraits of the King and Queen of the Belgians.

Dresden.—Count Irénée de Zaluski died on the 20th of May, from the effects, says the *Moniteur des Arts*, of wounds received in a duel. The deceased nobleman was an amateur sculptor of considerable talent, and, among other works, he executed busts of the Emperor and Empress of Austria, which were presented last year to the Emperor Napoleon.

## A ROYAL TROWEL.

The form and proportions of this implement are so elegant, that we have been induced, with the assistance of Messrs. Howell and James, by whom it was made, to give an engraving of it. The June number of the *Art-Journal* contains a brief description of it; but we are glad of this opportunity of adding a few words to our former notice. In doing themselves the honour of offering the trowel for Her Majesty's acceptance, the authorities of the Hospital have paid the Queen the delicate compliment of supplying the most suitable memorial of her beneficent act of the 13th of May. Compared with all



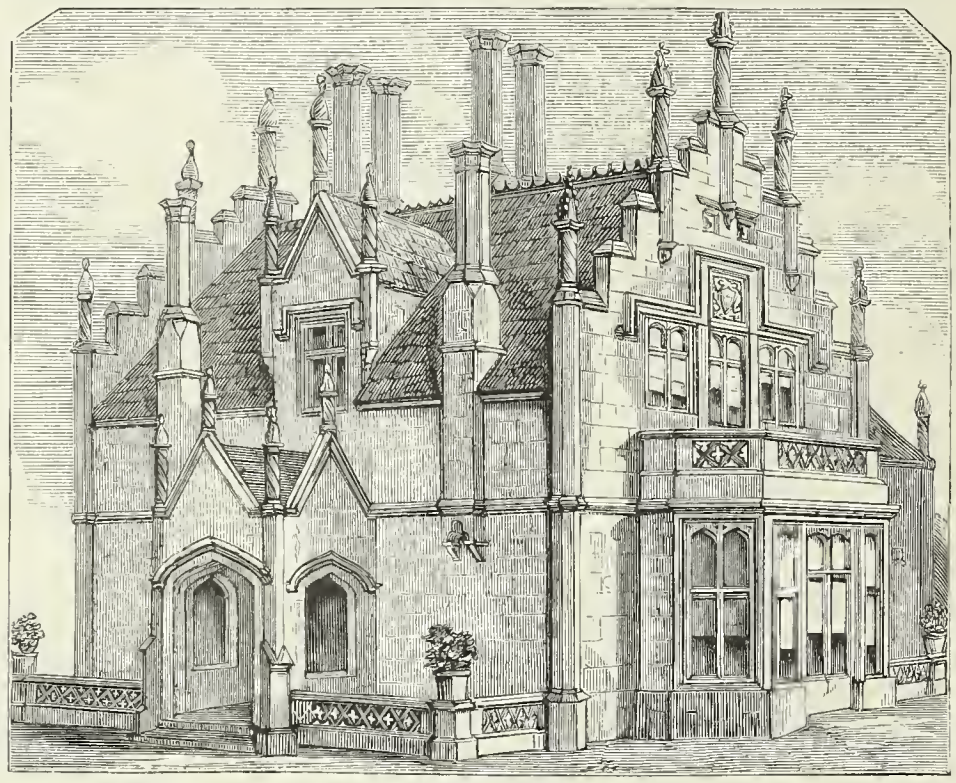

the ceremonial trowels we have ever seen, it is by far the most worthy to be preserved as a memento of one of the benevolent acts of our Sovereign. The materials of its construction give to it a certain value, but its real worth consists in the beauty of its design and ornamentation. The spiral band that enriches the handle contains not fewer than one hundred turquoises, uniform in size and colour—a fact which, together with the chastity of the design, establishes a precedent for future royal trowels, which should not be less sumptuous. We believe that Her Majesty has condescended to accept it.

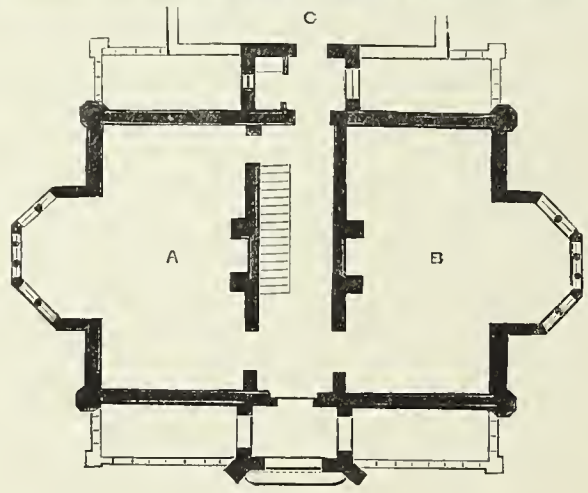
## PICTURESQUE COTTAGE, GARDEN, AND VILLA ARCHITECTURE.

BY C. J. RICHARDSON, ARCHITECT.

PART II.

THE Casine of the last century, in its smallest form, was the cottage *par excellence* of every other; it was only half again as large as the Lodge at Queen's Gate, given in the first of these papers. There is now no example near London that can call it to remembrance; it was used at a retreat, or place of retirement. The picturesque house at Wothorp, in Northamptonshire, was erected by one of the Earls of Burleigh, as a place for him to retire to while his "great house at Burghley was sweeping." But Wothorp was a large building, it was fully illustrated in a work of the present writer's, from original drawings lent him by the late Marquis of Exeter. The Casine appears to have been the fashion of the age only just past; whenever the proprietor of an estate wished to turn hermit, he retired to a small temple erected in a part of the grounds where the finest views could be obtained, and the most perfect quiet and repose secured. The temple was not so small but it contained all the requirements for elegant living. One of the examples, perhaps the best of all, is the Casine at Marino, near Dublin, designed and built by Sir William Chambers for the Earl of Charlemont. It was square in plan, surrounded by twelve columns, with griffins, on pedestals at the angles, spouting water into marble basons. You entered a small hall, or vestibule, leading to the saloon, a living-room 20 feet in length by 15 feet in width. On each side of this were two small rooms, one a study, the other a bed-room and closet; but the basement contained a large kitchen, perfectly fitted up, a scullery and larder, a butler's pantry and servant's hall, and cellars for ale and wine. The building is fully illustrated in Sir William Chambers' work on Decorative Civil Architecture, together with others of a similar character at Wilton and other places; some intended for residential retreats, others for the reception of sculpture, or as mere garden-seats. Sir William Chambers' ornamental structures at Kew Gardens are well known, together with those at Stowe, in Buckingamshire. They were the taste of the age, and, being carried to excess, soon degenerated; and volumes were published of most ridiculous designs for gazebos, alcoves, faced, garden, and "umbrello'd" seats, terminaris, rout-houses, and hermitages, for summer and winter, Chinese, Gothic, and natural grottoes, cascades, baths, mosques, pavilions, and grotesque rustic chairs. These structures were executed with flints, irregular stones, with pollards, rude branches, and roots of trees. But to turn to a better class. Of the rout-houses, the most elegant example was by Robert Adams, the pavilion for a *fête champêtre* in the gardens of the Earl of Derby, at the Oaks, in Surrey, erected in 1774. The building was internally of the most ornamental character; there was an octangular vestibule, a hall 30 feet in diameter, opening into a grand ball-room 72 feet by 35 feet within the columns, and 86 feet by 56 feet within the walls; the supper-room, surrounding the ball-room, was 200 feet from one end to the other, and 20 feet in width. It was exposed in its full splendour on curtains being drawn aside at the end of the ball-room; there were, besides, two tea-rooms, each 20 feet square. The building must have cost a considerable sum of money; the internal decorations were worthy the extreme elegance of the design. Three large elaborate line-engravings were published of it in 1780; they are not to be found in the large work of the architects, Adams, but were private plates, and are now very rare; the writer has them in his possession. Mr. Adams erected a large number of buildings of similar character, all in the most elegant classic taste, admirable in plan, with all the minute detail of the elevation properly worked out. The Gothic style was not then understood; it was that of Batty Langley and Strawberry Hill, and has always been held up to ridicule; but, bad as it was, it is hardly equal in ugliness to the style the young architects of the present day call the "Victorian," which seems to consist of a jumble of all that is bad in every other style, with nothing artistic, new, or original. The education of the young architect was at that time wholly different. After mastering the practical detail of his profession, he proceeded on a tour to Italy and Greece, there to found his taste by studying the matchless buildings of those countries; but now, he is chiefly educated at home, and at small cost; examples of Byzantine, Lombardic, and Papistical Art being offered to him in our museums for study;—such as form picturesque backgrounds for paintings, are easy to sketch, and of little consequence as to detail of mouldings, for these, done in any way, are matters of small importance; a sort of Mumbo-Jumbo style — really its proper title — is the result; and a style as much above the expense of the poor Strawberry Hill Gothic as it exceeds it in deformity. To return to the Casine. It was at best only a relic of a still more remote age, when some scion of an illustrious house, giving up the military profession, retired as a hermit to dwell in some remote glen, to pass the whole of his time in holy contemplation. In a little time he, of course, became a saint, devotees flocked to him, miracles were performed, and some poor monkish fraternity finding him out, an abbey was erected on the spot, and the whole of the manors and estates of the holy simpleton went to enrich it, he being made the first abbot. Such, in the main, is the history of the Abbeys of Lanthony, Rievaux, Croyland, and many others. In our present age the Casine has gone out; the ladies consider such





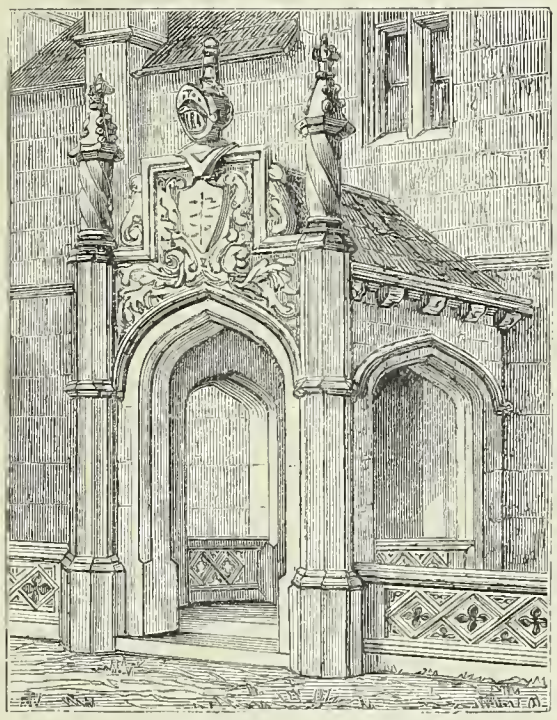

TUDOR VILLA.

secluded buildings only fit for laundries, and not preferring themselves a life of perfect retirement and quiet, have brought in the small villa, where a whole family can dwell, and no selfish thoughts or gloomy contemplations find place.

### TUDOR VILLA.

The beautiful old English style of Henry VII. has left us but few examples of a domestic character; the entrance to Montacute, in Somersetshire, is about one of the best. It was the fashion of the day to erect such structures in low, damp situations, and they are now found either deserted or in use as farm-houses. In London we have Crosby Hall, which has long been well known; and there is a good example near London, at Eastbury, near Barking, in Essex. The design above given is in the simple form of an English cottage; it has accommodation only for a small family, containing two large rooms on the ground floor, a drawing-room and dining-room, each 28 feet by 16 feet, with a large projecting bay-window in each, a large kitchen, scullery, and the usual servants' rooms below, with a man's sleeping-room. There is only one staircase in the centre of the building, leading to five sleeping-rooms above. The design is ornate, its construction is red brick, with compo dressings, with ornamental tile roof. A similar building to this, but without any ornament, a plain roof with projecting eaves, was erected in Devonshire by Mr. Arthur Mee, the architect, about thirty years back, at the cost of £600; the present design would cost about twice that sum. The plan would be improved by small windows being placed on each side the large bay window; but the building was meant for summer use, and full light in the rooms was not considered essential. A second design for the porch is given, made at the request of the

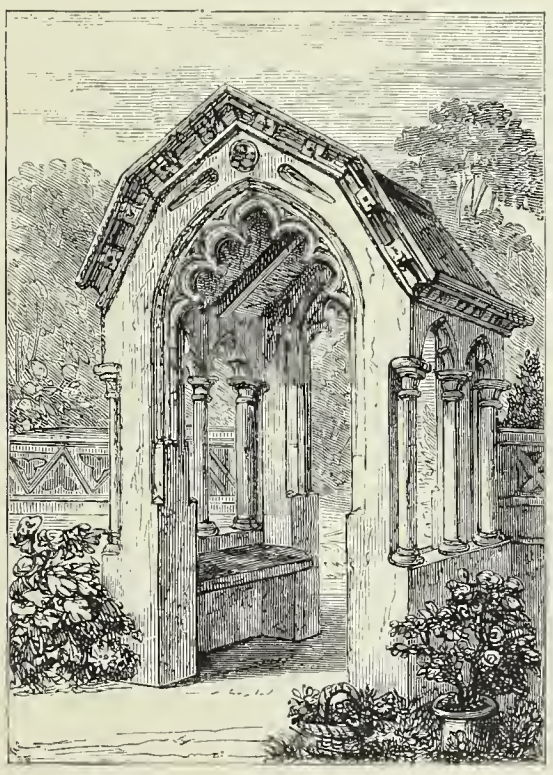
gentleman for whom the writer designed it, to show his shield-of-arms and crest over the entrance. Should the plan of the building be considered too small, and objection made to the servants' accommodation in the basement, rooms in the latter could be wholly omitted, and walls taken down, about 5 feet only below the ground floor, and offices formed at *c* at the back of the



PORCH TO TUDOR VILLA.

building, as extensive as might be desired. Conservatories could then be placed on each side the porch, with openings into them from the two rooms.

These papers, when treating on gardens, should be restricted to the cottage garden; but, although a neat and flourishing cottage garden is one of the pleasantest sights possible, it does not afford any scope for architectural adornment—

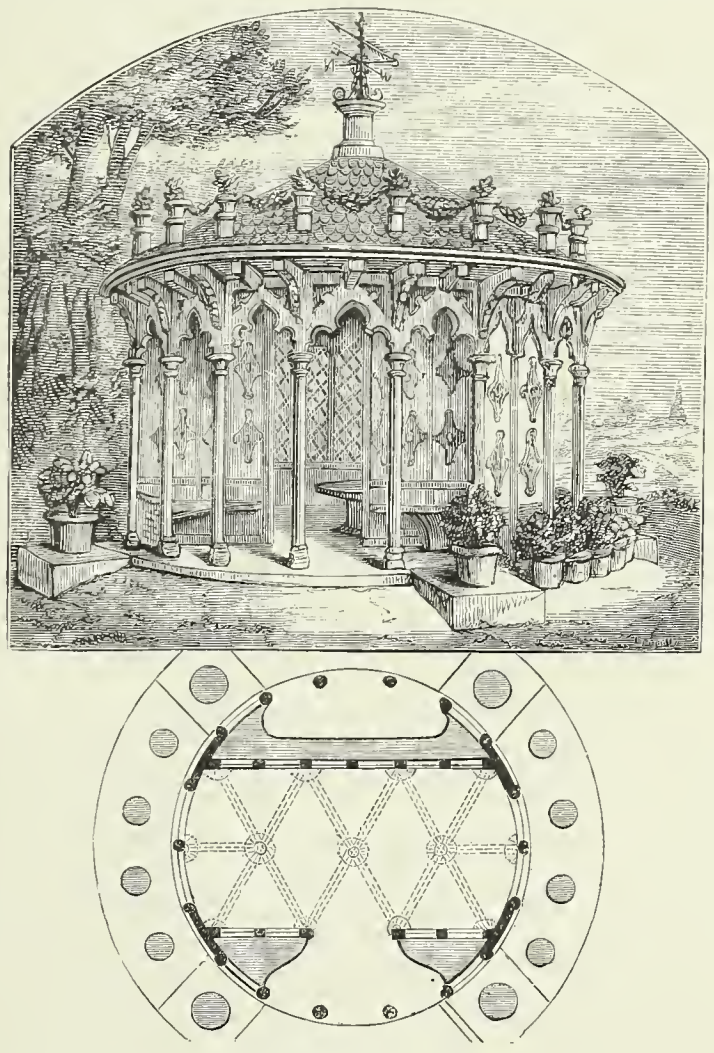




GARDEN PORCH.

for any such ornaments as were termed invegetable by our very old English gardeners, such as statues, obelisks, dials, grottoes, aviaries, and other erections. They gave some excellent rules, those old gardeners; such as these, for instance: That you endeavour to make the principal entrance into your garden out of the best room in your house, or very near it; let your principal walk extend itself as far as you can in length, directly from your house, adorned with the choicest plants for beauty and scent. If your ground you intend for a garden lie on the side of a hill, your walks may be made one above the other, and be as terraces, the one to the other; the declining sides of them being either of grass alone, or planted with fruit. If your house stand on the side of a hill, and you must make your garden either above or below it, then make your garden below it, for it is much more pleasant to view a garden under the eye than above it; and to descend into a garden, and ascend into a house, than on the contrary. As to arbours and places of repose, they remark —It is not the least part of the pleasures of a garden, to walk and refresh yourself either with your friends or acquaintance, or else alone retired from the cares of the world, or apart from company that sometimes may prove burthensome to you, and when your own lassitude, or the heat, rain, or scorching beams of the sun, render the open walks unpleasant, to repose yourself under some pleasant tree, or in some covert or shade, until you are willing to try the air again. It will be necessary to accommodate it with places of shade to screen you, canopies to preserve you from the rain, and boxes to seclude you from the too-cold breezes. For cool recesses in the hottest times, it hath been usual to erect a frame arbour with poles or rods, and plant them about with shady trees. These, with benches and seats, are very necessary, being present expedients for them that are weary; but that which crowns the pleasure of a garden is a place of repose where neither wind, rain, heat, nor cold can annoy you. This small edifice, usually termed a pleasure-house, or banquetting-house, may be made in some remote angle of your garden, for the more remote it is from your house, the more private will you be from the frequent disturbance of your family or acquaintance.

The gardens, however, of the early period of Elizabeth and James were so adorned with statues, that even the gardeners complain of their hiding from view those natural beauties that so far exceed them. And Lord Bacon observed,—"Statues and such things, for state and magnificence, add nothing to the true pleasures of a garden. As to making of knots of figures with divers coloured earths, that they may be under the windows, they be but toys; you may see as good sights many times in tarts."



GARDEN SUMMER HOUSE.

Our first example of garden architecture is for a porch to form the entrance into a flower garden; the construction is in stone. It was made for the garden at the Hermitage at Old Windsor, and has been executed in two other places; in one as a garden-seat placed against a wall. It was there objected to as being too much like a church-porch. As an object placed between two gardens the effect was very good. A half-plan of the porch is placed under the view, the plan turned the reverse way.

The second example is for a garden summer-house, not intended for winter use. It was designed from the very precise description given by the gentleman, John Harrison, Esq., who required it to be made. He called on the writer one morning, left his instructions; came the next, and took the drawings away. The building was to be entirely of wood, coloured and grained oak. It rested on a brick foundation, and the lower panels, three feet in height, were filled in with brick. There was a picturesque room within, having a ceiling with Gothic mouldings and pendants. The character of the architecture was to be half Gothic, half Elizabethan. There is a porch with seats in front, and a retired seat at the back. The room is 15 feet in length, by 8 feet in breadth, and 10 feet 6 inches in height. A plan is given below the view. The building was to be erected on a raised mound.

To return to the cottage garden. One of the most constantly occurring objects in the country is the labourer's cottage, whether detached, by the road-side, or grouped in hamlets and villages. To render such buildings and their gardens more ornamental is a very laudable object. It would be a most desirable circumstance if proprietors, who keep head gardeners, would desire them to attend to the gardens of the cottagers on their estates, to supply them with proper seeds and plants, to propagate for them a few fruit trees, and distribute them in the proper places in their plots; to teach them modes of culture suitable to their circumstances.

## PICTURE SALES.

The fame of the collection of paintings and water-colour drawings which the late Mr. James Fallows, of Sunnybank, Manchester, had gathered together, attracted a crowd of amateurs and buyers to the rooms of Messrs. Christie, Manson, and Woods, on the 23rd of May, when the whole was submitted to sale by auction. It realised the sum of £32,150. Several of the pictures their late owner permitted us to engrave for the *Art-Journal*.

Mr. Fallows's gallery contained upwards of 160 works. Of these the following water-colour drawings may be specially pointed out:—'Landscape,' with waggon and horses, D. Cox, 90 gs. (Agnew); 'Lake Constance—Moonrise,' C. Stanfield, R.A., 105 gs. (Agnew); 'Coast Scene,' with boats and fisherwomen, W. Collins, R.A., 75 gs. (Agnew); 'Canterbury Meadows,' with cows and sheep on the bank of a stream, T. S. Cooper, R.A., 85 gs. (Vokins); 'The Keeper's Daughter,' F. Taylor, 240 gs. (Vokins); 'The Shepherd's Daughter,' F. Tayler, the companion picture, 280 gs. (Vokins); 'A Pastoral Scene,' J. Linnell, 105 gs. (Agnew); 'Landscape,' with peasants, cattle, and sheep returning home at evening, J. Linnell, 162 gs. (Gambart); 'Haymakers Reposing,' J. Linnell, 160 gs. (Agnew); 'Shepherd Boys,' J. Linnell, 120 gs. (White); 'Reaping,' J. Linnell,' 110 gs. (White). Of drawings by the late W. Hunt there were no fewer than sixteen, including,—'Dead Game,' 70 gs. (Agnew); 'Female Devotion,' 155 gs. (Hodgson); 'Preparing for the Soirée,' 190 gs. (Crozier); 'A Pine-apple and Plums,' 284 gs. (Agnew); 'A Ballad Singer,' 256 gs. (Agnew); 'A Flower Girl,' 'A Valiant Knight,' and 'A Beggar,' 315 gs. (Agnew); 'Interior, with Gipsies,' 190 gs. (Vokins); 'A Negro Flower Girl,' 82 gs. (Agnew); 'Grapes, a Pear, and Chesnuts,' 155 gs. (Agnew).

Among the paintings in oil were:—'View of Bayonne,' W. Wyld, painted for its late owner, 235 gs. (Agnew); 'Landscape,' with a mounted herdsman, cattle, and sheep at the door of a roadside inn, G. Morland, 235 gs. (Mounsey); 'Rabbit Shooting' and 'Duck Shooting,' R. Ansdell, A.R.A., 245 gs. (Grundy); 'Landscape,' with a windmill, cart, and figures, J. Linnell, 230 gs. (Agnew); 'Winding the Skein,' J. Linnell, 115 gs. (Agnew); 'A Bull-Terrier,' with a bone and red pan, Sir E. Landseer, R.A., 210 gs. (Agnew); 'The Harvest Moon,' J. Linnell, 425 gs. (Agnew); 'The Shore at Dover,' W. Collins, R.A., 134 gs. (Mounsey); 'The Mitherless Bairn,' T. Faed, R.A., a *replica* of the picture engraved in the *Art-Journal* for 1866, 530 gs. (Mounsey); 'Greek Courtship,' P. F. Poole, R.A., 320 gs. (Wallis); 'Spring Time,' J. T. Linnell, 735 gs. (Agnew); 'Venice, from the Squero,' 160 gs. (Jones Loyd); 'Landscape,' with a woman and child with a donkey, and other figures, &c., reposing under a group of trees, P. Nasmyth, 630 gs. (Agnew); 'On the Coast of Normandy,' R. P. Bonington, 135 gs. (Jones Loyd); 'The Bivouac of Cupid,' W. Etty, R.A., 220 gs. (Gambart); 'A Vase of Flowers,' W. Müller, 330 gs. (Agnew); 'Punch and Judy,' a finished sketch for the large picture, T. Webster, R.A., 215 gs. (Agnew); 'Lucrezia Borgia,' A. Elmore, R.A., 660 gs. (Johnstone); 'Hulks in the Medway—Rough Water,' C. Stanfield, R.A., 1,040 gs. (Mounsey); 'The Slave Market,' the famous picture by W. Müller, 1,280 gs. (Pocock); 'The Signal,' J. Phillip, R.A., engraved in the *Art-Journal* for 1867, 950 gs. (Smith); 'View in Suffolk,' a church beyond a corn-field, figures with horses at a pond in the foreground, J. Constable, R.A., 280 gs. (Willis); 'Repose,' a group of Eastern figures seated on a carpet, in a landscape, W. Müller, 115 gs. (Phillips); 'The Dusty Road,' J. Linnell, 1,000 gs. (Wallis); 'View at Ringwood,' well known as "The Ringwood Picture," P. Nasmyth, 1,050 gs. (Agnew); 'Thoughts of the Future,' R. Carrick, 370 gs. (Wardell); 'Going to the Spring,' P. F. Poole, R.A., 525 gs. (Agnew); 'Autumn Evening,' J. T. Linnell, 520 gs. (Agnew); 'The Port of Rhodes,' W. Müller, 275 gs. (Agnew); 'A-top of the Hill,' J. T. Linnell, 780 gs. (Agnew); 'Douglas Bridge, near Inverary,' P. Nasmyth, 405 gs. (Mounsey); 'The Pet Fawn,' W. P. Frith, R.A., and R. Ansdell, A.R.A., 710 gs. (Hayward); 'The British Embassy in Paris at the Massacre of St. Bartholomew,' P. H. Calderon, A.R.A., 590 gs. (Agnew); 'Labour,' J. Linnell, engraved in the *Art-Journal* for 1865, 1,000 gs. (Agnew); 'Rest,' the companion picture by the same artist, and engraved in the *Art-Journal* for 1862, 1,000 gs. (Wallis); 'Deer Stalkers,' the well-known picture by Sir E. Landseer, R.A., engraved by H. T. Ryall, and painted for the late Mr. Wells, of Redleaf, 1,680 gs. (Agnew); 'Modern Italy,' J. M. W. Turner, also well known from the engraving by J. T. Willmore, A.R.A., 2,820 gs. (Johnstone). At the sale of Mr. Munro's pictures last year, it was knocked down at the sum of 3,300 gs.; its estimated value is therefore now reduced by 480 gs.

A few fine paintings by modern foreign artists were in Mr. Fallows's collection. Among them,—'The First Ear-ring,' E. Frère, 255 gs. (Hodgson); 'The Young Student,' also by E. Frère, 255 gs. (Pocock); 'A Market Scene, Amsterdam,' P. Van Schendel, 125 gs. (Radclyffe); 'The Harem,' Madame Henriette Brown, 580 gs. (Agnew); 'The Chalk Waggons,' Mdlle. Rosa Bonheur, 900 gs. (Hodgson); 'Taking Hounds to Cover,' by the same accomplished painter, and engraved by C. G. Lewis, 775 gs. (Agnew).

A miscellaneous collection of modern pictures was sold, on the 16th of May, by Messrs. Christie, Manson, and Woods. The principal examples were:—'Children at Play,' A. H. Burr, £134 (Armstrong); 'Nora Creina,' W. P. Frith, R.A., £124 (Armstrong); 'The Miniature,' W. P. Frith, R.A., £121 (Armstrong); 'The Quoit Players,' J. Linnell, £451 (Wallis); 'Harvest Showers,' J. Linnell, £577 (Tooth); 'Spaniel and Blackcock,' R. Ansdell, A.R.A., £152 (Smith); 'The Royalist at Bay,' J. Pettie, A.R.A., £253 (Armstrong); 'The Tiff,' T. Faed, R.A., £420 (Maden); 'David,' F. Leighton, A.R.A., £420 (Armstrong); 'Narni,' C. Stanfield, R.A., £204 (Bourne); 'French Fishing Boats,' C. Stanfield, R.A., £992 (White); 'Net Making in Brittany,' E. Frère, £115 (Ames); 'The Lady in *Comus*,' C. R. Leslie, R.A., £399 (Agnew); 'Sunset,' F. Danby, A.R.A., £252 (Armstrong); 'Landscape, with Cattle,' T. S. Cooper, R.A., £252 (Vokins); 'Seaweed Gatherers,' J. C. Hook, R.A., £682 (Agnew); 'Another Dog,' J. C. Hook, R.A., £420 (Baker); 'Cornfield and Reapers,' J. Linnell, £122 (Baker); 'Retriever and Ptarmigan,' R. Ansdell, £118 (Radclyffe); 'Arrival of the Ex-King of Greece at Venice,' E. W. Cooke, R.A., engraved for the *Art-Journal*, £242 (————); 'Tronville Fishing Craft,' E. W. Cooke, R.A., £252 (Andrews); 'Cows and Sheep,' T. S. Cooper, R.A., £179 (Lloyd); 'The Fortune Teller,' J. Phillip, R.A., £766 (Vokins); 'A Roughish Road,' T. Creswick, R.A., with figures by F. Goodall, R.A., £241 (Agnew); 'Pirates in the Mediterranean,' F. R. Pickersgill, R.A., £145 (Earl); 'Returning from Market,' J. Linnell, £262 (Johnson); 'Snowdon,' T. Creswick, R.A., £243 (Johnson); 'Departure of Æneas,' F. Danby, A.R.A., £199 (Cox); 'Arrival of Æneas,' F. Danby, A.R.A., £136 (Cox); 'Edinburgh,' D. Roberts, R.A., £147 (Cox); 'Burning of the Houses of Parliament,' J. M. W. Turner, £1,445 (Agnew). This last picture belonged to the late Mr. C. J. Palmer.

The following pictures, forming a portion of the collection of Mr. E. L. Betts, and removed from his mansion, Preston Hall, near Maidstone, were sold by Messrs. Christie, Manson, and Woods, on the 30th of May:—'Dead Birds, with a Vase of Flowers,' Weenix, 130 gs. (Cox); 'Good Night,' T. Webster, R.A., 865 gs. (Agnew); at the sale of Mr. Bicknell's collection, in 1863, this picture sold for 1,160 gs. to its present purchaser, Mr. Agnew; 'Rome, from the Monte Mario,' A. McCallum, 100 gs. (Agnew); 'The Uninvited Guest,' a peacock among a group of flowers and fruit, Preston Hall in the distance, G. Lance, 136 gs. (Earl); 'The Roadside Inn,' T. Creswick, R.A., with figures by S. W. Bottomley, 620 gs. (Wallis); 'The Marriage of Griselda,' C. W. Cope, R.A., 425 gs. (Agnew); 'Port and Harbour of Rochelle,' C. Stanfield, R.A., 2,180 gs. (Agnew); 'Orlando and the Wrestler,' D. Maclise, R.A., engraved in the *Art-Journal* for January last, 580 gs. (Vokins); 'The Braemar Gathering,' Sir E. Landseer, R.A.: the contest for this picture was very keen; it was finally knocked down to Mr. Agnew for 4,000 gs. The last five works were painted expressly for Mr. Betts, whose small but valuable collection realised £10,250.

Messrs Christie, Manson, and Woods sold a number of pictures, belonging to different owners, on the 6th of June, at the rooms in King Street. The principal examples were:—'Reading the Scriptures' a small canvas, but accompanied by an autograph letter, Sir D. Wilkie, R.A., 98 gs. (Smith); 'Christobel,' W. Dyce, R.A., 96 gs. (Lemon); 'Italian Mother and Child,' C. R. Leslie, R.A., 103 gs. (Gambart); 'Spanish Peasants retreating before French Troops,' F. Goodall, R.A., 255 gs. (Lemon); 'Lear recovering his Reason at the Sight of Cordelia,' J. R. Herbert, R.A., 355 gs. (Herbert). The above pictures were the property of the late Mr. T. Haigh, of Liverpool. 'Dedham Vale,' J. Constable, R.A., 150 gs. (Cox); 'Rachel Reading,' Sir E. Landseer, R.A., painted in 1835, 190gs. (Lomax); 'A Portrait of the Artist,' Rembrandt, 190 gs. (Leslie); 'Portrait of Lady Mary Fitzgerald,' Sir D. Wilkie, R.A., formerly in Gen. Phipps's collection, 200 gs. (Bourne); 'Bridge on the Tees,' T. Creswick, R.A., 132 gs. (Graves); 'The Silken Gown,' T. Faed, R.A., 285 gs. (Cox); 'The Toilette of the Bride,' Sir D. Wilkie, R.A., 300 gs. (Armstrong). This is the picture which, as our readers will doubtless remember, was described in our columns a few months since, as in the gallery of the late M. Arthaber, of Vienna: at the sale of whose works it realized, as our correspondent in that city subsequently informed us, the sum of £690, or considerably more than double the price it was valued at in London.

## THE ART-UNION OF LONDON.

The following pictures have been selected by prize-holders up to the latest date of which we have information:—

*From the Royal Academy.*—La Vita Nuova, F. W. W. Topham, 200*l.*; Whitby, from Sleights, E. J. Niemann, 100*l.*; Fishing-boats Preparing for Sea, E. Hayes, 75*l.*; Late in the Grousing Season, W. H. Hopkins, 60*l.*; Evening in the Lledr Valley, N. Wales, W. Cubley, 50*l.*; A Mountain Stream, H. Jutsum, 45*l.*; A Roman Osteria, D. W. Deane, 40*l.*; A Chiffonier, E. Crowe, 40*l.*; Reading the News, W. Hemsley, 35*l.*; The Old Lady Objects to Mud, W. Weekes, 26*l.* 5*s.*; Jinjalls (Camel Guns) *en route*, J. A. Benwell, 25*l.*; Haymaking, near Henley-on-Thames, the late H. J. Boddington, 15*l.*; Leith Hill, Surrey, W. T. Bolton, 21*l.*; Spring at Burnham Beeches, W. Luker, 21*l.*; The Evening Hour, J. V. de Fleury, 21*l.*; Cast Ashore, A. Corbould, 21*l.*; A Moorland Stream, T. J. Banks, 15*l.* 15*s.*; The Confluence of the Bure and the Yare, Great Yarmouth, G. Eaton, 15*l.* 15*s.*; Under the Beeches, A. J. Stark, 15*l.*

*From the Royal Scottish Academy.*—Shades of Evening, Fergus More, Glen Sannox, T. Clark, 63*l.*; Shopping in the Fifteenth Century, G. Hay, 60*l.*; Near Hazlemere, Surrey, J. Peel, 25*l.*; On the Canal, near Wolverhampton, J. H. Oswald, 14*l.*

*From the Society of British Artists.*—On the Wey, between Godalming and Shalford, J. Tennant, 150*l.*; Going Home, J. J. Hill, 100*l.*; Ploughing the Deep, A. Clint, 75*l.*; "Will ye go to the Highlands, my Mary?" J. Craig, 65*l.*; Peel Castle, Isle of Man, J. Danby, 60*l.*; Crab catching, South Coast, E. Holmes, 56*l.* 6*s.*; Tantallon, E. Hayes, 50*l.*; The Ploughman's Dinner, W. Shayer, 50*l.*; Early Wooing, T. Roberts, 45*l.*; The Village School—Winter, G. A. Williams, 40*l.*; French Fishing-boats going to Sea, J. J. Wilson, 40*l.*; A Scene near St. Asaph, C. L. Coppard, 35*l.*; The Alhambra, from the Barranco, Granada, Spain, J. Dobbin, 35*l.*; On the Maelmo, J. Godet, 30*l.*; A Gipsy Family—Evening, W. Shayer, 30*l.*; A Welsh Lake, Merionethshire, A. Barland, 25*l.*; Near Shebbear, North Devon, J. Peel, 21*l.*; Roadside Inn, J. F. Herring, 20*l.*; Musing, J. M. Barber, 20*l.*; Prettyman's Lane, Edenbridge, W. S. Rose, 18*l.*; The New Book, Miss F. E. Thomas, 15*l.* 15*s.*; Sunshine after a Shower, A. A. Glendenning, 15*l.*

*From the Society of Painters in Water Colours.*—Moonlight—Duck-shooting, C. Branwhite, 35*l.*; The Clover Stack, C. Davidson, 30*l.*

*From the Institute of Painters in Water Colours*—View looking towards Castel-a-Mare, Bay of Naples, T. L. Rowbotham, 63*l.*; Lane Scene with Sheep, G. Shalders, 40*l.*; In the Lledr Valley, J. C. Reed, 30*l.*; Kilchurn Castle, Loch Awe—Effect after Rain, T. L. Rowbotham, 15*l.*

*From the General Exhibition of Water-Colour Drawings.*—Toeing the Mark, J. Lobley, 63*l.*; Tantallon, G. L. Hall, 50*l.*; Luccombe Chine, Isle of Wight, F. Walton, 20*l.*

## LEEDS EXHIBITION.

This truly great Exhibition can scarcely be said to have disappointed general expectation, though it has certainly failed to kindle the public enthusiasm which its promoters might reasonably have hoped for. The collection is not less choice than extended, the selection of representative works has been careful and judicious, each gallery is in itself a tolerably complete epitome or digest of a distinctive Art-department, and the entire Exhibition stands as a fair exponent of the Art-treasures of the country. Thus, of the high merits of this the latest, and probably the last, of provincial exhibitions, there can be no question. On the other hand, it must be admitted that the undertaking suffers under certain disadvantages. The light in a building designed expressly for hospital wards, and not for picture-galleries, is naturally none of the best. Again, the ultimate destiny of the structure equally involves a scattering into parts rather than a concentration into masses; and so in Leeds as in Paris, there is a want of the effect which is gained by large spaces for architectural display. These disadvantages, however, are more than outweighed by the rare Art-merit of the treasures which the building enshrines — treasures which, if they fail from want of imposing size or sensational show of attraction for the uneducated masses, will surely win their way quietly with the higher and middle classes who possess appreciative knowledge. Students of Art, also, cultivated up to the standard of Metropolitan galleries and museums, will find it worth their while to visit Leeds to make the acquaintance of works not seen before—pictures and other Art objects which, having been brought from collections little known, now come to the light for the first time. Altogether, infinite credit is due to the superintendents of the several departments for the result attained. If the Leeds Exhibition be in some points inferior to the Manchester, in other respects it rises to superior worth.

The noble undertaking may succeed even financially, if people can be made to realise how much they will lose should a visit to Leeds be left out from the summer holidays.

The labour of visitors and critics has been lessened by the careful and admirable catalogue prepared by Mr. James. A plan of the building at once serves as an itinerary to the galleries and an index of their contents. The interior of Mr. Gilbert Scott's building, though strictly utilitarian, can scarcely be deemed disappointing in decorative effect. The galleries, fifteen in number, lying on a first and a second floor, range, with the intervention of a corridor, around the central hall. The contents are distributed throughout these galleries, under five-and-twenty sections, corresponding to as many letters in the alphabet. We shall in our survey follow the classification adopted in the catalogue.

### OLD MASTERS.

The Old Masters come first: the Italian, Spanish, and French schools, represented by 409 pictures, occupy two galleries; the German, Flemish, and Dutch schools, represented by 493 works, fill a third gallery. Mr. Waring wisely disarms criticism by the statement that it was impossible to form a complete series to illustrate the history of oil-painting. Still, fortunately, it has been found practicable to present to the general public a broad view of the leading European schools. We need not say that the collection contains the usual per-centage of rubbish; still, we must add, that it likewise presents quite the accustomed number of choice and well-accredited works. The utmost we can now attempt, in a collection which commences with the fourteenth century and ends with the eighteenth, is to mark the works most note-worthy. The first picture before which we stop is a fine example of Gentile da Fabriano, a rare master of the spiritual school: this is a more trustworthy composition than some others which come from the Royal Institution, Liverpool. To the same spiritual school pertains an exquisite specimen of Fra Angelico, 'The Virgin and Child,' from the Dudley collection: not in Italy is a more lovely or reliable work. The picture forms one of "the Dudley Gallery," furnished from the collection of Lord Ward, a gallery which, from the *chef-d'œuvres* it contains, may be called "the tribune" of the Exhibition. Next in historic sequence comes the school whereof Perugino and Pinturicchio are the distinguished representatives. To the former master belong five gems, contributed by Earl Dudley, which were exhibited in 1852, at the British Institution. These exquisite works are admirable for harmony of colour, for quietism, tenderness, and spirituality. To the collection of Mr. Barker, which, with the single exception of the National Gallery, is of a richness unexampled in early and rare Italian masters, we owe several works by Pinturicchio. The merits and the mannerism of the master are in these choice pictures alike apparent. To the same collection we are also indebted for characteristic creations by the two Crevelli—rare masters even in Italy. Mr. Fuller Maitland confers on the gallery distinction by that remarkable composition by Botticelli, 'The Adoration of the Infant Christ:' not even in Florence do we know of a work more marked by the pronounced characteristics of this abnormal master; grotesque and vehement are the figures in form and expression; and the dance of angels in the sky is fine, beyond words to express: the points of analogy are here close to the best works of Filippino Lippi. Of the grand style must be accounted a work by Fungai, 'The Virgin and Child surrounded by Angels,' contributed by Mr. Faulkner. A first appearance, if we mistake not, in great Art exhibitions, has been made by Mr. Cook, of St. Paul's Church Yard. The merit of many of the works he contributes is "vouchsafed" under the authority of Mr. J. C. Robinson, whose collection Mr. Cook purchased. Among the number exhibited may be named 'A Head of the youthful Saviour,' wonderful for finish, colour, and expression, by Conegliano, a master whom we never approach without reverence. This work was purchased, in 1860, from the Monte di Pieta, Rome. Also should be noted another remarkable pieture, 'St. George and the Dragon,' by Razzi: the work came from Alton Towers. Mr. H. D. Owen must be ranked as still one more collector whose treasures are brought to light almost for the first time in Leeds: his pictures are choice and good, though among the misnomers of the gallery, for which owners, not directors, must be responsible, few are more flagrant than the false assignment of 'A Triumphal Procession' to Mantegna. The colouring and execution are unmistakeably Venetian. A grand picture, 'The Circumcision,' from the collection of Colonel Carew, and catalogued for a Bartolommeo Vivarini, seems in style too advanced for any of the family of the Vivarini, the early painters of Murano. This is one of the interesting and all but unknown works the Leeds Exhibition has brought into notice. The historic doubts which this picture provokes will doubtless claim further investigation. The Exhibition owes many rare works to Mr. A. H. Layard, who, in his frequent journeyings in Italy, has secured several pictures which we would willingly have seen in the National Gallery. 'The Landing of Queen Cornaro,' by Carpaccio, contributed by M. Layard, is a marvellous work; for harmony of colour it is delightful. We may add that this first room also contains pictures of merit, and of more or less credibility, by Luini, Da Vinci, Palma, Bonifazio, Salvator Rosa, &c. Worthy of note are 'The Martyrdom of St. Andrew,' by Carlo Dolce, contributed by Lord Feversham, and 'The Salutation,' by Sebastiano del Piombo, a picture in the collection of Mrs. C. Robertson, which in former years adorned the walls of the British Institution.

Gallery B. opens with a grand Tintoretto, 'The Baptism of Christ,' contributed by Colonel Markham; close by hangs, if possible, a still more magnificent picture by the same painter, 'The Entombment,' from the choice collection of Mr. Owen. Not even in Venice are there finer examples of this grand master; the finished study contributed by Miss Burdett Coutts for the painter's *chef-d'œuvre*, 'The Miracle of St. Mark,' merits close attention. Altogether the Exhibition is rich in Venetian masters, Titian, Veronese, Palma, Giorgione, Bonifazio, &c. 'The Rape of Proserpine,' lent by the Speaker, is a triumph of colour; what movement and force are in the flying chariot and steeds! the treatment is truly grand. 'The Landscape,' belonging to the Duke of Devonshire, and ascribed, not without reason, to Titian, in its way is almost unique. The Duc d'Aumale becomes an important contributor to the Exhibition in many of its sections. Among his pictures we note a composition surprisingly tragic and supreme for genius, 'The Massacre of the Innocents,' by Poussin. This grand and terrible work would form a fit companion to the master's 'Plague of Athens,' in the gallery of Mr. Miles. To Lord Ward, Leeds has been indebted for a couple of gems too well known to need description: the one 'The Three Graces,' perhaps the only genuine picture by Raphael which the Exhibition contains; the other 'The Magdalen,' by Correggio, the original replica of the celebrated picture in Dresden, which became the subject of a lawsuit in Rome.

The Spanish school, which for many reasons is very strong in England, is seen in Leeds, as in Manchester, to great advantage. Murillo is represented by no fewer than twenty works, and Velasquez, who can scarcely be known beyond Madrid, by thirteen. Of Zurbaran, equally rare, there are at least two first-rate examples. Earl Dudley is the largest contributor of works by Murillo; the series of 'The Prodigal Son,' and the voluminous composition, 'The Death of St. Clara,' present a wider range of subject than is usually ascribed to the painter of Andalusia. It is interesting to mark a correspondence, almost amounting to identity, between the 'Ecce Homo' by Murillo, contributed by the Earl of Zetland, and the same subject by Titian, from the collection of the Duke d'Aumale. It is hard to believe that the painter of Seville was not indebted to his great forerunner in Italy

for the idea of this noble and impressive picture. Murillo's favourite theme, 'The Immaculate Conception,' obtains the prescribed treatment in a lovely picture contributed by the Rev. J. G. Beresford; specially charming is the sport of butterfly cherubs in mid-air. The colour which the artist throws over the flight of attendant spirits is decorative as a nosegay of spring flowers. Another composition by the same master, of exceptional interest, 'The Coronation of the Virgin,' contributed by Mr. Wynn Ellis, is likewise marvellous for the circling dance of angels and cherubs in the upper sky. Velasquez, the greatest of realists seldom soars into the heavens. How vigorous was the hand of the great master of Madrid may be judged from a small study of a dog's head, belonging to Mr. Blood; the colour has here been loaded with a vengeance, and yet each touch remains sharp and individual — purpose guides the pencil. Like realistic power pronounces the figure of 'The Sleeping Peasant Boy,' contributed by Mr. E. A. Leatham. At Leeds the opportunity should not be lost of studying Velasquez as a portrait painter, unsurpassed save, possibly, by Titian or Moroni. The portrait of 'Don Juan of Austria,' contributed by Mr. Banks Stanhope, is signal for character, colour, and vigorous touch. Morales, "El Divino," takes, as usual, credit for a prescriptive head of 'Christ at the Column,' one of the many acquisitions made by Mr. Cook. To the collection of Sir Stirling Maxwell, Leeds is indebted for works which illustrate not only the styles of Velasquez and Murillo, but the manners of men less known, such as El Mudo, El Greco, Coello, Roelas, and Pantoja. We have already referred to two striking examples of Zurbaran, one the figure of 'Santa Jiusta,' belonging to the Speaker, the other a large, and grand composition, 'The Annunciation,' in the Dudley Gallery. The drapery, in its square, broad folds, is intensely Zurbaranish.

The French school is fairly represented. Watteau, Lancret, Claude, Poussin, Boucher, Le Brun, Greuze, Joseph and Horace Vernet, are all present in Leeds. One of the few sensations got up in an exhibition which has fallen somewhat flat upon the public mind we owe to Greuze. Certainly, in its way, nothing can be more charming and alluring than 'The Young Girl' contributed by Mr. Cholmondeley. The well-known style of Greuze, soft and seductive, refined and voluptuous, simple yet affected, was never more conspicuous either by its merits or defects. The picture needs no advocate, it wins by irresistible charm.

Little space remains for "Gallery C," reserved to German, Flemish, and Dutch masters. We may observe, at starting, that the hanging of these pictures is the worst we have ever known; a common carpenter must have done the job. Furthermore, this gallery unfortunately contains a larger percentage than usual of apocryphal works, for not a few of which "the Royal Institution of Liverpool" is responsible. Surely that famed collection might have done itself more credit. We will now proceed to transcribe notes made before the pictures in as brief a form as possible. The Holbeins in Leeds involve the same perplexities as those at Kensington two years ago; yet one or more of the heads exhibited by the Duke of Manchester have claim to authenticity. The 'Crucifixion,' belonging to Mr. Ingram, has evidently nothing in common with Durer, to whom it is falsely assigned; this rare and valuable work may possibly have come from the easel of Vander Weyden. Admirable for study of character, and for firm severe drawing, is 'St. Augustin,' by Goes, from the gallery of the Marquis of Exeter. Also a good and probably genuine picture is the "triptych," by Memling, contributed by Mr. Wolsey Moreau. Exquisite as a miniature, and firm and fresh as a work of yesterday, is a small Van Eyck, 'The Virgin appearing to St. Bruno,' exhibited by the Duke of Devonshire. Likewise must be mentioned a remarkable "triptych" by Schooreel, belonging to Earl Spencer; realism has been here carried to a high pitch: the portraits of the donors are grand. Also for realism in its ultra-German or Dutch phase will never be forgotten 'The Money-Changers,' belonging to Mr. Wynn Ellis. Quintin Matsys was seldom more grotesque, fantastic, or unrelentingly truthful than in this master work. 'St. Dominic,' exhibited by Mr. Matthew Anderson—a noble, stately figure—displays Rubens in his severer phase. Another work, contributed by Sir John Ramsden, 'Jesus and St. John with attendant Angels,' the fruit and flowers by Sneyders, shows the decorative and joyous manner and mood of the same master. A third picture by the great painter of Antwerp, belonging to Lord Chesham, 'The Judgment of Paris,' has fine quality and rare interest. Jordaens, who exaggerated the manner of Rubens, may be seen in a large, powerful work, less coarse than commonly, 'The Tribute Money,' lent by Colonel Morris. Van Dyke, tho pupil of Rubens, appears to advantage in several portraits, some of which were at Kensington; two portraits of the Digby family, exhibited by Earl Spencer and by Mr. Digby; and the portrait, lent by the Queen, of Charles I., taken from three points of view, and sent to Rome as *data* for a bust by Bernini, are works which exemplify the master in his best manner. Thus it will be seen that the school of Rubens and Van Dyke receives in Leeds ample illustration. Of the Dutch masters there are also choice examples. Thus Mr. Wynn Ellis sends one of Terburg's famed satin gowns, also a choice picture by De Hooghe, 'The Minuet.' Likewise must be enumerated 'Peasants Carousing,' a good example of Brauwer, a 'Landscape and Mill,' a first-rate work by Hobbima, both from the collection of the Duke of Devonshire; also a large and important 'Landscape,' by Ruysdael; 'The Fish Market,' by Zorg; an 'Interior,' by De Hooghe,—severally contributed by Mr. Robert Napier; likewise 'The Violin Player,' by Dow, a small picture of high quality belonging to Sir T. W. Holburne; a capital 'Interior,' by Wyck, lent by Mrs. Matheson; a wonderfully fine 'Landscape, with Cattle and Figures,' by Carl du Jardin; a 'Landscape and Figures,' a remarkable work ascribed to Teniers; 'A River Scene,' by Cuyp, delicious for liquid water and golden sky; 'The Singing Lesson,' a good work by Metzu; and a portrait remarkable for fidelity, by Cæsar Everdingen,—all contributions from the extensive collection of Mr. Henry Harvey. In short, there has seldom been a better opportunity of studying the leading masters of the German, Flemish, and Dutch schools. Leeds, after the much lamented lapse of the British Institution, has this year come to tho rescue, and supplied a need which connoisseurs feel sorely. Next month we shall review the modern schools.

We have said sufficient to show that the Leeds Exhibition deserves success; should it fail, the collection is not at fault, but the administration. That its fortunes have suffered from some local mismanagement seems to be generally admitted. The committee have been in their dealings singularly exclusive, and at a time when publicity through the press would have given life and *éclat* to the undertaking, they are said to have preferred darkness to light. Hitherto the executive have failed to arouse the ardour of the teeming populations in the manufacturing districts; something must be done, and that quickly, to save the northern counties from the charge of indifference to an exhibition which, whether it succeed or fail, will be counted as a lasting honour to the town in which it is held. Leeds herself has of late certainly made vast advance; her municipal buildings, her banks and her warehouses, together with her benevolent and philosophical institutions, evince growing taste and active intelligence. And she now opens an Exhibition, which cannot be forgotten in the chronicles of English Art.

## PRIMARY ART-EDUCATION ON THE CONTINENT.

The Exhibition of 1851 brought a new idea home to the perceptions of many English people. It was this—that Art was not a matter of instinct, but, to a great extent, of education. It was true that the artist *nascitur*, it was not true that he *non fit*. Thorwaldsen, before he looked upon the works of Michel Angelo, was but a sculptor *in posse*. The fire burned within, but the imagination required aid for its embodiment. To see how great artists have dealt with the difficulties that oppose his own untaught skill, is the first step of the young artist towards success. Many men—true artists in soul—have, for lack of this aid, never risen to the artist-life. It is only by an enforced idleness of this nature, by a continued ignorance of what the hand of man has done, blinding the senses of him whose hand might learn to do, or even to excel, the like, that the poet's theory of the existence of a "mute, inglorious Milton" can, even for a moment, be supported.

Now, as to education in Art, the first essential, and most important step, is the learning of drawing. How is drawing taught to English boys? As an extra on their school course—a demand on the time allotted to other study, or to recreation, and a sensible tax on the pocket of the parent. Thus it naturally follows, that few English boys are taught to draw. Then, Is drawing taught to the foreign school-boy? We have before us some details that give an answer to that question.

In the 74 French *lycées* and 247 commercial colleges, in which 66,000 French boys, out of a population of 37,000,000, are receiving a carefully studied education at the hands of trained and certificated masters, drawing, as well as singing, is obligatory; and during the greater part of the nine years' course which intervenes between the reception of the little scholar of seven or eight years old from the primary school and his introduction, on leaving the class of "Philosophy," to the special professional schools of the Polytechnic, St. Cyr, the *Ecole Navale*, the *Ecole Forestière*, or the *Ecole Centrale des Arts et Manufactures*, about two hours a week is devoted to each study. Drawing is methodically taught—not as an accomplishment, but as a necessary feature of ordinary education.

In the 255 higher, or secondary schools of Prussia, out of a population of 18,500,000, 66,000 boys are receiving their education at the hands of 3,349 teachers, themselves carefully trained for their duties. Prussia also possesses 84 *Vorschulen*, or public preparatory schools, containing 8,000 scholars, under 188 certificated teachers. All the boys in the secondary schools learn drawing. In the classical schools three hours a week are given to this study for the first three years. In the non-classical schools two hours a week are given to drawing in all classes below the first, and three in the first.

It is remarkable that while the number of scholars in the secondary schools of Prussia is almost exactly the same as that of the corre-

sponding pupils in France (although the population of the former kingdom, at the time when the information was collected, was only about half that of the latter), the proportion of the non-classical to the classical scholars is also almost identical, being, in round numbers, in each case 20,000 out of 66,000. The lower number, in each instance, may be taken to represent the desire for special information or technical teaching, rather than for general and high culture, as the main object of education. In Germany the idea of culture, and the study of literature and "the humanities," is that which commands by far the highest, as well as the most general respect. In France the state of opinion is more evenly divided. In Switzerland the general judgment leans rather to the practical than to the intellectual side. In the Canton of Zurich, nearly a third of the whole public expenditure is directed to education, and one in five of the population are at school. Instruction is compulsory on all children between the ages of six and sixteen; the first six years of which time are passed in the communal schools. After the close of the twelfth year, the education is carried on either in the *Ergänzungsschule*, finishing-school, giving four hours of instruction twice a week; or in the *Singschule*, to keep up the practice of church music and singing by one hour's exercise in the week, which is coupled with the religious instruction of the pastor of the place, occupying an hour and a half. For those children whose education is prolonged beyond the shortest obligatory limit, exist the *Industrieschule*, with a course of five years and a half, and the *Gymnasium*, with one of six years and a half. These are Cantonal schools. In the *Gymnasium*, a classical school, modelled much after the German pattern, free-hand drawing is taught during the first five years, or lower portion, of the course. In the *Industrieschule*, the time occupied by Greek in the *Gymnasium*, is devoted to geometrical drawing.

Education in Italy is, for the most part—like so many other Italian blessings—in the future. Yet the office of the Minister of Public Instruction exists, and is not a sinecure. The Italian *licei* have 3,362 scholars, the *Ginnasi* 12,862, the *Scuole techniche* 8,268. All the scholars in the *Scuole techniche* learn drawing.

Now, without for a moment imagining that a course of drawing-lessons at school will turn out a population of artists, it is evident that the artistic taste and facility common among a population of which the whole, or even only the better instructed part, are accustomed to regard the pencil as an instrument almost as necessary as the pen, will be greatly in advance of those prevalent among a people who regard a draughtsman as a man of rare and unusual accomplishment. The great question of culture or information, of teaching or training, has excited no less attention on the Continent than it has done among the comparatively few persons who give attention in this country to the great educational struggle. Only abroad it is matter of experiment, while with us it is matter of argument. In France about a third of the secondary pupils are now non-classical. In Prussia almost exactly the same proportion. In Italy, again, close upon the same, viz., 8,268 out of 24,492. In Zurich the proportion is the other way—about 250 scholars in the industrial to 180 in the classical schools. But, in regarding the increasing advantages with which Swiss and German youth are now, even in our own country, coming into competition with English lads, we must not be too ready to ascribe the superiority of the foreigner to the industrial or more classical character of his education. Into that part of the subject it is not the place here to enter, although it is one on which it is important to have those clear ideas which a study of the working of the Continental secondary schools may enable thoughtful men to form. But in the care which puts the pencil, as a matter of course, into the hands of the school-boy, we can trace a surer cause for the ready ability of the German, as compared with the English lad, when he passes from school to the duties of daily life, than in any other of the well-considered peculiarities of the *Lycées* and *Gymnasiums* of the Continent.

## CRYSTAL PALACE:
## THE PICTURE GALLERY.

A PROMINENT feature in the picture-gallery of the Crystal Palace this season is the extensive collection of water-colour drawings by Herr Hildebrandt, illustrative of his voyage round the world. This series of drawings occupies the whole of the room which for the last three or four years has been almost exclusively set apart for contributions lent on loan; and Professor Hildebrandt's works, as well from their variety of subject as for the artistic manner in which all are treated, cannot but find favour with the connoisseur, though to the public generally they may not prove so attractive as former exhibitions in the same room, when it has been filled with such pictures as those belonging to Mr. D. Price, Mr. H. Bicknell, and other distinguished collectors of British Art. The Professor's drawings have already been noticed in our columns on more than one occasion; it is, therefore, unnecessary for us to allude further to them. We are, however, pleased to know that they are now hanging where thousands who, perhaps, would not have the opportunity of examining them elsewhere, may now do so. The collection is, we understand, open to a purchaser, *as a whole;* but there are some marvellously truthful copies, in chromo-lithography, of several of the drawings, hanging side by side of the originals, as if to invite comparison; these may be bought singly: they were executed in Prussia.

The oil-pictures, in the British department, which are placed in the main gallery, amount in number to nearly seven hundred; among them are some deserving special notice; such, for example, as J. Webb's 'Mount St. Michael,' and 'Lynmouth, Devon;' 'Ruins of the Seven Churches and Round Towers of Clonmacnoise, on the Shannon,' by B. C. Watkins, R.H.A.; 'The Glyder Mountains,' F. Muschamp; 'The Toilet,' and 'Take our Portraits,' S. B. Halle; 'Harvest Time,' H. B. Gray; 'Spring Flowers,' Mrs. Paulson; 'Two for Sixpence,' a fisher-boy offering whitings for sale, A. Gundry; 'Moonlight on the Cuchillin Hills,' A. Gilbert; 'A Sanitary Commission,' G. A. Holmes; 'Haunt of the Otter,' the late W. West; and 'The Sacristy in the Church of Santa Maria Novello, at Florence,' W. D. West; 'The Swing,' W. Gill.

In that portion of the gallery which Mr. Wass, the Superintendent, devotes to water-colour pictures, are many that the amateur who pays no attention to distinguished names would covet to possess.

The pictures in the Crystal Palace by foreign artists are, taken as a whole, of a better class of works than those of our own countrymen. This season the French and Belgian schools are as well represented as they have been in years past. Foremost among examples, may be pointed out a pair by Verboeekhoven, 'Interior, with Sheep, Poultry, &c.,' and 'Exterior, with Scotch Sheep and Lambs,' both painted by the venerable artist with quite as much vigour and truth as his younger works. Mdlle. Vanden Broeck has contributed an 'Interior of a Studio;' Tenkate, 'The Drum-head Court-martial;' Starck, 'The Populace of Seville delivering the Prisoners from the Inquisition;' a composition of great power. Gauthier, 'A Scene in La Plata, *Le Gaucho cantor;*' Hagelstein, 'The Huguenots—Episode of St. Bartholomew;' Vogel, 'Across the Common,' and 'Environs of Arnheim;' Meyer, 'In the Ardennes, near Spa;' Mdme. Geefs, of Brussels, 'Autumn,' a pretty group of figures, and 'The Fair Novice;' T. Oer, of Dresden, 'The Flight of Queen Mary, wife of James II., from Whitehall;' Pécrus, 'The Happy Family;' Van Hammée, 'Anthony and Cleopatra trying Poisons upon the Slaves condemned to Death;' Piorier, 'At Marseilles;' Taymans, 'Autumn;' 'The Market,' Van Schendel; 'Coming from Market,' by the same artist. All these, and many others which we have no space to enumerate, are pictures that are specially worth attention.

## MARC ANTONIO RAIMONDI.

IN the rooms of the Fine Arts' Club, in Piccadilly, there is exhibited a collection of upwards of a hundred engravings by Marc Antonio, containing impressions from some of his earliest plates, others from works executed in his very best period at Rome, and others during his decline, after the death of Raffaelle. This is the first time we have seen an exhibited collection of the engravings of Marc Antonio. How exalted soever may be the opinion we form of this artist from seeing a few of his works occasionally in portfolios, any such estimate is, in respect of his real powers, very imperfect in comparison with that which is forced upon us by an examination of such a collection as that of which we have now to speak. An inspection of it shows how little the Art has advanced since his time, and how little he left his successors to accomplish in the way of finish. They show us, also, that any gain on the side of mechanical precision does not in any wise compensate for the loss of spirit.

Marc Antonio is believed to have been born at Bologna in 1488, but this is only supposition. There is (107) a portrait of a man, in the costume of the early part of the sixteenth century, playing a guitar, which is supposed to be a likeness of Giovanni Philotheo Achillini, a poet of Bologna. The assumption that the figure represents Achillini is supported by a tablet incribed "Philoheo;" and this engraving has been attributed to Marc Antonio, as it was said that he had engraved an excellent portrait of the poet to accompany a work written by the latter, called "Il Viridario." This poem was written in 1504; but it cannot be supposed that Marc Antonio, at the age of seventeen, could have executed such a plate as The Guitar Player, which is characterised by a beauty and finish that could only be communicated by an accomplished hand. But the poem was not published until 1512; if, therefore, it had tarried for the portrait, the attribution of the plate to Marc Antonio assumes more of probability. But the facts adopted as evidences towards determining the year of his birth are conflicting—they are in nowise conclusive. Against the assumptions based on the Achillini portrait, there is 'The Heliodorus,' which was painted about 1512, and in which Marc Antonio is represented as one of the Palafrenieri who are carrying Pope Julius II. The face of this figure is that of a man of thirty years or upwards. Before, however, this figure be accepted as that of Marc Antonio, the evidence should be incontrovertible. But it is probable that this point will never be satisfactorily settled, however desirable were such a solution to aid in clearing up certain doubtful questions in the early history of the Art.

Of Marc Antonio's early education it is enough to say that he was a pupil of Francesco Francia of Bologna, to whom the art of engraving owed much of its early development; although we know Francia as a painter, a gold and silver chaser, and a medallist, rather than as an engraver on copper. Indeed, until lately, no plate-engraving has ever been attributed to him.

It is highly interesting to follow the progress of the early works from 1505 to 1510—which are numbered from 11 to 21—being 'Apollo and Hyacinthus, with Cupid standing by his side;' 'Venus on the Sea-shore, wringing her hair after bathing;' 'Cupid, with Three Children assisting, trying to raise a Terminus;' a composition, called 'Le Jeune Homme au Brandon,' of several figures, in the centre of which is a young man; a female standing with a vase elevated in her right hand, &c.; a fanciful unexplained subject, called 'Raffaelle's Dream;' a female figure with one foot on a globe, &c.; 'Mars, Venus, and Cupid;' the same—first state described by Bartsch; the same—second described state, entirely re-worked; and Venus in a crouching attitude, called 'Venus accroupie.' Of these works the 'Mars and Venus' (1508) is the most remarkable. The design is attributed to Andrea Mantegna, and the engraving excels the execution of preceding plates. There are three different states

of the plate shown, which attest the popularity of this engraving. The third has been retouched throughout.

The plate called 'Les Grimpeurs' bears the date 1510. It is scarcely necessary to say that it is a portion of the famous cartoon of Pisa. The landscape background is copied, with little variation, from part of the print of Sergius and Mahomet, by Lucas Van Leyden. The beauty and delicacy of this plate are remarkable. In comparison with late works, it has been said to be deficient of force; but we believe it to come very near to the original drawing, portions of which are, we think, in the Palazzo Vecchio at Florence. It is probable that this was the last work of any importance Antonio executed before going to Rome, where, immediately after his arrival, he commenced engraving, under the direction of Raffaelle, who was then engaged in the Segnatura Chamber. From this time a marked change is visible in his style and taste. His drawing and expression show great improvement; and, beautiful as is the mechanism of some of his antecedent plates, these are far excelled by certain of his productions subsequent to this period of his career. Another instance of his admiration of the compositions of Lucas Van Leyden is the landscape-background in the Dido (26). Poetry (27), a winged female figure seated on clouds, is from Raffaelle's design for the painting on the ceiling of the Segnatura Room. Philosophy (31), a figure seated on clouds, is another design for the Segnatura Room; but both, as continually happens with artists' first intentions, are much changed in execution. According to Mr. Fisher, to whom we are indebted for an excellent classified account of these works, Passavant remarks that they are so charming in feeling and execution, as to induce the belief that they are by Raffaelle himself. But there is no direct evidence that the great master ever worked to any effective extent on copper, though from the original study for the *Garvagh* Holy Family, as well as from other minor works, we learn that he had conspicuously a superior talent, as well as even all the patience for engraving. There is not, we believe, any authority for stating that the Grimpeurs was engraved under the immediate supervision of Michael Angelo; but it is certain that the drawing in that print is more accurate than in any preceding plate; and since the facility and power in subsequent essays are so pronounced, it cannot be doubted that Marc Antonio derived the same benefit from the instructions of the master that had been enjoyed by Giulio Romano, and the rest of the school.

Other remarkable plates, of which some are extremely beautiful, are Neptune appeasing the Tempest (44), from Virgil; The Madonna lamenting over the Dead Body of Christ (51); The Last Supper (52); The Plague (54); Alexander depositing the Books of Homer in the Coffer of Darius (62); St. Paul preaching at Athens (63); St. Cecilia (55); Mount Parnassus (66); Aurora (40); The Judgment of Paris (14); The Martyrdom of St. Felicité; The Massacre of the Innocents (36); Galatea (39); Lucretia (29); Dido (26), and many others; indeed, so rich is the collection, that there is scarcely a print in it that would not yield a chapter of didactic commentary. In fact, the exhibition is altogether of a most valuable character.

The death of Raffaelle, in 1520, seems to mark the beginning of Marc Antonio's decadence. In 1527 Rome was sacked by the Spaniards, when he not only lost his property, but was compelled to pay a heavy ransom for his release from prison. On being liberated he retired to Bologna, where, according to Vasari, he soon afterwards died.

The collation of these engravings opens an inexhaustible field for speculation and research. We have not Passavant at hand, but as far as he is quoted by Mr. Fisher, his conclusions are arbitrary and unsatisfactory. Even Vasari did not know the future importance of the subject he was dealing with, or he would have been more particular in his investigations.

## EXHIBITION
OF
## PICTURES AND DRAWINGS
BY OFFICERS OF THE ROYAL ARTILLERY.

This exhibition, which has been announced for some time, is now open at Mr. Maclean's gallery, in the Haymarket. There is no source to which we may look with greater interest for information of a kind highly popular and instructive than to the Royal Regiment of Artillery, inasmuch as this very distinguished corps sees service in every quarter of the globe; and no achievement of British arms has ever been accomplished without the presence of some portion of this arm. Hence their more important reminiscences become in a great degree historical, and even the least important are fraught with information. None of the sketches or illustrations which appear in the newspapers, or other journals of our time, have been received by the public with greater warmth than those descriptive of the feats of our troops when on active service, and the circumstances under which they were performed.

The "Artillery" exhibition consists of three hundred and twenty-two numbered drawings, besides portfolios and books of sketches, photographs, &c., contributed by upwards of ninety officers. The catalogue is prefaced by a modest deprecation of criticism, in an intimation that the works are not put forward with any pretensions to high Art, but rather as memoranda of scenes in the many distant lands in which the regiment is called upon to serve. No such apology as this is necessary, as in dealing descriptively with such a gathering, the spirit of criticism is subdued; we approach it rather with a desire to learn than to teach. There are many drawings which would excite interest, and command respect, in any exhibition. By Colonel Wray is a very remarkable panorama (3) describing the march of a column of troops of all arms in India during the mutiny of 1857. Nothing can be more spirited; its points of humour are undoubtedly intelligible to military men, but we submit that it would have been more essentially valuable if less caricaturesque. From the Crimean campaign we have (11) 'Interior of the Redan, Sept. 9, 1855,' Lieut.-Colonel Owen; (22) 'Charge of the Heavy Cavalry at Balaclava, 1854,' Colonel Adye—this sketch is the property of her Majesty; and by the same officer four other views. (28) 'The Gun Park—British Right Attack, Sebastopol, Jan., 1855,' and others, by Colonel Owen. By Captain Thurlow (32) five sketches, which recall both sad and stirring memories of the Indian mutiny. There are other Indian views in the Punjab, Guzeerat, Cashmere, Burmah, the Himalayas, and at Dhuree, Secundra, Agra, Bhootan, Lucknow, Peshawur, Cawnpore, Garaspar, Attock, Oudh, &c., by Major Brown, Sir G. Brooke, Captain Strange, Captain H. C. Brown, Colonel Maxwell, Captain Thurlow, Captain Stevenson, the late Lieut. Mecham, Colonel Biddulph, Major-General Anstruther, Colonel Adye, Captain Carey, Lieut. Cunningham, Colonel de Teissier, Lieut. Chapman, and other officers. A drawing of the lines of Torres Vedras, by the late General Fisher, together with other sketches in a portfolio by the same hand, are of very high artistic merit. Views in Denmark (150, 152), by Captain Brackenbury, refer to the late war in that country. Colonel Mitchell exhibits (172, 173, and 174) some Egyptian subjects which are new to us; Colonel Tupper (200) views in India, Nova Scotia, and at the Cape; Captain Nangle others in Jamaica and Canada. Besides his panorama, Colonel Wray is a contributor of many sporting subjects. We regret that we cannot even name all the officers to whom the collection owes so much of its attractiveness. It were perhaps too much to hope that the exhibition should become annual; we may, however, reasonably express a desire that it should be periodical. The proceeds will be devoted to regimental charities. Whether the enterprise be pecuniarily a success or not, Captain Nangle, the honorary secretary, will be complimented at all hands for the disinterested assistance he has given to the enterprise.

## SELECTED PICTURES.

FROM THE COLLECTION OF GEORGE VIRTUE, ESQ., OATLANDS PARK.

### WATT'S FIRST EXPERIMENT.

M. Stone, Painter. H. Bourne, Engraver.

The story of Watt's boyish days, which Mr. Stone has made the subject of this picture, is only one of a thousand illustrations that might be adduced to prove the truth of the well-known line,—

"What great events from little causes rise!"

Who could have imagined that the contemplation, by a young boy, of the family tea-kettle "on the boil," would, in process of time, work out a complete revolution in the social condition of a great part of the whole world? And yet such has been the result of Watt's "first experiment." The anecdote is given by Arago, who received it, it is said, from some member of Watt's family. The father of the boy had the penetration to perceive that his son possessed a genius which would in some way or other, though he could not then tell how, turn to profitable account; for he constantly employed his time in making experiments of various kinds, but always of a scientific or mechanical nature. His aunt, Mrs. Muirhead, entertained a different opinion of his powers, and one evening reproached him for what seemed to her to be listless idleness: taking off the lid of the tea-kettle, and putting it on again; holding sometimes a cup, and sometimes a spoon, over the steam; watching the exit of steam from the spout; and counting the drops of water into which it was condensed. Here we have the germ, so to speak, of the steam-engine and locomotive.

Simple as is the incident related by Arago, it is one quite worthy of being illustrated by the art of the painter; and Mr. Marcus Stone has succeeded in producing from it a graphic and pleasing picture. In such an ordinary domestic scene, there is no opportunity for the display of great artistic powers, but the most is made of what there is to call them forth. The interest of the composition centres in the young experimentalist, who, neglectful of the afternoon's meal spread out before him, intently watches the effects of his operations; so, also, do the father and aunt, the latter with a degree of kindliness that evinces regard for the boy, however much she may chide him for "listless idleness." The three figures are well-arranged, but the picture as a whole would have been better by the omission of the female figure behind them; it breaks into the general composition from its nearness.

England glories in men who, like Watt and Stephenson, work out immortal names for themselves by their own genius and indomitable energy, though she too often neglects to pay them her homage till the fire of their intellect has gone down for ever, and the grave has closed over their remains. While living,

"England's too poor to do them reverence."

No star glittered on the breast of the Greenock mechanician, Watt; no royal sword was laid on the broad shoulder of the Newcastle pitman, Stephenson. "He," said Sir David Brewster, referring to the former, "who multiplied the resources of the State, and poured into the treasury the springtide of its wealth, was neither acknowledged by his sovereign, nor honoured by his ministers, nor embalmed among the heroes and sages of his country."



MARCUS STONE, PINXT

HERBERT BOURNE, SCULPT

# WATT'S FIRST EXPERIMENT.

FROM THE PICTURE IN THE POSSESSION OF GEORGE VIRTUE, ESQ. OAKLANDS PARK

## THE WELLINGTON MONUMENT.

The patience with which the public waits, not for the Wellington monument, but for tidings of its progress, is most exemplary. Like certain other Fine Art enterprises of our Government, this work seems destined to continue the series of failures; indeed it is now so much a question of the past as to be almost forgotten. Let us recall in brief the circumstances with which the proposal originated and the conditions under which its execution was undertaken. From the sum voted for the Duke's funeral, there was an unappropriated remainder of £20,000, which it was resolved to expend in the execution and erection of a "fitting monument to be placed in St. Paul's Cathedral." The first step of the original committee was to invite a competition—the certain means of defeating their purpose. In saying this, we speak from close observation of the working of almost every competition that has for years past been instituted with a view to the selection of models for public memorials. In this case, three or four sculptors were requested to prepare models; but no selection was made, because either the works were not satisfactory, or the committee was diffident of its own judgment. The arena was then thrown open to all comers; when a very extraordinary collection was placed before the public in Westminster Hall; and competitors up to certain standards were rewarded with premiums of £700, £500, £300, and other sums, according to a descending scale. It was, of course, understood that the commission would be confided to the sculptor who displayed genius in the highest degree. Conditions as to the dimensions of the works must have been set forth, for the first proceeding of the committee was to measure all the models; the result of which was the exclusion of three of the most remarkable works in the collection; while one that was admitted exceeded the prescribed size at the base by three-quarters of an inch. Those artists who had rendered their works liable to rejection by non-observance of an absolute rule, had themselves alone to blame for their exclusion from the conflict; and to the committee no censure could attach for their strict observance of the conditions of the proposal. But this rigid adherence to terms was not maintained to the end. Whatever privileges the committee may have reserved for themselves, they were not commonly understood; for the vulgar impression was, that the award of the highest premium would carry the commission. But the committee decided otherwise. To the two sculptors whose merits were adjudged as the highest, were allotted only bas-reliefs, while the £20,000 commission was adjudged to one who had gained only one of the lowest premiums of the scale. After fourteen years — this, we believe, is the length of time that the work has been in hand — the matter stands thus:—Mr. Stevens, the sculptor alluded to, has received, it may be, £6,000 on account, and nothing, it is said, but the architectural portions of the work are completed; and, therefore, allowing for this at a liberal computation, £500, the finished part of the monument has been overpaid by £5,500. We shall revert to the subject on some future occasion; in the meantime, the reply given by Lord John Manners to a query lately put to him in the House of Commons was so indefinite as to leave the matter in as unsatisfactory a position as before.

## MINOR TOPICS OF THE MONTH.

Royal Academy.—The recent vacancies in the Professorships of Sculpture and Anatomy, at the Royal Academy, caused, not by the resignation of their late holders, but the expiration of the term of the appointments, have been filled by the election of Mr. Henry Weekes, R.A., to the chair of Sculpture, in the room of Mr. R. Westmacott, R.A., and the re-election of Mr. Partridge to that of Anatomy. The high reputation of the latter gentleman is such that the Academy is to be congratulated on having secured his further services; while the change in the Professorship of Sculpture is greatly to be welcomed, as presenting to students the opportunity of acquiring a knowledge of that art from a teacher who, to an intimacy with its principles and theory, adds the more powerful influence of example in his own works.

George Godwin, Esq., F.R.S. and S.A., has resigned the office he has held for nearly thirty years—that of Honorary Secretary to the Art-Union of London. This information will be received with deep regret, not alone by artists, but by all Art-lovers throughout the kingdom; for mainly to the energy of Mr. Godwin this valuable society is indebted for the prosperous state, arising out of public confidence, that has so essentially promoted the interests of British Art; and to find a successor who can, or will, continue the work with similar capacity or energy, is next to impossible. It would be difficult to over-estimate the good Mr. Godwin has done during more than a quarter of a century of labour—labour entirely without fee or reward. It is the busy men who do most of our public work—for nothing. The time and thought and actual toil demanded for the adequate discharge of this self-imposed duty those only can understand who have known the Art-Union from its infancy in the year 1828-9; but it is necessary to know that at that time, and long afterwards, sales of pictures by British painters were rare events—so rare, indeed, that it was by no means a singular case to visit the Exhibition of the Royal Academy—at the private view—and to learn that not a single picture (excepting portraits) had found a purchaser. Many circumstances have, no doubt, combined to alter this state of things; but a large share in the change between "now and then" appertains to the Art-Union of London, and its zealous and indefatigable honorary secretary. To review the beneficial course of the Society would be to occupy pages instead of a single column of this Journal. It still exists in vigour and in power; and, although Mr. Godwin retires from active management of its affairs he will, we trust, as one of the committee, continue among its guardians. We cannot, however, record his retirement without making note of the gratitude due to him; he has largely aided to advance Art and to obtain for artists such rewards as their predecessors never contemplated; he has greatly aided public taste, and disseminated a love of Art among the masses; and he has conducted the society, whose destinies he principally guided, with suavity, generosity, and liberality, that have been appreciated and acknowledged by all with whom he has come into contact.

Pictures by Gustave Doré. — The name of this artist has appeared so often in our pages, that each repetition may almost provoke the exclamation *toujours perdrix!* It is, however, impossible to overlook the tacit challenge which the spirited and prolific French artist now offers to his English brothers in Art, and the appeal he makes to the taste of the English public. When London is full, and when the works of the Royal Academy and the other Exhibitions are covered with the efforts of our own painters, M. Doré opens the German Gallery in Bond Street, and covers the walls with the work of his own brush. Of the principal painting it must be said that it is extremely unfinished. The allegorical style is not in favour at present in England; but the grouping is clear and well wrought out in design. Christ, bearing a cross, surrounded by a glory of angels, occupies the upper part of the picture, while the gods of Egypt, of Assyria, of Greece, the Druids, and the priests of Isis, Thor, Odin, Baal, and Apis, fly in wild dismay. The effect of motion in the piece is very natural—as is always the case in the works of this artist—and some of the more finished parts of the picture, as the head of Jupiter and the prismatic lines on the scaly wings of Dagon, are very fine. The landscapes, as usual, are superior to most of the figure pictures. 'Morning in the Alps,' and 'Evening in the Alps,' are two real scenes from mountain nature, of an order differing from our own Scotch and Irish scenery both in respect of the greater magnitude of the features of the landscape and of the more vivid tints and defined shadows brought out by a more southern climate. 'Night in the Forest,' a *souvenir* of the Vosges, takes the spectator at once to the very heart of one of those extensive pine-woods with which the providence of Napoleon covered the bare sands of the south of France from forty to fifty years ago. But the most noticeable part of the Exhibition is the original style in which M. Doré has attempted four or five life-sized subjects. If we call it fresco-painting we shall give a wrong impression, but it is a sort of fresco painting on canvas. Doré has thrown the plaster of his walls rough-cast on his work. The faces alone have something of the finish of true fresco; but the effect, from the proper point of view, is wonderfully vivid and life-like. As usual, several of these subjects are ugly and ill-selected, but the 'Gitana,' though the baby is commonplace, has a face worthy of Murillo. It is impossible for the artist to persevere in such a style of work without so educating his powers by the task as to give assurance of nobler results than any which have yet been admired or criticised from the pencil of M. Doré.

Mr. W. B. Johnstone, R.S.A., died, after nearly a year's illness, at his residence in Edinburgh, on the 5th of June. We hope next month to give some account of his career as a painter.

Mdlle. Nilsson.—There is at the French Gallery, in Pall Mall, a portrait of this distinguished vocalist, by Christine Le Post, a Swedish artist. It is a small life-sized half, or more properly, three-quarter length, in which she appears standing. The resemblance is undeniable, and we have to compliment both the artist and the subject on the entire absence of every tendency to affectation of *pose* or style, which, in truth, is always the great difficulty in dealing with the portraits of persons in any circle of public life. Mdlle. Nilsson wears an ordinary walking-dress, and stands in a thoughtful attitude. Her countrywoman is obviously an artist of considerable power. The portrait is very effective, painted with much skill, and exhibiting sound judgment. The impression made by this work is most favourable.

At No. 96, New Bond Street, are some ancient pictures which have been removed from the Casa *Venier* at Venice. One is a small panel attributed to Giovanni Bellini, the subject being our Saviour and the Disciples at Emmaus. The other two which we shall mention have the characteristics of original works. One is said to be by Palma Vecchio, but there is more refinement in it than is commonly found in the works of that painter. The figures represent the Virgin and Infant Christ, with a guardian angel, St. Barbara, St. John, and a Lamb. The other, said to be by Vivarini, contains the Virgin enthroned, holding the Infant Jesus on her lap; on her right are St. Catherine and St. John, and on her left St. Nicholas and the Magdalen. This picture is on three panels joined together.

The Autotype.—In the March number of the *Art-Journal* appeared a short account of a process under the above designation, by which pictures could be reproduced in black and white, in the manner of engravings. From the results of the process then submitted to us we spoke very favourably of the enterprise. These examples were fac-similes of ancient drawings in some of the foreign museums, so exact that at a short distance some of the copies could not be distinguished from the originals. The company by whom the patent is held is active and earnest in its operations, insomuch as already to have brought forward examples of its powers which surpass in softness mezzotinto, and far exceed in beauty and clearness the kind of engraving called mixed—that rough-and-ready method by which the public has been surfeited with inferior works. At the temporary offices of the company, No. 5, Haymarket, are to be seen proofs from what may be called plates of pictures and portraits, especially of two by Mr. Macnee. One is a full-length portrait of Lord Belhaven, from the picture now in the Royal Academy; and of this it may be said, that the delicacy of the gradations equals that of the utmost tenderness of engraving, while the means of the art does not in anywise importune the eye. The head of the figure comes forward with great brilliancy and effective roundness, and appears made out much in the manner of painting; indeed, it is the profession of the invention that it follows implicitly the feeling of the artist. In examining the work, from its depths to its highest lights, there is no intermediate tone which is not well and clearly represented. This is by no means regarded as an effort; the same means will produce the same results in others; and with such a promise, we may reasonably expect to see some of the most remarkable pictures of our time reproduced by this process, which, in comparison with even mixed engraving, has the advantages of being less tedious and less expensive.

The Panoramic Stereoscope.—An improvement on the ordinary stereoscope has been patented under this name by Messrs. Warren and Murray. It has long been a source of regret that the subjects presented to the eye with such wonderful reality by the ordinary stereoscope should be limited in size by certain physical conditions, which although operating very decidedly in one direction, are not so arbitrary in another. Stereoscopic effect depends on the adjustment of the centre of the picture to the pupils of the eyes. It need scarcely be said that the nature of the principle imposes very absolute limits as to the size of the subjects, yet the restriction is not horizontally and vertically equal; a circumstance which, if not hitherto overlooked in the construction of the stereoscope, has not until now been taken advantage of with a view to any improvement. It is, however, in this case made available by the inventors and patentees in the production of views of surprising beauty and increased magnitude, when compared with the old forms. In the vertical direction the extent is limited only by the angle of natural vision, so allowing the use of a picture which in height may measure nearly double the width between the eyes. Hence views may be taken in such a manner as to give considerable space upwards, each object being represented in a better relative proportion to each other than in the old form of instrument. The inventor of the slide is Mr. Warren, the well-known photographer, by whom also the views were taken. The instrument is to be seen at Messrs. Murray and Heath's, 69, Jermyn Street.

In Westminster Hall a provisional instalment of sculpture has been deposited in such a manner as to assist the formation of a judgment as to the effect of statues in this unique interior. The experiment consists in the arrangement of the statues of six of our sovereigns on the south side of the Hall; being those of James I., Charles I., Charles II., William III., George IV., and William IV. No one ever entered this grand structure without being at once penetrated by a painful sense of the nakedness of its walls and the poverty of its floor; and the feeling is intensified when the eye passes to the painted window in the passage to St. Stephen's Hall, and then surveys the magnificent roof. In contemplating everything in the place, all is felt to be small; and if the little and the great are to be reconciled, very much has to be done, and in a direction distinctly divergent from that indicated. In casting about for an instance of embellishment of this kind, we fix at once upon the throne-room in the Saalbau at Munich, in which there are twelve bronze-gilt statues of distinguished ancestors of the royal family of Bavaria. But this room is only something over a hundred feet long and seventy or eighty feet broad. If, as regards the effect and size of these works, our memory serves us, they are either beyond the heroic dimensions, or they look so; and, being gilt, this impression is enhanced. Under any circumstances, they appear as much too large for the room in which they are placed, as the statues of our kings are too small for Westminster Hall. These are, perhaps, identical in stature with those of the statesmen in St. Stephen's Hall, but the size of the throne-room is not such as to dwarf the figures it contains. If there be anything in proportionate adjustment, it is unnecessary to attempt to show that the same scale of ornament is suitable to two rooms, the one four or five times the size of the other. The situation is trying for our statues. The *far niente* is carried to excess in Charles II.; he is there to represent a king, but he stands forth only as the gossiping "Old Rowley;" and William of Orange looks lost in the mantle of James II. What is to be done with these walls? As far as our experience goes, neither fresco nor stereochrome will avail us, for the Hall in winter is an ice-house. And what is to be done with the floor? It should respond to the roof, if only apologetically. In this experiment there is no proportion of success on which the authorities can afford to congratulate themselves.

Medal for the Art-Union of London, 1868.—This medal of Sir Richard Westmacott, from a model by his son, R. Westmacott, jun., R.A., and engraved by Leonard Charles Wyon, is a splendid and very welcome addition to the medallic series of eminent artists, given by the Art-Union of London, among other prizes, at their yearly drawings. Unlike the magnates at Kensington, who can see no merit *at home*, and who, some years since, when they required a prize medal for the Schools of Design, stated publicly, that to obtain a medal worthy of their distribution, they had obtained the services of a *foreign gentleman* of great distinction—(the pictorial merits of that medal may be an open question, but competent authority pronounced the anatomy of every figure to be defective, and that, from the indecency of two of the female figures, the medal ought to be kept in the dark recesses of the cabinet)—the Art-Union Society sought out *native talent*, and have both found and displayed its superior ability to their subscribers. The present prize will worthily uphold the fame of its distinguished predecessors. The portrait of the celebrated sculptor is a triumph of high Art; the quiet, contemplative countenance has all the reality of nature in repose. It is the representation of a man advanced in life; yet we are puzzled when we endeavour to ascertain how this aspect is produced; we cannot discover a single line among the features. One smooth surface is before us, the most delicate undulations—where commencing, where concluding, impossible to define—producing all the effect of living nature. The reverse reproduces the well-known group by Sir Richard Westmacott, of 'Charity;' the beauty of the composition the medal most probably will record when the marble itself has ceased to exist.

The British Archæological Association will, this year, hold its annual Congress in a locality teeming with interest for all associated with such studies. Under the presidency of the venerable Lord Bathurst, on Monday, the 3rd of August, members and friends will assemble in the old town of Cirencester, and devote the week to meetings and excursions in the neighbourhood. To all efforts thus tending to preserve the memories and relics of the early days of our land we heartily wish all success.

Schools of Art.—The Lords of the Committee of Council on Education offered to every teacher of Art-schools visiting the Paris Exhibition the sum of £5 in aid of his or her expenses, and an additional sum of £2 for any one report which any such teacher might make, or any useful suggestions in respect to his or her duties or teaching derived from the study of the Exhibition. The Exhibition was visited by 101 Art-teachers, of whom 28 made reports approved by their lordships. The first prize has been awarded to Mr. W. J. Mückley, head-master of the Manchester School of Art; the second to Mr. Walter Smith, head-master of the Leeds School of Art; and the third to Mr. Dewar Campbell, master of the Bridport and Dorchester Schools of Art.

At Messrs. Dickinson's, in Bond Street, there is exhibited a vignette miniature group of their Royal Highnesses the Prince and Princess of Wales, with the Princes Albert Victor and George. The colouring is not laid on a photographic base, photography having been made available only in so far as to assist in the verification of likeness; the work will, therefore, be as permanent as that of any other miniature. The animated expression of the features has been obtained from sittings, and the

complexions are transparent and life-like, far beyond the effect obtainable on a photograph. The figures are arranged as a simple domestic agroupment, the Princess being seated on the left, the Prince of Wales on the right, and the infant Princes between them. Of the Prince and Princess of Wales the likenesses are most agreeable, and we doubt not that the artist, Mr. Tilt, has been equally successful with the children. Of the quality of the work it may be said that we have never seen anything on paper so like miniature on ivory. The group is to be engraved for publication.

The Worship of Pan.—A large picture, attributed to Nicolas Poussin, is to be seen at No. 39, Old Bond Street. It is said to be an early work of the master, as differing materially in manner and feeling from so many other known and undoubted pictures by Poussin. The subject is rendered by a dance of a numerous company of nymphs round a terminal bust of Pan, to which offerings of flowers are made. The whole of the dancers are fully draped, and their movements generally are graceful and spirited. The picture is in excellent condition, and has been worked up to a high power of colour, according to the system of the contrast of warm and cold. Some of the figures remind us of the Aurora, and the heads of others, of Raffaelle. It is, however, clear, that all the post-Renaissance painters who painted mythological festivals and ceremonies were greatly indebted to the magnificent vases which the ancients have left us.

Mr. Everard, a well-known collector of foreign pictures, whose exhibitions we have previously noticed, has opened a valuable gallery of works of leading continental masters in Leeds. Scarcely in London were it possible to find a better selection. Among them we have marked for special commendation pictures by many well-accredited painters, such as Baron Leys, Gallait, Madou, Portaels, Campotosto, Verboeckhoven, and Baugniet, of the Belgian school; Tenkate, Alma Tadema, Clays, and De Haas, of the Dutch school; and Rosa Bonheur, Poittevin, and others, of the French school. We have seldom encountered a gallery more wisely selected or more widely representative. We can only express the hope that among the numerous visitors to Leeds during the present season the enterprising collector may find the appreciation which his gallery by its merits deserves.

Portrait of Louis XVI.—There is a fine relic of the old French monarchy at 92, New Bond Street, in a portrait of Louis XVI., painted by Callet. The unfortunate king is presented in robes of ceremony, and surrounded by attributes of power and state. The frame bears the inscription, *Donné par le Roi*, 1785, and the portrait is said to have been painted for a foreign ambassador, in recognition of signal personal services; beyond this there is a certain mystery attaching to the picture, but its excellent state of preservation forbids the supposition that it shared the adventures of other royal portraits during the Republic and the First Empire. Louis XVI. was more fortunate in his portrait painters than the first Napoleon, of whom there is no likeness in the imperial robes, which does not represent him as encumbered by their weight; whereas in the work in question the draperies are so skilfully dealt with as to show their amplitude without rendering the figure insignificant. The date of this portrait is the same as that of the famous Gobelins tapestries at Windsor, the draperies of which have been most elaborately studied. The mantle is of blue velvet, lined with ermine and richly *fleurdelisé*. Over this is worn the ermine pellerine, with two collars of gold and enamel; and below these in front depends the order of the Saint Esprit. In his left hand the king holds a plumed hat, and in the right the sceptre, which rests upright upon a chair. The carved oak frame is of itself an interesting work of Art, as having at the top two shields and national and royal insignia. On the sides are pendant wreaths of flowers, and at three corners the letters L. A. R., the fourth showing two letters interlaced, probably D and F. The work, on the whole, is one of the most perfect examples of a regal presentation portrait we have ever seen.

An Exhibition of Art, Manufactures, &c., was opened some time since at Darwen, Lancashire. The contributions of pictures and of works of Industrial Art are extensive and of great excellence; photography is also well represented. Collectors and manufacturers have answered liberally the applications of the committee, and the result is, consequently, most satisfactory. The pressure on our columns compels us to limit the notice of the exhibition to these few brief lines, though it contains numerous objects worthy of detailed mention.

Art-Industry!—Early in the afternoon of the day which succeeded to that whereon the "Derby" was contested, we noticed in the shop-window of a hosier in Fleet Street some silk-handkerchiefs, on which was a picture of the three horses that came in before their competitors in the race. Now it might be assumed that the work of printing these fabrics was completed before the event took place—a practice by no means uncommon with a class of illustrated publications professing to give pictorial representations of notable occurrences. But in this instance such could not have been the case, for the jackets of the riders of the horses had the colours each wore; and, moreover, the names of the animals and their owners were printed in large letters under the picture, and in the order in which they reached the winning-post; the latter fact could not evidently have been ascertained till the race was over. It is clear, then, that these handkerchiefs must have been printed, dried, calendered, and in the shop of the retail dealer within twenty-four hours; a feat of Art-*industry* which we think will be pronounced unparalleled.

Messrs. Nelson and Sons, publishers, of London and Edinburgh, have issued an illuminated copy of the Lord's Prayer, in chromo-lithography. It is a work of great ability; designed with exceeding grace, and admirably printed in gold and colours. "The general design is that of the illumination of the latter portion of the fifteenth century, a period when Italian ornamentation attained its fullest development; the completeness of idea, both in arrangement and colouring, characteristic of that period, has been fully retained in this work. Every variety of detail has received proper treatment, and the finish so essential to every part has been successfully applied." The firm has been, of late, paying special attention to this branch of art; and produces examples of a good, indeed of a high, order, at singularly small cost. This particular production might occupy a place on any wall as a work of art; while by its low price it can be acquired for display, as an instructive teacher, for a village school room.

## REVIEWS.

Holbein und seine Zeit. Von Dr. Alfred Woltmann. Verlag von E. A. Seemann, Leipzig.

We noticed, a few months since, the first portion of this work. To us the most interesting period of Holbein's career consists of those years which he passed in England. On his return to Basle, after his first visit to this country, his prospects at home were even less promising than they had been at any former time. The years 1529 and 1530 were for Basle a term of trying scarcity and privation. The town and neighbourhood suffered severely from inundations; heavy losses were sustained by the ravages of wolves, and to crown their misfortunes, the people of Basle lost one hundred and forty of their countrymen in the war which broke out in the Cantons in 1531. Amid such calamities no thought could be bestowed on the encouragement of Art, and Holbein once more turned his attention earnestly to England, contrasting his miserable surroundings at Basle with the remembrance of his sumptuous associations when in London. It is probable that he returned to England in the spring of 1532, having left it in the autumn of 1529. In the interval, Wolsey, "that great cardinal—the second king," as Erasmus called him, had been disgraced; and Holbein's old patron, Sir Thomas More, was now in power. The people of Basle were moved by remorse for the loss of their painter, insomuch, that they endeavoured to recall him by means of the following letter:—

"To Master Hans Holbein, the painter, at present in England.

"We, Jacob Meyer, Burgomaster, and the council of the town of Basle, salute our dear fellow-townsman, Hans Holbein; and we hereby acquaint you that it is our wish that you return home as soon as possible. Then will we, to enable you to remain at home and better support wife and children, pay you yearly, thirty pieces of money until we are in a condition to provide for you better. Of this it is our desire to inform you that you may avail yourself of it. Sept. 2, —32."

It is scarcely necessary to say that the painter did not hesitate to reject this proposition; for, in comparison with what he left behind him, he might now reasonably hope that the future scene of his achievements would be a field of cloth of gold.

In August, 1532, Archbishop Warham, one of his best patrons, died. Holbein's finished portrait of the archbishop, now at Lambeth, was exhibited at South Kensington in 1866. The preparatory drawing is in the royal collection at Windsor. It is probable that, about the same time, John Fisher, Bishop of Rochester, sat to him. Of this prelate two drawings were made; one of which is in the collection at Windsor; the other, much more carefully executed, is in the British Museum. But the artist's practice was not confined to the English. There was in the city a wealthy community of German merchants, trading to the Hanse Towns, and with them the employment of their countryman was a point of honour. The greater part of the portraits of these persons, it may be supposed, was taken to Germany. But, in a paper like this, the briefest summing up of the painter's works cannot be attempted.

When Holbein entered the service of Henry VIII. he was appointed as "Servant to the King's Majesty," a designation which is rendered too literally by foreigners. Persons who are officially classed as "Her Majesty's Servants" are supposed, at least, to cultivate the bearing of gentlemen. When we speak of a servant of the crown, the prime minister of England may be meant.

This second volume of the biography contains a wood-cut of that portion at Hardwick Hall of the beautiful cartoon which was prepared for execution in Whitehall. This remnant contains the portraits of two men, which describe the characters of both with singular fidelity. We allude to the mural painting in the Privy

Chamber, destroyed when the building was burnt in 1698. There remains, however, a small copy of the picture made for Charles II., by Remigius von Lcemput, for which he received £150. This copy is at Hampton Court; it was exhibited at South Kensington in 1866. The works which Holbein himself would have chosen as the representatives of his power have all suffered either extinction or injury; as, witness those at Lucerne and Basle. To a mind like his, thronged with imagery, which he yearned to embody by the cunning of his hand, the monotony of portrait-painting was painfully irksome; but his lines were now cast in a land in which portraiture was in the ascendant, and where picture-story, whether grave or gay, received less encouragement than in any other country in Europe. Neither was "that Antonio Vandyke," a hundred years later, a portrait-painter by choice, any more than Holbein. The painter-cavalier, as he was called in early life, was essentially a painter of men, and, *splendidè mendax*, he gave his sitters graces, on the canvas, by which they had never been distinguished in the flesh. Yet palled with these successes his heart yearned for a more congenial exercise of thought.

The Whitehall picture contained impersonations of Henry VIII. and Queen Jane Seymour, and behind these appeared Henry VII. and Elizabeth of York. Between the two kings the contrast is remarkable; but strongly characteristic. If we knew nothing of Henry VIII.; from the etched embodiment before us, both the king and the man could be accurately eliminated. He is dressed and bejewelled for the nonce, and the drawn figure is vocal with the same extravagant self-assertion that there was in the living man. On the other hand, the expression borne by the features of Henry VII., is that of one worn by depressing cares. Ranke's summing up of his character, in a very few words, coincides very curiously with Holbein's sketch. "*Ein hagerer Mann, von ziemlich hohem Wuchs, &c.*" "Thin in person, and rather tall, with features that bore traces left by the unquiet times through which he had passed . . . . he appeared always grave, and, although affable, was sparing of words—his manner being rather that of an ecclesiastic than of a chivalrous king."

As court-painter, Holbein's salary was thirty pounds a year. There is no satisfactory proof that the king sat to him for more than two portraits; of which, one was the Whitehall picture; the other is a drawing at Munich; and yet while Holbein was at court it does not appear that the king sat to any other painter. The orders for "presentation" portraits of the sovereign were supplied by copies of the Whitehall picture; but for these Holbein must not be held entirely responsible; as it is clear that other hands were employed in the production of them. The largest manufacture of copies about that time was carried on in the painting-room of Lucas Cranach, who produced portraits of the Saxon princes and eminent reformers, not by the score but by the half-hundred.

When we consider the position which Holbein enjoyed in this country, the reflection suggests Vandyke, who stood in a like relation to the court, but with the difference of a higher regard and more brilliant appointments. A certain similitude in the circumstances affecting each has rendered comparison inevitable; although the two men were, in time, divided by a hundred years, and the advantage of the experience of the additional century was on the side of the latter. But in their respective translations from the life, Holbein assimilated rather to Velasquez than Vandyke. No two things appear more distinct than the tender and conscientious verification of the German painter, and the breadth, and sometimes energetic license of the Spaniard. But we do not understand Holbein by his pictures alone. It is from his drawings and his larger works we learn that the freedom which with others was a confirmed manner, was with him only an occasional resource to satisfy the necessities of certain cases.

Within the limit of such a notice as this it were impossible to mention even, in anywise, Holbein's works. His numerous productions and their high finish testify to his industry; and the innumerable imitations of his pictures are not only complimentary to him but also attest his wide popularity.

In the appendix to this second volume of Dr. Woltmann's very interesting biography, are many curious particulars bearing immediately on the pecuniary affairs of the painter. His will, which is dated the 8th of October, 1543, directs the payment of certain debts, and then provides for the maintenance of his two children. The book is not only excellent as a biography, but contains an infinity of information on the Art of the sixteenth century, as well as on that of later times.

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Etching and Etchers. By Philip Gilbert Hamerton. Published by Macmillan and Co., London.

Mr. Hamerton has produced an elaborate treatise on an art which is but little understood, and is still less appreciated; for the simple reason that it is not comprehended. Where, however, its peculiar excellences and beauty are recognised there is no art more attractive, and none more fascinating to him who practises it. Etching is that which, in its legitimate sense and application, expresses not only his thoughts as primarily suggested by his subject, but his manner of handling it in all the freshness of his ideas. Unlike painting, which may be altered or painted out, etching admits of no corrections or emendations that will entirely obliterate what has once been cut into the metal plate; there the lines remain, to testify to the skill or the awkwardness with which the etcher has used his "point." "A thoroughly successful etching, an etching successful not only in result but in its progress, does not involve anything of the nature of a correction anywhere. All its touches remain; no subsequent work obliterates them; shades may be passed over them, but they remain visible still." It follows, therefore, that in a genuine, perfect etching, we have not only the artist's earliest inspirations, but the precision, and truth, and freedom with which they are noted down: and it also follows that, contrary to general belief, etching is not mere amateur work, but is suited only to one who is a thorough master in art.

In dealing with his subject Mr. Hamerton treats it almost exhaustively; considering first, and in several chapters, the powers and qualities of the art; next, the various schools which have produced eminent etchers—chiefly the English, French, and Dutch—and, lastly, the processes employed in the practice of etching. The second portion of his book contains numerous specimens, all of them original, with the exception of two copied from Ostade. Mr. Hamerton himself supplies six examples of his own work.

In reviewing the labours of others he is not sparing of criticism; sometimes of that dogmatic character in which many writers upon Art are apt to indulge. Though the principles on which true Art of every kind is based are, or should be, uniformly the same, men may take different views of the manner in which those principles lead to results; and may be equally right in their estimate of those results. He must not therefore be surprised if he finds, as he assuredly will, that there is not a universal agreement with all his opinions.

But Mr. Hamerton has given a valuable contribution to the Art-literature of our time; his book is not a dry essay, but most agreeable and instructive reading. It ought to, and no doubt will, draw increased attention to a most interesting, but too much neglected, branch of Art, and thereby conduce to its more extended practice.

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Guide to Spain and Portugal, including the Balearic Islands. By Henry O'Shea. Published by A. and C. Black, Edinburgh.

No part of continental Europe is so little visited by English travellers as the Peninsular; unless, perhaps, it be the northernmost countries, where the climate is not so inviting, nor nature so attractive. The distance between England and Spain, in addition to the difficulties which attend the traveller in reaching the latter country, and the inconveniences that often beset him on his journey through it, are the chief obstacles in the way of a Peninsular tour of pleasure. But, with the exception of Italy, there is no country of Southern Europe which will so amply repay the labour of reaching it. Scenery of magnificence unsurpassed elsewhere, cities and towns of the highest picturesque beauty, and a population remarkable for courtesy and politeness, there is everything to attract to Spain those who can sacrifice some personal ease for that which will afford intense enjoyment to the lover of nature and art.

Mr. O'Shea's guide-book has reached three editions; and as works of this kind require periodical revision to keep pace with the ever-recurring changes that are taking place in almost every land, and also in the modes of travel, the author has brought down his facts and general information to the latest date. The prefatory remarks, extending to more than one hundred pages, include a large variety of subjects both useful and interesting to the traveller: it is, in fact, essential that he make himself acquainted with the major part of them ere starting for his journey. As regards the Art of Spain, both painting and architecture, Mr. O'Shea appears to have looked at it with an intelligent eye, and he describes it, generally, with an appreciative judgment. Here and there, however, one finds a phrase, that even to the initiated is not at first sight very clear: *e.g.*, "Toledo abounds with prout-bits" (*sic*), the meaning of which, it may be presumed, is "bits" that S. Prout would have delighted to sketch.

The best guide-book is that which gives the largest amount of necessary information in the smallest space; and this we have in the volume before us. It is well-printed, in a clear, readable type, and has numerous maps. Messrs Black have published several books both for home and continental travellers: the "Guide to Spain" &c., is one of the best.

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The Story of a Round Loaf: Thirty-two Engravings on Wood, from Designs by E. Froment. Published by Seeley, Jackson, and Halliday, London.

We have here a story told with the pencil; for the brief letter-press is scarcely needed. We are shown by the artist through what perils passed a little French boy, the baker's son, who was intrusted with the charge of a big round loaf, too huge for him to carry. Accordingly, dangers many met him on the way: he tries a hundred plans for making his load easy; and reaches the goal at last, having sustained little damage except from dogs and water. There is much quiet humour in the designs, without the least approach to caricature: the skill of an accomplished artist is shown in these graceful playthings of Art; they are admirably drawn, and display feeling and taste. The story is happily told; and a pleasant book has been made out of a number of elegant trifles.

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On the Arts of Decoration at the International Exhibition at Paris, A.D. 1867. By M. Digby Wyatt, Architect, and British Juror for Class 15. Collected and Reprinted for Private Circulation only.

This book, as its title and imprint indicate, is Mr. Digby Wyatt's Reports to the British Government on certain classes of art-manufactures in the late Paris Exhibition;—namely, Decorative Work and Upholstery, Carpets, Tapestries, &c., and Paper-hangings, &c. It also contains the joint Report of M. Jules Dieterle and Mr. D. Wyatt to the French Government on "Les Ouvrages de Tapissier et de Decorateur" as published in Paris, under the direction of M. Michel Chevalier. It is unnecessary for us to point out the value of the opinions of so competent an authority as our countryman on such matters as he was commissioned to examine and report. The conclusions at which he arrived would scarcely be questioned; and the essays, if they may be so called, he has put forth, are deserving of study by all who are engaged in the various departments of manufacture to which they refer.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1868.

## MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD, F.S.A.

PART VII.

IN the serenity of feeling characterising Flaxman's designs, is reflected the happy tranquillity marking his domestic and social relations, and any record of his career must, necessarily, be incomplete in the absence of allusion to her whose intelligent regard anticipated his predilections, the influence of whose character was in fitting harmony with his own, and whose personal attachment and care tended him with unfailing constancy and faith.

That composure of mind so indispensable to all whose labour requires the exercise of mental effort was secured to Flaxman by the qualities and conduct of his wife. To the highest admiration of his genius she added the purest taste in Art and literature; becoming the constant companion of his leisure, and the frequent helpmate of his studious hours. Appreciating the independent dignity of her husband, she declined the acceptance of presents and books unless as in exchange for what their means allowed them to offer in return. Their household is described to have been a scene of order, comfort, and happiness. Though at all times averse to the formalities of visiting and company, no man could give his friends a warmer welcome to the frugal board spread for his own use, or cultivated with more cheerful zest the social intimacy of those thus enjoying his confidence and regard.



MONUMENT TO MRS. JANE SMITH.
*From a Photograph by Messrs. Russell, Chichester.*

For many years Flaxman was in the habit of giving to his wife on her birthday a picture painted by his friend Stothard. For the fourteenth anniversary of this date after their marriage he prepared a present the result of his own work by pen and pencil. The story, or rather poem, here narrated, and embellished by forty designs, may be called "The Adventures of the Knight of the Burning Cross—a Christian Hero," whose exploits remind us of the faith, courage, and fortitude of the "Pilgrim's Progress," while the poetic beauty and conception of the allegory bring to mind the quaint fantasy of the "Faery Queene." Allan Cunningham thus briefly epitomises the character and conduct of the knight:—"With something of the power poetically ascribed to the good spirits of old, our immortal warrior watches over households and provinces—defends the inheritance of the widow and the orphan from a devouring dragon—conquers the hungry lion of the desert in the act of springing from his den upon a wearied traveller, commissioned to preach the Gospel in far lands—contends successfully with the powers of darkness and spreads spiritual light around—protects the innocent from the unjust accuser, and, invisible himself, makes the land sensible that the goodness of God is great. The sketches which embody all this have more in them of heaven than of earth, and they will doubtless be accused by the unimaginative as shadowy and speculative. . . . . He goes to war with superstition and ignorance—enters the humblest cottages to instruct their inhabitants in things heavenly; and penetrates into the most savage lands to prepare the untaught mind for the resistance of evil. He feeds the hungry, clothes the naked, and, accompanied by Faith, Hope, and Charity, soothes the afflicted—enters the house of mourning—opens the prison-door of the captive, and points the way to happiness and heaven. The action is subdued, and all is quiet beauty and placid holiness." Flaxman's own intention in the work is expressed in a sentence of the dedication: "Accept the tribute of these sketches, which, under the allegory of a knight-errant's adventures, indicate the trials of virtue and the conquest of vice, preparatory to a happier state of existence." Among other relaxations of his fireside leisure, produced at a time when some of his most important works occupied his studious attention, is a kind of fairy tale, entitled "The Casket," an illustrated story in verse, arising from a conversation between his sister and his wife, as to the probable history of a Chinese casket he had recently bought and presented to them—for Flaxman, like Banks, exhibited a partiality for acquiring such elegancies around him. The verses trace the history of the casket from a fabled time, when guarded by dragons—amid pagodas, parasols, sorcerers, and magicians—certain beautiful princesses, daughters of the reigning celestial, carried it away to Mount Hermon, there leaving it in the care of a good *geni*. After various vicissitudes, the precious object is transferred from the hands of its fabulous guardians to the keeping of mortals. In its voyage from the East

> "Sea-maids and Tritons form the laughing train,
> Which bears the casket o'er the boundless main."

Eventually it reaches England, is purchased by merchants, and at length becomes the property of its historian. The drawings illustrating its wanderings are ten in number, and of the same playful character as the text.

Resuming the narrative of his career from the date of the last mention of his doings, Flaxman's daily life becomes the more unvarying in habit and occupation. Eight o'clock was his usual hour of rising, and nine for breakfast, from when till one he was in his studio at work; at the latter hour he dined sparingly, resumed occupation till six, took tea, and devoted the rest of the evening to reading, sketching, and the society of friendly visitors. Supper was the meal he most enjoyed, and the more so if a friend or two "dropped in" to share it with him. Commissions now came in sufficient plenty to forestal the labour of years, at the easy rate he cared to dispatch them at; and in the position universally accorded him by his contemporaries, was the recognition of his place in that foremost rank to which his early aspirations had so eagerly pointed. In addition to membership of the Royal Academy, his name was included in the roll of similar institutions at Florence and Carrara. His works had by this date secured to him a reputation there was no artist living to share in. Banks died in 1805, and on his death departed the only sculptor worthy of ranking with Flaxman. Nollekens lived till 1823, but in no sense as Flaxman's rival, as it was only as a bust sculptor he attained to fame, although there remain by him works far beyond the average in poetic and monumental Art.

With the example of Banks before him—a man of far higher rank in English sculpture than any preceding his time—Flaxman must have felt, at the outset of his career, the precarious uncertainty attending the practice of poetic sculpture, except as the occasional luxury of an artist whose position demands his attention to the class of works by which the means of income are derived. "For such works," writes Campbell, "he had an expansion

of fancy, elevation of thought, and a holy beauty of feeling. His female forms may want finished luxuriance, but they have a charm more expressive and inexpressible, from the vestal purity of his sentiment, than finish could give them." In the Art of to-day instances are not wanting to show that the finest ideal works of their producers have not been executed in marble. But while the ill-success of Banks may have warned Flaxman of the want of public sympathy with the creations of the poetic and ideal, the rich genius of the former was felt and recognised by his successor. In one of his lectures, Flaxman says, "We have had a sculptor in the late Mr. Banks whose works have eclipsed the most, if not of all, his continental contemporaries." Between them existed the warmest mutual esteem, their pursuits and views of Art were identical, and the many characteristics and qualities they possessed in common served to unite them by ties that endured for life. And thus, possessing the love of friends, and the admiration of his brother artists, Flaxman passed the even tenour of life in the practice of what supplied to him the highest pleasure of existence, adding dignity to its pursuit by the elevation of his own character, and influence to its teachings by the force of his own example.

The restoration of that splendid fragment of antique Art, the work of Appolonius of Athens, known as the "Torso," commonly accepted as the torso of a Hercules, but more frequently referred to as M. Angelo's torso, from being the constant study and admiration of that great Florentine, for some time occupied Flaxman's attention.



MONUMENT TO WILLIAM COLLINS.

*From a Photograph by Messrs. Russell, Chichester.*

The marble of this precious fragment, brought to light in the discoveries at Rome during the Pontificate of Julius II., is now among the treasures of the Vatican. As to what companion figure was attached to it, antiquaries and artists have been equally divided in opinion. A gem in the Florentine collection, Hercules and Iole, exhibits the trunk of the Hercules in a position sufficiently resembling the now existing fragment as to suggest the idea it belonged to such a group, but whether of Hercules and Iole, Hercules and Omphale, or Hercules and Hebe, as imagined by Flaxman, and under which latter name he treated the group, is a matter of uncertainty. Flaxman, aided by the gem of Teucer, has sought to embody the idea of a celestial union by marriage, and everlasting prime, as the reward of the labours of the great Theban, son of Jupiter and Alcmena. Elton's translation of Hesiod's "Theogony" may be quoted in illustration of the intention of Flaxman's group:

> "Blest who thus,
> A mighty task accomplished, 'midst the gods
> Uninjured dwells, and free from withering age
> For evermore."

With these remains of a figure, believed by many, finer than any now in existence, and consecrated, as it were, by its very mutilation and antiquity, the sculptor commenced his work of restoration with all the chances of success against him; for, however ably the missing portions may have been conceived and supplied by him, imagination is ever more suggestive than reality, and between the parts absent in the original and those designed for the restored group, comparisons were necessarily challenged, based on the difference of style of the antique portion and the manner of the modern additions, resulting inevitably to the prejudice of the latter. The work is spoken of by some writers as having been destroyed, but a cast is now to be seen among the Flaxman works at University College, where it occupies a position from which the friends and admirers of Flaxman would be glad to see it removed. Such attempts must, of necessity, be at the best but comparative failures, for though treated with poetic feeling and sense of the antique, the result, as in this instance, and from reasons just stated, can hardly be anticipated with success.

With such a subject he could have had little real sympathy, but the desire of associating his name with the accomplishment of large works may have prompted him to the execution of that for which, by real feeling and the absence of bodily strength, he was incapacitated.

Many of the commissions now reaching him are seen to partake of that national commemorative character, bespeaking to what extent he enjoyed public confidence as an artist of the highest class.

> "Under that mighty dome,
> Where sleep the great twin brethren
> Who fought so well for home,"

he was employed to perpetuate the victories of the hero of Trafalgar, the name of the gallant Howe, and the services of Millar, in large and costly works. These erections, important as they are in size, and excellent in parts, are not the works by which his name as an artist was spread abroad, or the creations by which posterity will best appreciate his genius. The first President of the Royal Academy is there also represented by the hand which, ere the Presidential chair had lost its original occupant, had achieved a renown the head of the English school had, years past, petulantly denied to the aspiring ambition of the young husband of Ann Flaxman. A monument to the Marquis Cornwallis for the Prince of Wales's Island in India, was exhibited in 1812—his only contribution to the Royal Academy for that year. In 1813, appeared a small model for a bronze statue of General Sir John Moore, to be erected in Glasgow; a monumental bassorelievo in marble of 'Deliver us from Evil;' and a 'Resurrection,' in marble. A pastoral Apollo, executed for the late Earl of Egremont, and now enshrined at Petworth, was exhibited in the following year, with a model for part of a monument for Chichester Cathedral; 'The Good Samaritan,'* a Canadian Indian, and a British Volunteer, the two latter models forming parts of a monument to General Simcoe. Of the portrait statues of Sir John Moore and William Pitt at Glasgow, together with that of Robert Burns, in the Library of the University of Edinburgh, and other similar modern historic figures, it cannot be said Flaxman was so successful as with those more ideal works executed for mortuary commemoration, wherein a spirit of devotional sentiment predominates over realistic representation. Simplicity and dignity his historic statues exhibit, but the absence of a carefully wrought out individuality of parts, robs them of that life-like impressiveness, necessary to the success of works where characteristic identity and a certain sense of presence are essential to their due effect. Like many men of weak *physique*, Flaxman was ever anxious and ready to undertake works which, by their size and extent, demand bodily activity and strength. Of such projects, the most notable entertained by him was a colossal statue of 'Britannia,' two hundred feet high, which he proposed to erect on Greenwich Hill, at the time the question of placing a great

* Noticed in the *Art-Journal* for November, 1867.

Naval Pillar was discussed, and on which subject he addressed a letter to the Committee then considering the matter under the patronage of the Duke of Gloucester. He made a sketch for this, 'Britannia Triumphant,' and exhibited it in the Royal Academy in the year 1801. The proposition, however, was not carried out—much to the regret of Flaxman, who viewed the indifference manifested to it (and probably very correctly), as an indication of the carelessness on the part of the nation for such erections. Colossal works, it is true, are rarely successful in meeting the demands of Art or the anticipations of the public—degenerating, as they too frequently do, into little more than magnified monstrosities. Apart from the faith and motive prompting such erections as the Great Sphinx, and the twin figures at Aboo-Simbel, it is questionable if such works are not at variance with the first principles of Art. The project that proposes to fashion a work which, by its enormity of proportion, loses all relation to its assumed prototype in nature, or that places an object of ordinary aspect and dimensions where it can no longer be fairly seen, stultifies itself. The Nelson Pillar in Trafalgar Square is a striking example of the evil of such accumulation of material. The hero is dwarfed to a pigmy, and fixed where the representation of personal aspect is beyond the recognition of spectators. An obelisk erected on a coast eminence may, by its height of site, answer the purpose of a landmark or beacon, and also possess associations of a memorialistic character, but its pretensions as a work of Art are narrowed to the considerations of its utility.

Three of the illustrations to the present paper are supplied from monuments in Chichester Cathedral, a building containing no fewer than eight of his works.* The monument there erected to the ill-fated William Collins, the poet, who died at the early age of thirty-six, is among the most successful of the Chichester series. Collins was a native and resident of that city. The story of disappointed poetic ambition is re-told in the narrative of his life, which, though brief, was a painful one. Having received a learned education at Oxford, he repaired to London, where the publication of his "Odes" failed to attract attention. This disappointment threw him into a condition of nervous prostration from which he never properly rallied. In his latter days, previous to the bodily restraint under which at length it became necessary to place him, he would wander, day and night, about the aisles and




MONUMENT TO THE REV. THOMAS BALL.

*From a Photograph by Messrs. Russell, Chichester.*

cloisters where his ashes now lie, and where the hand of Art has placed its tribute to the memory of his genius and misfortune. The poet is represented seated, reading his Bible, of which he once said to Dr. Johnson, "Sir, I have but one book, but that is the best." The design of the work is simple and unaffected. In the circular space devoted to the *relievo*, the forms and parts are successfully balanced; at his feet lie his disused lyre and neglected verses. In connection with this work, may be witnessed one of the most palpable instances of wholesale copyism. The Collins monument, as seen in the accompanying illustration, has for its pediment a slab, bearing in relief two figures embracing; these two figures have been copied as the entire design of the decoration for a monument recently erected close by! Surely the person who executed it must, unfortunately, have been ignorant that, within a few yards of the spot where his work was to be permanently fixed, existed the most conclusive evidence as to the source and authorship of the design he had appropriated.

The monument to the Rev. Thos. Ball and Margaret his wife, as given above, also occurs in Chichester Cathedral. The design for this very beautiful work appeared in the Royal Academy Exhibition of 1785, under the title of 'An Angel Comforting a Mourner, a monumental sketch.' It belongs to that class of Flaxman's works strictly denominated ideal, wherein the forms of images introduced are of a purely imaginative character. The mourner, prostrate with grief upon the tomb, is visited by an angel, whose uplifted hand points to regions from whence only come consolation and relief. The figure of the angelic visitant is of great beauty, and exhibits those peculiarities marking the representation of spiritual beings, as distinct from the merely human type. The youthful form of the angel, the tender modelling of the limbs, and the air of earnest sympathy with the grief of the prostrate mourner, combine to make it a work, charming in sentiment as in design. By extending the uplifted wings of the figure beyond the margin of the tablet, and breaking the outer circular line, a sense of upward movement is conveyed, in

* For the photographs from which these engravings have been executed, I have the pleasure to acknowledge the skill and attention of Messrs. Russell, photographers, of Chichester, who, notwithstanding deficiency of light, and other drawbacks common to the execution of such works in cathedrals and churches, have succeeded in producing pictures of unusual quality and beauty.

contrast to the utter prostration of the figure on the other side of the design.

A seated mourning figure, leaning upon a slab, forms the subject of the memorial to Mrs. Jane Smith, also erected in the cathedral of Chichester, and engraved on page 145. The design is in keeping with the sentiment of such works by Flaxman, and exhibits in its *pose* and treatment a feeling of sorrowful regard.

The monument to Dr. Warton, Prebendary of Winchester, erected in that cathedral, and engraved below, closely resembles in form of composition and general design the sketch for the memorial to John Lyon, in Harrow Church, founder of Harrow School. The venerable dignitary, seated in his chair raised upon a platform, holds in his hand an open book, from which, as the text of his instruction, he addresses a group of scholars. This group is happily conceived, and well unites with the lines of the principal figure. The nearest boy is handsome and intelligent, and listens in fixed attention to the teachings of his learned master. The two terminal busts in the background denote the character of subject to which the studies of Dr. Warton were addressed. The sketch for the "Harrow" work is more classic in style, the figures having less modern individuality, and being draped after the antique.

As an instance of Flaxman's self-control, displayed on the occasion of an importunate visitor's inquiry relative to the non-completion of a work, of the difficulties of which he was quite ignorant, the following



MONUMENT TO DR. WARTON.

*From a Photograph by W. Savage, Winchester.*

may be told. One day the sculptor emerged from his private studio in response to the announcement that Mr. —— had called to inquire as to the progress of a group which, involving considerable difficulty of execution, had been some time in hand. This visit was not the first the same gentleman had made, but who, finding the work still unfinished, allowed expressions of irritation to escape him, evincing how far beyond good taste or judgment his disappointment had betrayed him. Flaxman, deeply hurt by the unbecoming tone and language of his visitor, refused any explanation of the seeming delay, merely stating the commission required further time for completion. Soon after, in the progress of the work, the ungentlemanly manner of the visitor was referred to by the sculptor's principal assistant, who, having witnessed the interview, expressed his surprise at his master's forbearance. To these remarks Flaxman replied, "I always think it the best way to treat such persons; they are much to be pitied; they lay themselves open to their own unhappy reflections, for they cannot but feel as the victims of their own ignorance and bad temper, and in such reflections find the bitterest self-reproof."

The same gentleness of manner, yet firmness of mind, characterised his general conduct; but notwithstanding the extreme kindness and indulgence with which he treated his workmen and assistants, he yet, however mildly, always enforced the regulations he required them to adopt, with that consistency by which he adhered to a resolution once formed.

(*To be continued.*)

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

### GOD'S ACRE.

Miss E. Osborn, Painter. H. Bourne, Engraver.

FEW who visited Mr. Wallis's "Winter Exhibition" in Pall Mall, in 1866, did, it may be presumed, pass by unheeded Miss Osborn's touching little picture here engraved. The subject is just one of those which, whatever artistic merits the canvas might possess, would at once arrest the attention and invite examination. Such an appeal as it makes to the tenderest sympathies of our nature could not fail to be irresistible; and the heart must indeed be insensible which could not sympathise with the two young girls who have faced the bitter north wind and the heavy snowfall to pay, perhaps, their daily visit to a mother's grave. It is no forced sentiment that such a picture calls into action; we recognise in it a principle not uncommon with the brute creation, which is often found in the lower animals, and which is the key-stone, as it were, to all human affections where they have not been blunted or hardened by ignorance or vice.

Miss Osborn passes much of her time in Germany, and many of her pictures are drawn from the inhabitants and scenes of that country. That we now introduce is evidently one of them; the crosses adorned with *immortelles* bespeak continental customs, as do also the dresses of the peasant-children, one of whom carries a wreath of flowers to decorate the grave of the dead. With true poetical instinct the artist has represented the incident portrayed as occurring in the depth of winter; symbolical, it might be, of the joylessness and sense of abandonment in the hearts of the young mourners as they trudge along the snow-covered ground to fulfil a sacred duty. The only sign of warmth in the picture is seen in the umbrella, which is painted red. Churchyard scenes, and of this type, are common enough in our exhibition rooms, but they generally are shown us when daisies are springing up amid the grass, and the yew-trees have put forth their bright green terminal shoots, or the elm has thrown its broad shadow over the turf-mounds and gravel path, and the starlings have built their nests in the ancient grey church tower. Miss Osborn has produced a new version of an old theme, and one not more novel than it is impressive. We very much misjudge the taste of our subscribers and of the public if this engraving be not more than ordinarily popular.

The title of the picture, moreover, is happily chosen: 'God's Acre' is a term which of late years has grown into use among writers. It was, if we mistake not, Longfellow's plaintive and beautiful lyric bearing that name which brought it into fashion:—

"I like that ancient Saxon phrase which calls
The burial-ground God's Acre! It is just;
It consecrates each grave within its walls,
And breathes a benison o'er the sleeping dust.

"God's Acre! Yes, that blessed name imparts
Comfort to those who in the grave have sown
The seed that they have garnered in their hearts,
Their bread of life; alas! no more their own.

* * * * *

"With thy rude ploughshare, Death, turn up the sod,
And spread the furrow for the seed we sow;
This is the field and Acre of our God,
This is the place where human harvests grow."

The picture is of cabinet size, and is very carefully executed. Mr. Bourne, who engraved it, has done full justice to the artist's work.



MISS E. OSBORN PINXT

H. BOURNE. SCULPT

# GOD'S ACRE.

THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON VIRTUE & Co

THE

# EXPLORATION OF PALESTINE.*

On Thursday, the 11th day of June last, the Annual Meeting of the "Palestine Exploration Fund" was held in London at Willis's Rooms. The great room was completely filled, and the proceedings were very evidently regarded by the crowded assemblage with the liveliest interest. The chair was occupied at first by the President of the Institution, the Archbishop of York, but his Grace was compelled by a pressure of public business to delegate his duties as chairman to the Earl of Shaftesbury, who accordingly presided over the meeting until it broke up. Excellent speeches were made by the two chairmen, and, after them, by the Dean of Westminster, Mr. Layard, Sir H. Rawlinson, Rev. George Williams, and other gentlemen; the Report of the Committee also was read by one of the two Honorary Secretaries, the Rev. F. W. Holland, in the unavoidable absence of his colleague, Mr. George Grove, and a statement of the financial condition of the "Fund" was given by the Treasurer, Mr. Walter Morrison, M.P. The great attraction, however, was the presence of the able explorer himself, Captain Warren, R.E., who was then in England, and who had undertaken to give some account of his own explorations and of their results.

It is scarcely necessary to add that Captain Warren's words were received with marked attention; and that his address, which was brief, explicit, and practical, produced a most favourable impression. I propose to introduce what fresh information was given by Captain Warren in its proper place in this description of the work of Exploration. Here it will be desirable, as it is most gratifying to me, to state that the Exploration Society has every reason to be satisfied both with what it has already accomplished, and with its prospects for future operations on a considerably extended scale. At the same time, much remains yet to be done, in order thoroughly to arouse the public sympathy with this most interesting and most important enterprise. It is to be hoped that now the character, the aim, and purpose of the Exploration Society will soon be generally understood; and then, without any doubt, the Committee will receive that general, or rather that universal support, which will enable them, as they confidently anticipate, to carry their grand work to a completely triumphant issue.

It will be remembered that the desire of the Society is to accomplish whatever can make the Exploration of Palestine *complete*. Excavations and researches for ancient remains by no means exhaust the contemplated programme of the Society. Far from this, the Committee are most anxious to accomplish a perfect survey of the entire country, so that at length they may be enabled to do what has never yet been done —publish a true and complete map of Palestine. And, besides the geography and topography of the Holy Land, its geology, physical geography, botany, and natural history, all claim the attention of the Society; and to each and all, as the means for so doing may be placed at their disposal, the Committee desire to devote a becoming portion of their regard. So, while what already has been done is both gratifying and encouraging in the highest degree, there remains a vast amount of most interesting and important work to be begun, and carried on, and completed.

It certainly is most true that Captain Warren's address at the last annual meeting of the "Palestine Exploration Fund" produced a most favourable impression; and, indeed, it would not have been possible for the explorer, speaking on such an occasion and addressing himself to the audience before him, to have failed to produce such an impression. The warm interest, however, that I feel both in the Exploration Society and in its work, constrains me to add that the proceedings at that last annual meeting, including Captain Warren's address, were satisfactory only to a certain extent. As far as they went, they were satisfactory enough; but then they did not by any means go far enough. Nor can the most ardent friends of the Exploration Society feel that the arrangements for that meeting were calculated to enable the meeting itself to accomplish all that ought to have been accomplished, and all that might have been accomplished, to engage the sympathy and to secure the support of the community at large. In fact, regarded as a whole, the proceedings of the meeting evidently excited, even in the minds of those who were present, a certain sense of disappointment. The explanation of that disappointment, which is perfectly easy and simple, is worthy of the serious consideration of the Committee of the Society, since it really conveys suggestions that affect in the most important degree the eventual success of their enterprise.

In the first place, it was a grave mistake to impose upon Captain Warren the task of writing and reading a statement of his own proceedings. That statement ought to have been made for him—made, not in the form of a written essay (which the captain must have written in haste and under great difficulties), but of a genuine speech, by some one familiar with the whole subject, and competent to handle it in a manner that would have carried with the speaker the sympathies of his hearers. And then an appeal might have been made to the explorer himself, or some questions might have been put to him which would have *brought him out in his own real strength*, and would have enabled him to make the strong points in the narrative tell with their full force.

Again, a very clear and a very full statement ought to have been submitted to the meeting, showing what is the grand object of the researches in and about Jerusalem; and with such a statement should have been associated a corresponding explanation of the plans which, in conducting their researches, the Committee desire, and as far as circumstances would permit they intend, to carry into effect. General statements on these points have now ceased to be either sufficient or satisfactory. The members of the Exploration Committee themselves may clearly understand both what they desire to discover, and by what means they contemplate making the desired discoveries; but this is exactly what is *not* known and understood by the great majority of those persons whose co-operation the Committee are so desirous to attract—whose co-operation, indeed, is absolutely necessary, that the Committee may have at their disposal such ample means as may enable them to realise their own plans The report that was read by Mr. Holland was remarkable for the absence of specific statements, accompanied with detailed plans, having reference to future operations; and, consequently, this report fails to convey to subscribers the information they ought to possess, while by those who are waiting to be induced to become subscribers this report (if it should reach them) is not by any means calculated to be regarded as an irresistible appeal. What is wanted is information. And this information is of special importance and interest, and it is specially required with reference to the explorations at the Holy City itself; and it is just at this very point that the utterances of the Committee become indistinct and soon sink into silence.

It is perfectly true that the Committee are not lords of the land in Palestine, nor have they at Jerusalem absolute power to carry on their work of exploration in exact conformity with any such plan as they may frame for their own guidance. Let their plans be what they may, they are liable to at least occasional interruption, if not at times to peremptory suspension. Still a plan ought to be formed, and made known, if only to enable every one interested in the exploration to understand correctly in what way, and to what extent, it may be interrupted and checked. And, on the other hand, it certainly must be desirable that every actual subscriber, and every person who may become a subscriber, should be enabled to mark accurately each step in advance that is made; that they should possess the means of tracing the course of the exploration as it gains ground, advancing step by step with the explorers, familiar with their work, looking forward with them from one success to another, anxious to give them special help when it is specially needed—because clearly understanding the need, and thoroughly appreciating their services—because clearly understanding both what their work is and how they do it. I am convinced that the authorities of the "Fund" will not neglect to make good all that is needed in the way of giving information, and I can truly add that they may rely with confidence on cordial support and assistance on every side.

Captain Warren left England, on his return to the scene of his explorations at Jerusalem, on Saturday, June 13th. His stay in England had then scarcely extended to three weeks. He came for a little change and rest (of *rest* he has really had but a very little indeed), and also, at the same time, that he might in person confer with the authorities of the Exploration Society on many matters of grave importance in connection with his future operations. He brought with him to England a numerous collection of examples of broken glass and pottery, all apparently of the age of the Roman occupation of Palestine; or, perhaps, in some instances, of the productions of a somewhat later period. Amongst these relics is a Greek sarcophagus, decorated with characteristic devices. These remains, which will either be added to the national collections in the British Museum, or will form the nucleus of the much desired "Biblical Museum," give the most gratifying encouragement to persevere in the search for much more important objects of the same character and for other works also; and they lead us to feel confident of a grand success in such researches, when they shall have been carried on considerably further, and in general when they shall have penetrated much deeper. The Jerusalem of the New Testament, it will be remembered, the Holy City of the Apostles and of the era of the Ministry of their Divine Master, was a Roman city in all its principal and most characteristic attributes, precisely as in our own island, during the later years of the Roman occupation, the cities of Britain were Roman cities. Accordingly, in the relics that Captain Warren brought with him, when he came to England, we may see, if not portions of objects that were actually used in Jerusalem in the time of our Lord and of the Apostles, certainly examples of the very same kind of objects that were in use there in those days. And this is the first time that any such remains have been discovered and brought to our country; nor do any similar remains exist in any other museum in Christendom.

In my last notice of the Exploration at Jerusalem I described, as Captain Warren had enabled me to describe, his discoveries at "Robinson's Arch;" and I alluded to certain other discoveries of scarcely inferior interest, which had been made a little more to the north, along the same line of the western face of the west wall of the Haram (or Sacred Enclosure), and in the Tyropœon Valley. These "other discoveries" consist, first, of a grand arch, in its original condition, and quite perfect, which (like "Robinson's Arch") springs from the great Haram wall, at right angles to it; this arch was discovered by Captain Wilson in 1866, and bears his name; it is parallel to "Robinson's Arch," very nearly of the same dimensions, and, like it, carried an ancient causeway over the valley from the western city to the eastern rock of the Temple: secondly, these discoveries consist of a series of other arches, and of an arched passage, all in immediate connection with "Wilson's Arch," and all of them discovered this present year by Captain Warren: and, thirdly, they comprehend (in the discoverer's own words) "a system of vaults, tanks, and aqueducts, in connection with, and to the west of 'Wilson's Arch,'"—in connection, also, with "Warren's Arches," which form one work with "Wilson's Arch." All this forms a veritable part of ancient Jerusalem, and this part is now in existence; and, besides, these remains cannot fail to lead the explorers on to other discoveries which, in their turn, must throw a continually-increasing light upon the ancient topography of the Holy City.

The aqueducts, tanks, and cisterns, as Captain Warren well observes, are pre-eminently

* Continued from page 95.

qualified to lead to the complete development of this most interesting city-topography, in consequence of the peculiar character of the country with reference to that all-important condition of both safety and prosperity—a good and abundant water supply. Not the least curious and remarkable incident connected with the discovery of the buried arches, and the still more deeply-buried aqueducts and tanks and cisterns, by Captain Warren, is the fact that, while sinking the principal shaft under "Wilson's Arch," at the depth of 45 feet beneath the surface, water was found which tasted like the water at the Virgin's Fount, near the south-east angle of the Haram on the east side of the Valley of the Kedron. This water was afterwards proved to *flow* along by the Haram wall, at a very great depth below the present surface, towards the south—that is, towards "Robinson's Arch." In this stream of water we may expect that the explorers will discover the most extraordinary illustration both of the exact accuracy of a remarkable record in the ancient history of Judah, and of the manner in which, in Jerusalem, local traditions have some sure foundation. It has always been a tradition that a buried and hidden stream of water flowed down the Tyropœon Valley, through the midst of the land: here the explorers have actually found exactly such a stream; and there is every reason for entertaining the confident expectation that further exploration will trace the course of this stream, until it will have been proved to demonstration that it proceeds (as it always has proceeded) from the vast subterranean reservoir to which, by a hidden channel, Hezekiah conducted the waters of the great fountain that supplied Jerusalem from the north, when he was threatened by the Assyrian invasion. From that reservoir there must be a channel by which all overflow waters might be carried away, and eventually led southward without the city in such a manner that they would never be discovered by any enemy. For Jerusalem was not a Holy City only, but a royal city and a royal fortress; and, therefore, we must look upon it as a military engineer would look upon it, which would be precisely the view that would have been taken by King Hezekiah. The reservoir that he made would receive the waters; and the fountains from which they issued would be sealed and hidden from the Assyrians; then the water would be distributed from the reservoir about the city by various subterranean aqueducts and smaller cisterns and channels; and then there would be the provision for the overflow, which might, and would naturally, be the very same channel that would lead a supply of water from the great reservoir to the Temple. Warren has found that channel, with the water still flowing along its course. At first he naturally conjectured that this stream would prove to flow on, deep down, under "Robinson's Arch," and under a sub-arch below that great arch itself; and so, in my diagram No. 3 (page 78), I have represented both the conjectural sub-arch and the water of the stream. It has been proved now that the conjecture was in part well-founded, and in part erroneous. The lower or sub-arch, below "Robinson's Arch," and below the pavement with the fallen arch-stones (in diagram No. 3), *was once there*, and it has fallen or been beaten down, and the arch-stones of which it had been constructed are now lying at the bottom of the rocky gulley, heaped up on the rock itself, just as the arch-stones of the higher (or Robinson's) arch are lying, where they fell, on the pavement buried now 50 feet beneath the ground. So far, therefore, the suggestion in this diagram, No. 3, as to the former, or the possible present existence of the sub-arch K, has been proved to have been well-founded. But the stream that flows higher up, deep under "Wilson's Arch," in this direction, has been proved to enter the substructures or the ancient excavations beneath the Haram area, before reaching "Robinson's Arch;" and consequently, it does not flow under "Robinson's Arch" on its onward way. The lowest part, therefore, of this diagram is so far incorrect that it should not show any water below the sub-arch K; and that sub-arch should be represented, not as being still in perfect existence as an arch, but fallen down, and having its arch-stones resting on the rock below, exactly, as I have said, as the fallen arch-stones of "Robinson's Arch" lie where they fell on the pavement, and as they appear in the diagram; and, finally, in this diagram, the rock ought not to appear to have been cut down quite so low at the point A. In fact the rock here, as it slopes from the west towards the Haram wall (A B), forms a much more obtuse angle with the wall; and in the rock itself, at the lowest point, a singular channel has been cut,—as if, after all, in the first instance, the overflow waters really did find their exit through this rock-channel before they were diverted eastwards a little sooner, and were led under the Haram area. Further exploration will make all this clear and certain: will follow the rock channel, of which I have just spoken, deep under "Robinson's Arch," and trace its course to the south-west angle of the Haram; and it would seem to be highly probable that there, at that angle, there may be discovered a junction between this channel and a remarkable aqueduct or passage that Captain Warren found to the south of that same angle, and running towards the south. About 500 yards from the south-east angle of the Haram (which is the south-east angle of the walls of the City of Jerusalem), in the deep valley wherein the Kedron and the Hinnom valleys have met on their steeply-descending way towards the Dead Sea, Captain Warren has discovered a secret aqueduct, which he has traced for a considerable distance, and to which the explorations now going on in accordance with Captain Warren's instructions are especially devoted. This aqueduct he expects to trace up to the city, and there he hopes to connect it with the remarkable system of tanks, cisterns, and aqueducts within the Haram, and consequently to connect it with the flowing water that runs under "Wilson's Arch," and which, a little to the north of "Robinson's Arch," enters the Haram. The other, the southern, end of the newly-discovered extra-mural aqueduct will almost certainly be found lower down in the gorge of the Kedron, where it might have discharged its overflow-waters in that wild and rugged ravine in such a manner as would altogether elude the search of a foreign enemy. Should these anticipations be realized, as we may with confidence expect that they will, and should the prospect of tracing the flowing stream of waters upwards from "Wilson's Arch" towards their source also prove to be well-founded,—the entire work of Hezekiah will have been found, and again it will have been brought to light in these latter days. As it is, this extraordinary discovery has made a truly remarkable advance; and the final results, be they what they may, must be ascertained within a short space of time; and, let them be what they may, the results of these special researches are certain to be rich in interest as illustrations of the history of that Jerusalem, which had long been ancient when Herod the Great received the astounding visit of those "wise men" who had journeyed to his Jerusalem, star-directed, from the far east.

It will be kept in remembrance, also, that at "Robinson's Arch" the discoveries already made are far more remarkable and interesting than at first they were considered to have been. For, besides the fallen arch-stones of the great Herodian archway, and the remains of the west pier of that same arch, and the buried Haram wall, which certainly where the arch once stood is Herodian,—besides these veritable relics now existing, visible, and not to be questioned as to the certainty of their being works of the age of Herod, and therefore works which were in being and in use during the first seventy years of our era, at a still lower depth on the same spot another and an earlier archway (which, like the one above it) led to the Temple, is lying in ruins where, when ruined, it fell. So, here is a second certain relic that must have belonged to a period of Jewish history much earlier than the era of Herod, and which must be considered to prove the very early period to which the lowermost courses of the grand masonry of the west Haram wall may with certainty be assigned.

On a future occasion, when I shall have resumed the consideration of this subject, it will be seen that other aqueduct discoveries of great interest have been made in other directions, which, however, like these, have to be traced to their sources; and from which, also like these, the most valuable information relative to the ancient city is certain to be obtained. Now it appears to be desirable, before following Captain Warren any further, to see in what manner he himself gives a sketchy but not the less graphic description of one of his own deep exploration shafts.

When he wrote as follows on the 12th of October last, Captain Warren was indeed working under difficulties—difficulties arising as well from the insufficient means then at his disposal, as from the nature of his work and the circumstances under which he had to carry it on. He is about to describe his shaft near the south-west angle of the south wall of the Haram. "On Friday" (October 11th, 1867), he writes to Mr. Grove, "having arrived at a depth of 79 feet, the men (Arabs) were breaking up a stone at the bottom of the shaft, when suddenly the ground gave way, down went stone and hammers, and the men were barely able to save themselves. They at once rushed up and told the sergeant"—Sergeant Birtles—"that they had found a bottomless pit. I went down to the spot and examined it."

Captain Warren describes the operations consequent on this discovery. The depth of the shaft, as already stated, was 79 feet from the surface; "and here," he adds, "we commenced exploring the 'bottomless pit.' It proved to be only 6 feet deep, though it is black enough for anything. Climbing down, we found ourselves in a passage 4 feet by 2 feet wide, running south from the Haram Wall. It is of rough rubble masonry, with flat stones at the top; and the floor and sides are very muddy, as if water gathers there during the rainy season."

This passage was explored by the captain and sergeant, with the very greatest difficulty, for not less than 400 feet. At this point the position of the passage was carefully determined; and thus, on a later occasion, to the amazement of the Arab workmen, another shaft sunk from the surface above came down direct upon this passage, exactly where the explorer desired to discover it again. This was rendered necessary when the great shaft that has just been described had been filled up.

I have referred to this passage as the probable channel for receiving the overflow waters when they passed (assuming that at one time they did pass) under what I may distinguish as "Robinson's sub-arch."

I will only add now, that the importance of the explorations is already recognised and appreciated at Jerusalem; they constitute the great enterprise of the day at the Holy City, and the grand attraction for all visitors, precisely as at Rome the excavations in search of the Rome of the ancient Romans are justly held to be the chief objects that must attract the attention of visitors there. The Jerusalem explorations, indeed, have just arrived at such a point, that it would be impossible for them not to command the most thoughtful and anxious attention. What we at home have to do, is to take care that abundant means are provided for carrying on the explorations with redoubled energy, and at the same time with sufficient appliances of every description. The work has been thoroughly well begun; the right men have it in hand; it is going on in a manner consistent with the commencement; and we trust with confidence that it will be carried out to a completely triumphant final issue. When we speak of providing such means as may enable the explorers to work with increased powers, let us not be unmindful of the peculiar interest in the explorations that is expressed by all American visitors to Jerusalem. Our cousins can understand such an enterprise; and they are ready, with an open-handed liberality, to take a part in it with us. We rejoice in their co-operation; their sympathy is a truly gratifying encouragement to us; and we shall look forward to their sharing with us in this great enterprise as fresh evidence of the growth of a brotherly feeling between them and ourselves.

C. B.

# JEWELLERY AND GOLDSMITH'S WORK
## IN SYRIA AND PALESTINE.

### Part I.

Precious stones and ornaments of gold and silver are, I think, nowhere more thoroughly and generally appreciated than they are in Syria and Palestine, especially by the women. This taste is common to young and old, rich and poor, among Moslems, Christians, and Jews; and their sacred records and traditions, as well as their antique jewellery, prove that this is no recently developed taste.

The "daughters of Zion," long ago, were severely reproved for walking abroad with "tinkling ornaments about their feet;" and they were warned with terrible threatenings against making a proud display of their jewels. Mohammed considered it necessary to give somewhat similar counsel to the women of Islam. In the twenty-fourth chapter of the Koran, entitled "Light," the prophet admonishes "believing women" to be modest in their actions, and commands them never to show their ornaments in the presence of strangers, nor to seek to attract attention by rattling their anklets.

Admonitions of this nature are sometimes echoed, in the present day, in modern Arabic, by native priests in the little Latin and Greek churches of Syrian towns and villages.

I well remember the sensation created at Haiffa by an address made by a Greek Catholic priest to the female portion of his congregation, on a fête-day, in the year 1859. Before pronouncing the benediction of dismissal, he stood in front of the altar, facing the people, but looking especially towards that part of the church where the women were grouped together. He paused for a few moments, until all eyes were fixed expectantly upon him, and then he said,—"My daughters, hearken to my words. I perceive that when you come to church you pay more attention to your apparel than to your prayers. You throw aside your veils, and discover your spangled head-dresses, your collars of coins and pearls, and your jewelled fingers. You delight in displaying your earthly treasures, when you should be seeking diligently the treasures of heaven. I warn you, O my daughters, that this holy church shall no longer be an arena for the exhibition of your jewellery and for rivalry in dress."

The abashed women drew their veils around them, and then the benediction was pronounced.*

The voices of the prophets and lawgivers of old have had due effect. Custom and public opinion forbid women to adorn themselves when they go into the streets or public places. The ample sheet, or veil, called the *izzar*, which is the almost universal out-of-door covering of women in the towns of Syria and Palestine, effectually hides every vestige of jewellery and ornament, and completely shrouds the wearer. It renders even her walk singularly ungraceful. The avowed object in wearing this veil is to conceal every charm, and to repel rather than to attract strangers. The men, however, have reserved to themselves the privilege of wearing their most magnificent and becoming apparel in public, and nowhere are more picturesque and varied costumes to be seen than in the streets of a Syrian town. Some of the fête-day dresses of a Moslem gentleman are splendid and very brilliant, but always harmonious in colour. Fortunately, too, for the lovers of the picturesque, the Bedouin women and the *fellahîn* (peasantry) have not adopted the large, disfiguring, and disguising veil of the townspeople.

The costume of a Bedouin woman is extremely graceful, and of patriarchal simplicity. Her flowing head-veil of black silk, or of purple muslin, or linen, does not altogether conceal her curious neck-chains and her bronzed and braceleted arms. These and other ornaments, such as silver armlets and finger-rings, are generally very massive, and of rude workmanship, but they are always good in design.

I have frequently seen bracelets and armlets which weigh quite as much as those which we are told the servant of Abraham offered to Rebekah at the well-side, namely, ten shekels, or about five ounces. The anklets are often much heavier.

Ornaments of this description are regarded by the townspeople of Syria with great contempt, and are said to be "only fit for the *fellahîn*, or for the heads of horses and mules." They are familiar to most Eastern travellers, but jewellery of a more choice and costly character can only be seen by those who have access to harems, or Jewish and Christian houses in the towns and villages. The young Moslem bride of Damascus is adorned for the delight of her husband only; and only to her female friends, in the privacy of home or at the bath, may she display her *trousseau* of diamonds, or emeralds and pearls. In spite of these restrictions, however, the arts of the jeweller and goldsmith have always flourished in Syria, and they are eagerly encouraged by all classes.

Women and girls very frequently carry the whole of their private property about their persons, in the form of jewelled head-dresses and collars made of gold and silver coins. In a country like Syria, where savings-banks are not yet established, perhaps this is the best way of taking care of their inheritances or their earnings.

A young girl named Hanné, a native of Akka (Acre), who was my especial attendant nearly all the while I lived at Haiffa, used to invest the greater part of her wages in jewellery and ornaments of gold coins.

Hanné was about twelve years old when she left her home to come and wait upon me. When her first month's payment was offered to her in piastres, she said she would prefer to wait another month, and then to receive a Turkish double sovereign with a hole in it, that she might wear it round her neck, adding, "Then I shall not lose it, nor spend it, and it will not be taken from me by my little brother or my sisters." Hanné's wish was of course attended to. Old Ibrahim, the Jewish money-changer of Haiffa, procured for us the required coin, and in a short time two smaller coins were added, one on each side of the beautiful centre one, which was as large in circumference as an English penny, and not a very common coin. By degrees Hanné's wages grew into a handsome collar of coins, linked together with gold. Her next acquisitions were a pair of gold earrings, enriched with seed pearls, a pair of old bracelets of twisted and plaited gold, set with blue stones, and a convex disc of embossed metal for the crown of her crimson cloth *tarbûsh*.

This *tarbûsh* ornament, which is called the *kûrs*, is generally about five inches in diameter, and it probably represents "*the round tire, like the moon*," mentioned in the third chapter of Isaiah. I have seen some very beautiful ones, composed of diamonds; but those more commonly worn are made of gold, beaten very thin, and embossed or engraved. The crown of the *tarbûsh* is sometimes adorned with a crescent-shaped ornament composed of pearls.

Hanné did not put away her trinkets for high days and holidays, but wore them habitually, either with her picturesque fête-day costume of Damascus silk, or with her work-day jacket and trousers of Manchester print. Young as she was, Hanné never would cross the threshold without veiling herself so as to completely hide her face and all her gold ornaments.

I soon found that Hanné's mode of investing her earnings was the usual one, and that native mistresses delight to see their handmaidens and serving-women adorned with a goodly portion of well-earned gold coins and precious stones. Regular wages, however, are not generally paid by native employers to their servants; but presents of money, or dresses, or pieces of jewellery, are given to them instead, on fête days, according to their requirements and to the nature of the services rendered. This method seems to answer very well, and it suits the simplicity of home-life in the East, where the servants are truly regarded as members of the family.

The very general use of coins, especially large silver ones, as personal ornaments by comparatively poor people in the East, not only conveys an idea of their thriftiness and love of ornament, but gives the pleasant impression that there are resources at hand for a time of trouble—an impression not so pleasantly suggested by the costume of an English workwoman; nor is it generally experienced on visiting the homes of our labouring classes, where, however, there may chance to be a few half-crowns hidden away, for a rainy day, in a stocking or an old tea-pot, and there may even be a post office savings-bank book under the mattress.

Oriental gold and silver coins are much more beautiful than ours are; they are thinner also, and are consequently more easily worn as ornaments. It must be remembered, too, that the savings of a Syrian woman are fortunately not in danger of being carried to a public-house, either by herself or her husband. Parents of all ranks are always anxious to provide a portion for each of their children. The nucleus of it is generally a little gold or silver coin, or a jewel, sewn to the tiny cap, or *tarbûsh*, worn in earliest infancy. I have often seen little girls of nine or ten years of age arrayed, on fête days, in all the jewellery intended for their marriage portions. The sprays of diamonds and emeralds, the strings of pearls and long chains of gold coins, amounted in some instances to the value of £2,000, and £2,500. At family festivals among the Jews of Damascus, the display of jewellery is extraordinary.

The most important jewels in the estimation of all Eastern women are those formed of precious stones, arranged so as to represent the letters which compose the sacred name "Allah," or one of the ninety-nine divine attributes. Short ejaculatory prayers are also frequently worn, and much valued. Jewels of this kind are to be found in every *trousseau* of importance, whether Moslem, Christian, or Jewish. They are believed to have a beneficial and protective influence over the wearers.

* For some further account of this plain-speaking priest and his protests about dress and fashion, see "Domestic Life in Palestine," p. 75. Second Edition. London, Bell and Daldy.

Gold ornaments, of various forms and sizes, engraved with sacred monograms, texts from the Koran, and prayers, are frequently sewn on to the *tarbûshes* of children as "charms," to protect them from danger, and especially to avert the power of the "evil eye."

Jewesses willingly use these Moslem charms for themselves and their children, but they have also a sacred and favourite jewel, which is peculiar to themselves. It is the Hebrew word "Shaddai," formed of precious stones, or engraved on gold or other metal. I never saw this word introduced in jewellery or ornaments worn by Moslems or Christians, and I never



heard of a Shaddai jewel being in the possession of a non-Jew until one was presented to me at Damascus.

In the English authorised version of the Hebrew Scriptures, the word "Shaddai" is always translated "Almighty." The Rabbis say that it signifies "one who has all sufficiency in himself, and all power to destroy whatever is antagonistic to him."

One of the best examples I ever saw, of jewellery on which this word occurs, belongs to my friend Sit Samâha, whose name appropriately signifies "liberality." When I called to take leave of her last summer at Beirût, she was in mourning, and consequently did not wear any ornaments; but at my request she showed me her jewels, and I made careful drawings of the most important of them. Her two graceful little daughters sat by my side on the broad divan, watching me eagerly and intelligently while I drew. Leila exclaimed, "Behold! it is a wonder of wonders to see how the diamonds drop from Sit Miriam's pencil." And little Sara said, "Peace be upon her hands." Several guests arrived, and my drawing of the Shaddai jewel was shown to them, with the wonderful pencil which had produced it. Sara declared that the drawing was quite as pretty as the jewel, and much more interesting to her, for she had seen it created out of nothing. I hope that this engraving of it will please my little friends Leila and Sara, and remind them of me. It represents the exact size of the jewel,* which is formed entirely of diamonds set in gold. Sit Samâha told me that it was made about thirty years ago. The word Shaddai is introduced within a simple border, surrounded with ribbon and scroll ornaments, and hangs from two pliant chains held by a knot, from which a kind of tassel falls. It has a very rich effect; but knots and ribbons seem to me to be very unsuitable for imitation in precious stones; they occur, however, constantly in Oriental jewellery. On the back of the jewel, just behind the word "Shaddai," there is a beautiful gold Turkish coin, which was, I believe, struck in the year the jewel was made. This costly ornament is intended to be worn over the forehead, fastened to the folds of crape and muslin which, bound round a *tarbûsh*, form the elevated and characteristic head-dress of a Syrian Jewess. Jewels for the forehead are mentioned by Ezekiel.

The accompanying illustration is a specimen of the "Shaddai" charm which is




worn round the necks, or on the *tarbûshes*, of poor children, or by the wealthy in time of mourning. It is simply a triangular plate of base metal, with the holy name and some ornaments engraved upon it.

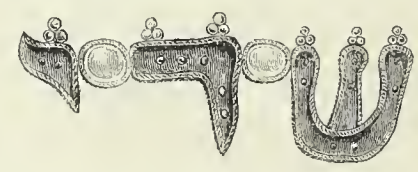
The next is a more choice and rare example of a Jewish charm. It is a quaintly




formed, long-horned crescent of the purest gold, with the word "Shaddai" in Hebrew characters inscribed on its centre. It will be seen that the lower outline of the crescent represents a calm, and rather solemn-looking, feminine profile. I believe the design to be very ancient. I have seen only two examples of it. One was worn by a little Hebrew boy who, when I met him (in a steamer on the coast of Syria), was suffering from ophthalmia. The charm was said to be an infallible remedy for this complaint, and the owner of it had kindly lent it to the child, that he might wear it till he was cured.

I cannot help thinking that this crescent of gold, this strange little charm, is a relic of the worship of Ashtoreth, the beautiful goddess of the old Phœnicians, and for a time of all the inhabitants of Syria. She was the representative of the moon—the Queen of Heaven. Even the Israelites bowed down to her and worshipped her. The wise King Solomon himself raised altars for her, and the prophet Jeremiah tells us, that in his time "in the streets of Jerusalem the children gathered wood, and the fathers kindled it, and the women kneaded dough to make cakes (to sacrifice) to the Queen of Heaven." In the country beyond Jordan her temples especially flourished. One of the cities of Bashan was called "Ashteroth Kernain, or *Ashteroth of the two horns*." A colossal representation of the face of this goddess, with a crescent over her low forehead, may still be seen, though in a mutilated state, among the ruins of Kunawât, in the Hauran, about three days journey from Damascus.

The next illustration is a Shaddai charm of very early workmanship, and differs en-



tirely from any others I have seen. It was given to me by my friend Signor Yakub Levi, of Damascus, and was, I think, worn by him in his childhood. The letters are divided by turquoises. This jewel is intended to be sewn on to a *tarbûsh*, by means of the small perforated holes in the channeled letters; and the silk is to be concealed by one or more pearls threaded on to it at each stitch.

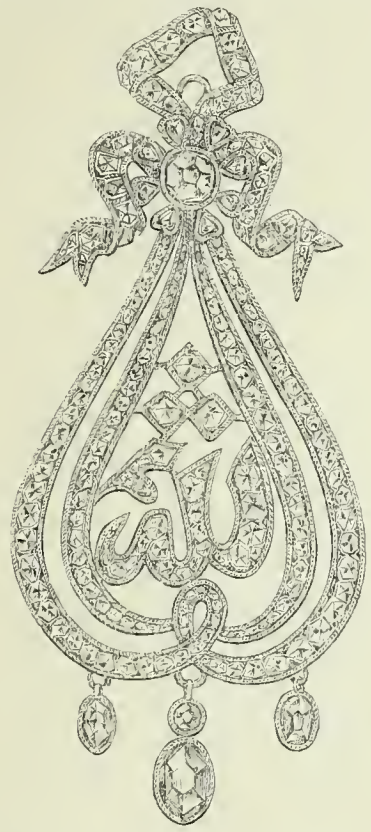
I have seen the word "Shaddai" engraved on a small round plate of gold, within five pointed stars, formed of one line, called Solomon's seal. This was a combination of the Moslem and Jewish charm, and was highly valued.

I never remember to have seen two Shaddai jewels exactly alike; and there is the same pleasing variety in the jewels formed of the flowing and graceful lines of the Arabic characters. The following is a good example of a diamond forehead jewel, representing the potent word Ma'a-shallah, somewhat intricately. It signifies "what God wills," or "work of God," and is especially relied on to avert the influence of the "evil eye." This is a charm which is equally valued by Moslems, Jews, and Christians; the Moslems, however, generally prefer the introduction of one or more emeralds, as green is their sacred colour. I seldom paid a visit to a native family without meeting with some specimen of jewellery quite new to me. Every district has its characteristic and distinguishing ornaments, and I always eagerly transferred them to my sketch-book.

At the house of my kind Moslem neighbour, Ibrahim Effendi, I had excellent opportunities of adding to my collection, for whenever there was a little gathering of guests, or any entertainment at his harem, his wife always sent for me. On these occasions I met Moslem women of all classes, for the rich gladly congre-

* All the illustrations of this article are of the exact size of the objects represented.

gated there, and the poor were always kindly welcomed. Sometimes when "a fair jewel of gold or silver" tempted me to take up my pencil, the daughter of my hostess (peace be upon her!) would say



coaxingly, "Miriam, darling, do not draw to-day; this is a fête day—a day to rejoice in; put away your book, and talk to us. Take our jewels home with you if you will, and draw them there; but talk to us now, O Miriam, darling, and make us glad."

This is a charm which was worn by the little son of one of the guests. The cir-

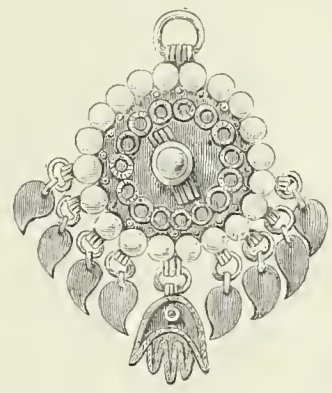


cular ornamentation is entirely composed of Arabic sentences monogrammatically arranged. The centre word is "Ya shâffie!" one of the divine attributes, which signifies, "O Restorer to Health!" The mother of the child detached the jewel from the tiny *tarbûsh* and kindly lent it to me, that I might copy it at my leisure. It was of very pure gold. The engraved lines caught the light at different angles, and produced an excellent and radiant effect, which it is impossible to represent in an engraving. The direction only of the lines can be shown. On the reverse there is an equally ornamental inscription, including several attributes of God—"O Defender! O Trustworthy! O Benevolent! O Sufficient!" Another child whom I met at Ibrahim Effendi's house used to wear in his cap a gold Turkish half-sovereign, and



Solomon's seal within a triangle, mounted in a framework of filigree and pearls, which looked very pretty.

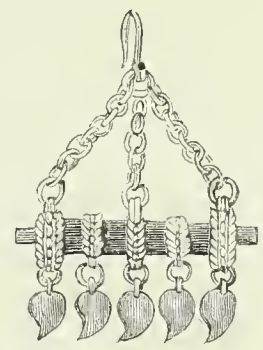
The next illustration is also a child's charm. It is enriched with a very fine turquoise within a circle of pearls. The rude semblance of an open hand, which



hangs from it, has in its centre a tiny sapphire.* All blue stones are considered powerful to avert mischief, and the sapphire is especially potent. Bits of blue glass are used by those who cannot obtain precious stones. On each side of the hand there are four little pieces of flat gold, called "barrk."

The *barrk* is a very ancient and important item in the composition of Syrian jewellery. Its most common form is that which is here represented. It is always flat, but it may be either round or square, lozenge or pear-shaped. It is introduced in a great variety of ways to enrich and lighten the effect of an ornament. The word *barrk* signifies a flash of fire or lightning. It is a well-chosen name for these lightly-poised little bits of gold, for when they are worn in rows, attached to an ear-ring, a nose-jewel, or a necklace, the slightest movement of the wearer makes them tremble, and they flash with quivering light. I have often seen as many as six or seven hundred of them shining on the *sâfa* of a Syrian lady. The *sâfa* is a very curious coiffure, which is not so common now as it used to be. I have, however, seen it worn at Jaffa, Jerusalem, Beirût, and Baalbec, and many other places. I will try to describe it. The hair is first divided into thirteen or more Grecian plaits, which hang straight down the back. To each braided tress three stout, but soft silk cords, about half a yard long, are skilfully joined and interplaited, so that they seem to form a part of the hair. To each of the silk cords a number of the *barrk* are sewn at regular distances of about one inch. To the ends of the cords little gold tubes and rings are attached, and to these are suspended coins, pearls, or pear-shaped gold plates, inscribed with sacred monograms. These ornaments hang in an even row just above the waist. The whole looks something like a piece of fine scale-armour. Sometimes the glittering cords are sewn to a band, or fillet, which is fastened round the head, over the hair, to avoid the trouble of uniting them separately to the braided tresses.

A very favourite *tarbûsh* ornament for children is a small piece of iron, mounted



in gold, as in the accompanying illustration. The iron is supposed to have a beneficial effect on the wearer. Sometimes a little bit of wood is mounted in the same way, and is called "*oñd es-salîb*," that is, "wood of the cross." This is actually worn by Moslem women as a charm.

One of the most singular necklaces I ever saw was worn by a Moslem lady of Damascus. It was a thick chain of gold, from which were suspended, alternately, very perfect Venetian sequins and gold frogs, about one inch long. The frogs were very true to nature, and were beautifully executed.

Frog charms are rather rare. The oldest specimen I ever met with is here engraved.



It was of silver. I saw it in the cap of a little swaddled infant, at the lonely farm-house at the foot of the Tel Salahîyeh, about three hours east of Damascus. It was a triangular hollow case, hermetically sealed, and it evidently contained some long-forgotten treasure. The two little figures hanging from it looked very droll. One of them very fairly resembled a lively frog, but the other looked like a partially developed one, or rather like a conventional ornament, half-vegetable, half-reptile. The crescent between the frogs is enriched with three turquoises.

The mother of the little frog-protected boy looked quite frightened when she saw my drawing, as if she fancied that the charm might lose some of its occult power by being thus reproduced.

MARY ELIZA ROGERS.

(*To be continued.*)

* It will be remembered that it is the custom in Italy to extend two fingers to avert the influence of the "evil eye," and tiny hands of gold or of ivory are often worn as charms.

## LEEDS EXHIBITION.

### Part II.

PICTURES BY DECEASED BRITISH ARTISTS.

Having last month taken a survey of the galleries reserved to "the Old Masters," we devote our present article to the generally more attractive sphere of modern Art. Wisely in Leeds, as in Manchester, a historic basis has been given to the English school, by a retrospective glance over past centuries. We think, however, it is a mistake to have identified the historic rise of our native school with foreign artists so irrelevant to the subject in hand as Mytens, Jansen, Lely, and Kneller. In Manchester the origin of the English school was more correctly ascribed to Hogarth—a master present, as a matter of course, in Leeds, though scarcely seen in strength. Of the fifteen works here ascribed to this inimitable delineator of character, we give precedence to the three following: 'The Gate of Calais,' contributed by the Earl of Charlemont, admirable for spirit and point, for technical qualities, for tone thrown upon the "Gate," and for the colour throughout —especially in half-shade. 'The Lady's Last Stake' is also very capital; the picture ranks among Hogarth's more refined and finished compositions. This work, which claims an indubitable pedigree, also pertains to Earl Charlemont. Likewise another well-accredited canvas is that which contains Hogarth himself, in act of painting 'The Comic Muse.' The picture was exhibited a year ago at Kensington. It is evident that the satirist made as free with his own face and figure as with those of his sitters; in this portrait the painter has indulged in a hearty laugh against himself. Certainly the more that is seen of Hogarth at successive exhibitions, the greater becomes the esteem in which his genius is held. Even in this our day of caricaturists, Hogarth remains, in his special line, unsurpassed. Taken as the true originator of our English school, we recognise even in the specimens now before us the traits which from first to last have ever distinguished that school—honesty of purpose, allegiance to nature, point in incident, sparkle and perspicuity in narrative, individuality and breadth in character, and that thorough independence which is the only true source of nationality in any school, whether ancient or modern.

That remarkable galaxy in the English school which cast a splendour over the close of the last and the opening of the present century, shines upon Leeds with diminished lustre. Reynolds and Gainsborough are certainly there seen to less advantage than in Manchester. Nevertheless, the rare Art qualities of Reynolds may readily be distinguished in such pictures as the 'Strawberry Girl,' the study of a 'Boy's Head,' and the 'Portrait of Nelly O'Brien.' Lovely and simple as nature herself are these truly artistic studies; refined to the last degree is the treatment, deliciously liquid and accordant the colour, tender and retiring are the quiet greys. Yet, once more, Gainsborough holds his own in the presence of his great rival. 'The Portrait of the Duchess of Cumberland,' here exhibited, was a year ago rightly deemed one of the brightest gems in the Kensington collection. A face exquisite for beauty has received every adventitious aid from an artist second to none among his brilliant contemporaries. Romney, who pretty equally divided the favour of fashion with his rivals, may be seen by several heads, as usual, ideal in form, rosy in colour, and romantic in sentiment; 'Cassandra,' a study from Lady Hamilton, while yet as a girl she served for an artist's model, can certainly never be forgotten. No gallery contains a more bewitching head.

The high-Art frenzy which for a short season seized upon the Academy, just obtains recognition. 'The God Thor' is a fair example of Fuseli's weird and wild imagination. A vast canvas, usurped by 'Satan and Uriel,' betrays poor Haydon in his vulgar, vaulting ambition. 'The Rape of Ganymede,' a well-known diploma picture, one of several like valuable contributions from the Royal Academy, shows Hilton as the would-be Titian of the English school. Again, once more in Leeds proof is given of the well-known fact that the high poetic and spasmodic phase of Art, represented by these ambitious but ill-requited painters, belongs entirely to the past. Realism has more recently taken the place of idealism, and nature is now permitted to stand as a substitute for high Art. With the death of Etty, of whom there are some glorious examples, such as 'Venus attended by her Satellites,' subsided the last frenzy of romance known to our sober-minded school; his pictures in Leeds, if faulty in form, shine from the walls as visions rapturous in colour.

The simple domestic and the homely rustic, which, having first risen out of the Dutch school, speedily grew into an essentially British product, are fairly represented by Wilkie, Bird, Morland, Mulready, and Collins. By Wilkie there are well-known works, such as 'The Penny Wedding' and 'Blindman's Buff.' It is interesting to compare the sketch for this last with the finished picture; the student should specially notice how cautious and yet how sure the painter was at every step: the finished composition shows little or no deviation from the first idea. Bird proves his right to the designation of Bristol's Wilkie by that capital and most careful composition, 'Tristram Shandy.' Poor Morland also is seen to rare advantage; Ibbetson and Liverseege are likewise strong. Of Collins, too, we have seldom encountered such choice examples: 'Boys Fishing,' by the latter, present capital studies, as pretty as they are truthful. Mulready, like most of the artists here on view, is almost too well known to stand in need either of criticism or eulogy. We may quote, however, as presenting some novelty, certain 'Old Cottages,' and the startling composition, wide as the poles asunder from the painter's wonted walk, 'The Last Judgment,' grand as a vision, interesting as an artist's delirium. We had, indeed, scarcely given plain, simple-minded Mulready credit for creative imagination so bold and defiant.

Stothard and Leslie, Egg and Phillip, severally represent other well-known phases in the English school. Stothard and Leslie, who alike appear as illustrators of national poems, may be taken as precursors of a practice which since has obtained vast extension. Stothard, as usual, is graceful in line and refined in sentiment, but lacks individuality of character and strength in form. Leslie, of whom there are several examples, develops his ideas into more defined pictorial completeness; the pencil in his hand became an efficient instrument for the technical expression of his thoughts. Sometimes Leslie's lights are a little chalky, and his shadows savour occasionally of blackness; nevertheless strangers to his works, if there be any, will find occasion for abundant admiration. That Egg fell under the sway of Leslie certain pictures in Leeds afford interesting illustration; that, however, he reached independence and an individuality essentially his own, master-works such as 'Esmond,' and 'Esmond returning from the Wars,' are convincing proofs. We remember no achievement by the painter of greater merit. Phillip is another artist of whom it is possible to form an adequate estimate in this provincial but singularly complete exhibition, whether we take him in his first manner, which is simply that of Scotch *genre*, or in the style of his maturity, when he wielded a slashing pencil worthy of Velasquez. One of the many interesting points of comparison which these galleries render almost for the first time possible, is the relation known to exist between the works of Phillip and pictures by old Spanish masters. Copies made by Phillip from Velasquez hang, in fact, side by side with original works by the greatest painter of Madrid. The styles of the two painters had obviously not a little in common.

Materials are here abundant for a complete history of landscape painting in England. Mr. Redford, indeed, has taken from these galleries data for the lecture which he delivered at the Leeds Philosophical Hall upon "Landscape Art and its different styles, from the time of the old masters to the present time." Certainly in this gallery, devoted to "British deceased painters in oil," it becomes easy to trace the rise of landscape Art in England back to Gainsborough, Wilson, and De Loutherbourg, and then forward to our own day. The works of these masters carry us, in fact, further still, to the styles first adopted from the old landscape painters of Italy and Holland. And then in the pictures of Barret and of Danby we encounter an intermediate something lying half-way between nature and imagination. In ardent studies by Crome, never seen to better advantage than in Leeds, do we gain proof of what deep love for nature lies in the hearts of our English painters. Again the works of Nasmyth tell what may be expected from a conscientious plodding artist, who permitted Hobbima and Ruysdael to stand as a substitute for trees and fields. At a further stage in the development of our national school, we come upon such men as Constable and Muller, who having struggled through periods of pupilage to prescriptive schools, entered at length upon the enfranchised liberty which nature alone can give. Very close indeed upon nature are such pictures as 'The Loch,' by Constable,' and 'A Water-mill,' by Muller. We had supposed ourselves masters of Muller's multifarious manners, yet in these galleries we confess that we have extended our knowledge and raised our estimate of an artist who perhaps is for versatility only surpassed by Turner. Within the limits permitted to us it is impossible to do justice to Turner, a master only less manifold than nature herself. We may say, however, that seldom in the provinces has an opportunity so favourable been offered for the study of the painter whose fame has filled the world. One day, at least, should be given to this master. The painter's life may with advantage be divided into decades; his pictures then taken chronologically will illustrate his successive devolopments of style. We shall recur to Turner in the gallery devoted to water-colour drawings.

PICTURES BY ENGLISH LIVING PAINTERS.

This Gallery, which contains 184 pictures by our leading living artists, is deservedly

the most attractive in the Exhibition. There is scarcely here a poor painting. Before entering on such detailed survey as is permitted by the space at our command, we may just remark that a difficulty seems to have been encountered in the attempt to divide, by separate galleries, the dead from the living. Hence, among "British Living Painters in Oils," the visitor must be prepared to encounter Roberts, Stanfield, Muller, Phillip, Dyce, and even R. P. Bonington, who died just forty years ago!

Our contemporary English school of historic Art is represented by works, more or less familiar, of Cope, Ward, Herbert, Maclise, Goodall, Armitage, and Yeames. We know of no better composition by C. W. Cope, R.A., than 'The Martyrdom of Laurance Saunders,' a picture in three compartments, framed as a triptych. These successive scenes in a tragic story are deeply impressive: the artist shows more than usual intention, and is better than often in execution. E. M. Ward, R.A., is seen to advantage in some of his most famous productions, such as 'The Last Sleep of Argyll,' an original finished study for the great picture, and 'Charlotte Corday going to Execution,' which has always ranked as a characteristic example of the master's power and historic grasp. J. R. Herbert, R.A., is less severe and more than usually romantic in a work which many may remember in "the Academy," 'The Abduction of the Brides of Venice.' D. Maclise, R.A., is scarcely seen by 'The Ordeal by Touch' to the same advantage as in Manchester, where was exhibited one of the grandest pictures known in our English school, 'The Banquet Scene—*Macbeth*.' Edward Armitage, A.R.A., and W. F. Yeames, A.R.A., are severally represented by works already well known to all exhibition-goers—'Queen Esther's Banquet' and 'The French Ambassadors received by Elizabeth.' It is equally superfluous to speak in detail of the pictures by which the successive phases of F. Goodall, R.A., may be justly estimated; few artists are more fully represented. The above enumeration will at once indicate how great is the change which has come upon our school since Barry and Fuseli enacted high Art. Were it not possible here to pass in neighbouring galleries from one mannerism to its contrary, the revulsion which has recently followed the stilted historic style of a by-gone generation could scarcely be credited.

Similar changes are at once patent within the sphere of poetry and creative fancy, as here seen in not a few favourite and familiar pictures by Poole, Paton, Elmore, Solomon, Watts, Millais, and others. Our memory, however, is haunted by many a painting of Poole more poetic and imaginative than 'Lighting the Beacon Fire.' Of Paton, too, there are several works we would rather have seen again than 'The Pursuit of Pleasure,' which has always struck us as somewhat meretricious. Elmore's 'Excelsior' was well received in the Academy some seasons since; 'Hotspur and the Fop,' an earlier work, indicates the artist in a manner to which he is no longer addicted. This gallery, in fact, exemplifies among our painters many like developments. A. Solomon, by some unaccountable caprice of hanging, is made here to appear among the living. The public will be glad again to see 'Brunette and Phillis,' capital for character; the painter had points of contact with Mr. Frith. Mr. Sandys, who is said to have a grievance against the Academy, certainly succeeds in making himself seen elsewhere; in Leeds he is strong, witness a truly fine head of 'Judith,' grand in form, defiant in expression; colour and execution intense, and highly wrought, though mannered. Among other painters also here seen in greater range and variety than usual is G. F. Watts, R.A. It is quite instructive to observe both in Leeds and among the portraits at Kensington, through what successive stages this artist has struggled to reach the point of his present development. There are works here—'An Arab,' for example—simply naturalistic and vigorous; this is a masterly study of colour and individual character. Then somewhat as a contrast may be marked 'Bianca,' a romantic head, which for brilliant and transparent colour has hardly been surpassed in Venice. The 'Portrait of Tennyson,' massive and weighty, is well known as the poet's verse; the style is at once real and ideal, the grasp of character individual yet broad in generalisation. This gallery differs from the Academy if only in paucity of portraits: a head, to gain admission here, must reach Art-merit. Altogether, the pictures being specially picked out of the productions of many years, attain a higher standard than is possible to any mere annual exhibition.

Capital pictures, which have already made a reputation, represent the respective styles of Faed, Horsley, O'Neil, and Calderon. 'Ere care begins,' Mr. Faed's diploma picture, is the property of the Academy; 'From Dawn to Sunset,' by the same artist, may also possess some special interest as the small replica of the greater work made for engraving. Mr. Horsley is seen by one of his best products, 'The Bashful Swain.' Mr. O'Neil's 'Home Again' once more does good service in exhibition, while Mr. Calderon may be judged by probably his greatest work, 'Her Most High, Noble, and Puissant Grace.' It is sufficient to indicate by name the above paintings, as the readers of the *Art-Journal* have long since been made acquainted with their several merits. These galleries appear—at least at first sight—singularly complete; yet closer examination discovers deficiencies difficult to account for, especially considering that their contents come from chief collections in the country, and are thus independent of the volition or caprice of individual painters. To enumerate deficiencies—we find nothing by Frith save some figures added to a landscape by Creswick; and we have further observed the total absence of Webster, Leighton, Richmond, Lee, Redgrave, and Sir Francis Grant, not to mention non-Academicians, in this gallery avowedly of "British Living Painters." Perhaps, however, the collection, all things considered, is as complete as can reasonably be expected. Insuperable difficulty has been encountered in the reluctance of owners to lend pictures to yet one more exhibition. Collectors have had enough of exhibitions, and thus on all sides we hear the opinion that this at Leeds will be the last for many a year.

Landscape is, almost as a matter of course, strong; the heads of this department are for the most part conspicuous; among absentees, indeed, we notice none more important than the names of Leader and Vicat Cole! Surely two such omissions are specially to be deplored, yet, on the whole, it may be said that landscape in Leeds fares better than in London. The hero of the hour is venerable John Linnell, than whom no one can show more gloriously; we have here before us the love-labour of a long life. In Leeds, as among the portraits in Kensington, we are carried back to the pre-landscape days of the artist, when as yet he painted portraits. It is, however, as a student not of the human countenance, but of fields and trees and skies, that the possible posthumous fame of Linnell will endure. Eight landscapes give a pretty complete epitome of the painter's several styles. A 'Canal Scene' is most interesting, as marking an early epoch; grey in colour, literally true in treatment, conscientious in dotty detail, this little picture comes before the world as a surprise in its striking contrast to Linnell's latest manner. 'The Sheep Fold' finds the painter in frenzy; that cloud, all in fire, we remember well in the Academy, it blazes as would a hay-rick in the sky; it is the work of an incendiary rather than an operation or an aspect of nature. 'The Disobedient Prophet,' however, is grand without extravagance; noble is it in forms of figure and of tree, and truly glorious in deep, resplendent harmony of colour. Such a work may be quoted in support of the dictum that while our modern landscape-painters have advanced in fidelity and literal truth, they still retain the power, breadth, and grandeur which we revere in the old masters of landscape. It does us good to look at this work of Linnell; how it stands in reproof of that childish trifling with nature miscalled Pre-Raphaelite. By the two younger Linnells there are characteristic works; W. Linnell has not for many a day thrown upon canvas a scene so grand as 'A Shepherd who divideth his Sheep from the Goats.' One of the most legitimate, not to say lovely, offsprings of Pre-Raphaelitism, we have always held to be 'Pegwell Bay,' by W. Dyce, R.A. We can scarcely venture to express how great was our delight when again we came upon this exquisite study, literally true in each careful detail, and yet brimful of colour and gushing over as with a full flood of romance and emotion. Perhaps the colour on the cliff may be a little chalky and dry, but the sky and water are liquid, and the whole scene—which looks, indeed, less like a picture than nature—is brought together in unobtrusive keeping. T. Creswick, R.A., is scarcely seen according to his deserts; at the present moment, when we fear the artist may be taken wholly from us, we could have wished for works which might serve as a retrospect of a career and a tribute to merit. 'A Rocky Ravine,' however, is no unfavourable example of the painter's cool tones of grey and of his quiet meditative moods in the midst of nature's sylvan retreats. Certain of our artists of a somewhat amphibious turn, who live equally at ease on water and on land, such as E. W. Cooke, R.A., and J. C. Hook, R.A., make themselves rather scarce at Leeds. 'Her Majesty's Ship Terror in the Ice,' by Mr. Cooke, created quite a sensation on its appearance in the Academy. It is curious, and almost inexplicable, to observe how pictures which in their day have been prominent in London, sink into comparative insignificance here in the provinces. The only explanation we can offer is, the unusually high general standard of this gallery in the Leeds Exhibition. Mr. Cooke's ice-fields now strike us as less realistic than formerly, so great has been the advance in realism made by the English school, so growing are the demands of a public trained in physical science, for exact truth in form, texture, and colour. Nothing new strikes us to observe on the solitary contribution from Mr. Hook, 'A Cornish Gift' of a live lobster. Of course the work is capital in colour, and admirable for just relations and

blended harmonies between the figures and their surroundings of sea and shore.

Sir Edwin Landseer has much to gain by a retrospective summary of his career. It has occasionally become our painful duty, as for example in our review of the present Academy, to speak with some critical severity of vast canvases that no longer by intrinsic Art-merit can claim a right to usurp large areas which ought in justice to be apportioned out among rising artists of merit driven from the exhibition. It is, therefore, with all the more pleasure that here, in the presence of matchless products of the master's middle and mature manner, we pay tribute to a genius which has given to the English school renown not only at home but throughout the world. We must deny ourselves the gratification of passing under review the several works here collected. It will, however, be easily understood that 'Bolton Abbey in the Olden Time,' 'A Distinguished Member of the Humane Society,' 'Laying down the Law,' 'Van Amburgh and the Lions,' the last from the Wellington Gallery, and 'The Indian Tent,' lent by the Prince of Wales, confer on this gallery devoted to paintings by living artists no small proportion of its popular attractions.

Also much interest attaches to the ample display of works by two other veterans in English Art—Clarkson Stanfield and David Roberts, who, though now numbered among the dead, seem to retain some right to hold here still their place in the company of the living. Stanfield is seen in his successive styles by fifteen works in water and in oil; thus in numbers he is only exceeded by Turner. When a painter is thus liberally illustrated, it becomes worth the visitor's while to make as it were a monograph study of the master. This we have recommended as to Turner, a like chronological and analytical method would with Stanfield find reward. Here the early and late products of the master evince correlative changes in style, while the artist's whole career may be nobly crowned by 'The Victory towed into Gibraltar,' a picture which for grandeur and power, for motion in wave, for heave and swing, drawing and build of ship and craft, for atmosphere and storm-wind in sky, and for general spirit and stir throughout the elements of air and ocean when the storm of battle and of tempest is over, probably stands without equal in the marine painting of any school or country, ancient or modern, English or foreign. This picture in its way does not suffer in comparison to the artist's 'Battle of Roveredo,' which in Manchester produced profound impression. Of the eminently popular style of David Roberts there will be found in the oil and water-colour galleries half-a-dozen examples. 'Edinburgh from the Calton Hill,' and 'Troops in the Piazza of San Mark,' if not wholly satisfactory to close students of nature, will throw scene-painters ambitious of brilliant effect into despair. These galleries make us more than ever lament our losses.

In tracing the changes which have befallen our English school even through the lapse of a few years, the mind naturally reverts to that peculiar and transient phase of Art known as Pre-Raphaelite—a school which even as recently as the "Art-Treasures" in Manchester was rife and rampant. Eleven years have swiftly sped, and now the school has vanished; the creed is forsworn even by its disciples, and pictures which as prodigies provoked the amaze of the public, are in Leeds passed heedlessly by. It is, indeed, a striking sign of the instability of fashion and of fame, that Wallis's 'Death of Chatterton,' which needed two policemen for its protection in Manchester against the crushing crowd, is now in Leeds overlooked and neglected! Millais, as we all know, no longer dwells in the Pre-Raphaelite camp: 'The Wolf's Den,' here exhibited, has all the largeness of style which came with the master's emancipated manner. Yet some there are who cannot look upon that earlier product, 'Autumn Leaves,' without feeling of regret: in sight of this glory of deep-toned colour, of these passages impressive in purple sky and horizon, this prevailing solemnity of sentiment throughout, it is impossible not to feel how much the artist may have sacrificed in his transition of style. Indeed, now, when we find the English school safely delivered from delusive innovation and false assumption, we can afford to join in general lamentation over that which is now no more. And certainly in Leeds this abnormal Pre-Raphaelitism shows works which cannot be forgotten in the chronicles of Art. Among products of this school, we miss a lovely little picture, 'Early Spring,' by young Linnell, which we remember well in Manchester; yet still here may be recognised a well-known favourite by Holman Hunt, 'Strayed Sheep.' This last picture, especially in quality of sunshine, looks better each time we see it afresh. Of course the chimera genius of this school was ever giving birth to monsters now hardly to be tolerated. Still, some few creations, sufficiently eccentric to create sensation and surprise, have found entrance into this gallery. We confess that Stanhope's 'Rizpah' has long been with us a favourite: the figure has meaning, mystery, and certainly bears traits of originality in its treatment. Again, 'Too Late,' by Mr. Windus, may claim the merit of being out of the common; its power of repulsion grows almost into a spell of attraction; certainly the work implies original and independent thought. Another old acquaintance which haunts the memory somewhat disagreeably, is 'The Last of England,' by Mr. Madox Brown; this picture, too, like the last, is potent in power of repulsion. The hangers seem to have entertained antipathy for the artist's masterpiece, 'Work,' which they gibbet aloft on the staircase, in order that its fiery reds may not kill pictures tender in tone. Yet we are bound to say that this composition, which we have examined elsewhere carefully, is calculated to inspire deep respect for its painter. Our misfortune may be for ever in Art to differ from Mr. Brown, but earnestness, labour, and talent, even if misdirected, cannot pass without tribute. These Pre-Raphaelite pictures, before enumerated, merit attention. They are signs of past times—not now always easy to meet with or to mark.

In conclusion, we may say that the galleries just passed in review are much to the credit of Mr. R. C. Saunders, who is mainly responsible for the selection and hanging. We have seldom seen a collection so well calculated to give to the public a clear and agreeable epitome of our native school. We hear invidious comparisons instituted between Leeds and Manchester, which we are bound to say are uncalled for and out of place. These provincial exhibitions, wherever and whensoever held, advance Art, education, and general civilisation. They obviously deserve, then, all possible encouragement and support, and the person who neglects to visit Leeds will be likely, when too late, to regret the opportunity he has lost.

## SELECTED PICTURES.

FROM THE COLLECTION OF JOHN KNOWLES, ESQ., MANCHESTER.

### THE CONTROVERSY.

A. Elmore, R.A., Painter. C. H. Jeens, Engraver.

WERE ours a politico-religious, instead of an artistic journal, it might not unnaturally be assumed that in introducing this subject at the present time we had an eye to the events which are now agitating the public mind throughout the entire kingdom. Polemical discussion is certainly the order of the day, and controversy upon rites, ceremonies, doctrines, and practices, rages almost as fiercely now as in the days of olden time. The whole atmosphere of the religious world is disturbed, and the elements of disputation are permeating every nook and corner of society, to the manifest interruption of political, if not social, peace and amity; and perhaps affording to some future painter—if Art should survive the stormy period to which we seem rapidly hastening—materials for a controversial picture illustrative of the nineteenth century.

Mr. Elmore has reverted to the time and country of Louis XIV. for the subject which—in the year 1849, when the picture was exhibited at the Royal Academy—he has placed on canvas. It was suggested by the following passage in the historical work entitled "Louis XIV. et son Siècle:" —"The king had declared his intention 'to employ only good Christians in public situations,' meaning Roman Catholics; and the most tempting encouragements were held out to such as should set a public example by abjuring their Protestant tenets. Accordingly, it was not uncommon for an intending convert of rank to invite some leading Protestant clergyman to meet some leading Catholic in his house, there to debate respecting their differences, to satisfy the mind of their host which religion was preferable."

It has often been said, and with no little, if not entire, truth, that religious wars and polemical discussions are generally carried on with more acrimony and bitterness of feeling than quarrels on questions of any other character. It does indeed seem strange that Christianity, heralded as it was by the glorious announcement of "peace on earth, good-will towards men," should so often have been provocative of "all bitterness, and wrath, and evil speaking," and have even put a sword into the hands of those who confess its truths, to use one against the other. Mr. Elmore's controversialists, a Huguenot clergyman and a Capuchin friar, form no exception to the general practice of fiery antagonists; though the former, seated with his open Bible in hand, listens with comparative calmness to the arguments of his opponent—delivered, as they seem to be, with all the fervour of heated animosity. These two heads are remarkable studies of character; the Romanist's exhibiting zeal which is scarcely tempered by discretion; the Protestant's self-possession allied with firmness of determination. To the left of the picture is a cardinal, whose countenance certainly does not show that his co-religionist is satisfactorily maintaining his ground. Near him is the owner of the mansion, watching with inquiring anxiety the effect produced on the church dignitary. The various members of the family are skilfully grouped in the apartment, and all exhibit a marked interest in the proceedings.



A. ELMORE, R.A. PINXT.

C.H. JEENS. SCULPT.

# THE CONTROVERSY.

FROM THE COLLECTION OF JOHN KNOWLES, ESQ. MANCHESTER.

LONDON VIRTUE &

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

A BRILLIANT *conversazione* has, according to annual custom, been held by the Institute of British Architects in their rooms in Conduit Street. The President, Mr. Tite, M.P., received at the doors guests more than usually numerous; the walls and tables were hung and covered with paintings, drawings, and objects of archæological interest, and music and refreshments were thrown in by way of entertainment.

The President exhibited his almost unique collection of early editions of Shakspere's individual plays; also sketches, one, 'On the Bay of Naples,' made by himself. On a table were numerous and brilliant drawings by Mr. Edward Goodall: on the walls we observed a coast scene, lovely in colour, by Cornish Cook; also a clever picture which presented the well-known traits of Mr. Leighton. On an easel, conspicuous in view, was placed 'Medea,' the picture by Mr. Sandys which is fast gaining notoriety from having been crowded out from the Royal Academy. Other works were also exhibited which seem to have been going the round of *conversazione* during the season. Among objects more directly relevant to architecture and to mural decorations generally, were designs executed in tiles or ceramic ware by Messrs. Harland and Fisher. The application of these durable and brilliant ceramic materials to the surface ornament of our private dwellings and public buildings will doubtless obtain, year by year, further extension; and therefore we look anxiously to any new examples or novel processes which may be exhibited in Conduit Street or elsewhere. Among other works we made note of a couple of figure mosaics from severely mediæval designs by Mr. Burges. We may here take occasion to mention, by way of parenthesis, the staircase in the Kensington Museum, which is now in process of receiving a covering of ceramic *plaques* in colour and bas-reliefs resembling the *della Robbia* ware used, we all know, decoratively in Italy. The columns and panels in the new refreshment-rooms and galleries of the same museum, as well as the façade of the adjacent Schools of Science, also show what bold developments are about to be witnessed in the structural and decorative Arts. In Conduit Street the Council of the Architectural Exhibition have for several years provided a room expressly for the exposition both of building materials and of the Arts and manufactures of which the Architect has need in the advanced professional practice of the present day.

Among miscellaneous objects which may be further taken as signs of the times were ecclesiastical draperies, Majolica figures life-size applied to candelabra standards, and Indian photographs. These last, since the lecture delivered some months since by Mr. Fergusson before the Society of Arts, have received further additions; and the accession thus obtained to our critical and accurate knowledge of the varied and abnormal architecture of our Eastern dominions is of importance scarcely to be overestimated. Mr. Fergusson has recently discovered in the East Indian Museum some interesting fragments, hitherto overlooked, which throw further light upon that serpent worship in honour of which many of the bas-reliefs in Indian temples are supposed to have been executed. Our knowledge of these and other topics suggested by architectural remains in India is avowedly incomplete; these photographs, copies of which may be seen in the Art Library at Kensington, will prove, as we have said, of signal service to the student, and we look for still further elucidation of all such subjects in a forthcoming volume by Mr. Fergusson, to be published under sanction of the India Office.

The Arundel Society lent for the evening several drawings recently made for forthcoming publications, among which may be mentioned a fine copy, executed by a Viennese artist, of a fresco but little known, 'The Crucifixion,' by Perugino, in a convent in Florence. Also was exhibited by the same Society, a series of studies especially relevant to the art of architecture, "made," says the Society's Report, "in pursuance of the plan for the illustration of the sepulchral monuments of Italy." These illustrations will be both general and detailed: the public will be caught by colour and effect, the profession satisfied by precision in drawing and fidelity in detail. As studies of the Italian system of polychrome, the proposed reproductions may be opportune at a time when colour is more and more sought for in the decoration of architectural construction. The monuments selected have been described by Mr. Ruskin in "The Stones of Venice."

We may add that the warmest eulogies were again passed by the company on the magnificent series of French drawings by Lameire and others, to which in a former number we directed the attention of our readers. Our English draughtsmen have need to take a lesson from works that show a training and a talent to which we are as yet in our country strangers. Altogether the energy and enterprise shown in Conduit Street by the architectural profession are to be commended and encouraged. The future sphere and operations of the joint Associations here located may materially be determined by the course which the Royal Academy shall be found to take when removed to enlarged galleries in Piccadilly. In the meantime, the interests of architecture are zealously guarded by an Institute that has struggled hard to maintain for itself an independent and useful existence.

## PICTURE SALES.

MESSRS. CHRISTIE, MANSON, AND WOODS sold, on the 20th of June, a collection of oil pictures and water-colour drawings, the property of a gentleman whose name did not appear in the announcement of the sale. The principal examples were:—'Chiddingfield,' B. Foster, 108 gs. (Vokins); 'A Hunting Party,' F. Tayler, 140 gs. (Agnew); 'Arab Woman,' A. Lundgren, 100 gs. (Agnew); 'Rotterdam,' J. Holland, 110 gs. (Harding); 'Bolton Abbey,' J. D. Harding, 140 gs. (Permain); 'Going Home,' T. Creswick, R.A, 125 gs. (Agnew); 'The Blind Beggar,' J. Dyckmans, 100 gs. (Agnew); 'Hot Water, Sir?' W. P. Frith, R.A., 105 gs. (Hayward); 'The Guardian and his Ward,' A. Elmore, R.A., 255 gs. (Agnew); 'The Return from Waterloo,' a finished sketch for the large and engraved picture, M. Stone, 100 gs. (Permain); 'Souvenirs of Old Letters,' F. Wyburd, 105 gs. (Permain); 'Milking Time,' J. E. Millais, R.A., 155 gs. (McLean); 'Return from Marathon,' A. Tadema, 140 gs (Permain); 'Catherine Seyton and the Page,' J. Faed, R.S.A, 256 gs. (Agnew); 'The Attack on Sir John Coventry,' T. H. Maguire, 100 gs. (Harding); 'Maternal Cares,' sheep and lambs, E. Verboeckhoven, 175 gs. (Nieuwenhuys, of Paris); 'Comrade Remembrance, Marseilles Prison,' W. P. Frith, R.A., 175 gs. (Permain); 'Fugitive Royalists,' F. R. Piekersgill, R.A., 107 gs. (Harding); 'Dutch Boats on the Zuyder Zee,' E. W. Cooke, R.A., 205 gs. (Agnew); 'A Fair Day's Sport,' W. Duffield, 270 gs. (Vines); 'The Battle of Rovedero,' C. Stanfield, R.A., 275 gs. (Vokins); 'Song of the Nubian Slave,' F. Goodall, R.A., 410 gs. (Agnew); 'The Festival,' W. E. Frost, A.R.A., 100 gs. (Ames); 'The Duke and Duchess reading *Don Quixote*,' J. C. Hook, R.A., 150 gs. (Harding); 'The First Ball,' A. Solomon, 255 gs. (Vokins); 'Salome, Daughter of Herodias,' F. Leighton, R.A., 315 gs. (Agnew); 'A Roadside Nibble,' J. Linnell, 450 gs. (Agnew); 'The Carpenter's Shop,' J. E. Millais, R.A., 515 gs. (Moore); 'The Black Brunswicker,' J. E. Millais, R.A., 800 gs. (Moore); both these pictures were in the collection of the late Mr. Plint, of Leeds; 'Fishermen's Wives Netmaking,' J. C. Hook, R.A., 625 gs. (Ames); 'Loch Leven,' T. Creswick, R.A., 100 gs. (Agnew). The entire sale realised £11,400.

We presume that this will prove the closing sale of any importance for the present season.

## OBITUARY.

### WILLIAM B. JOHNSTONE, R.S.A.

This artist, whose death, in the 56th year of his age, was briefly recorded in our last number, held a prominent position among the members of the Royal Scottish Academy, of which he was Treasurer and a Trustee. Not till he had reached a somewhat advanced period of his life did he seriously turn his attention to Art, though almost from childhood his love for it was evident to all who knew him. The profession—that of a solicitor—in which he was engaged in his earlier years prevented, in a great degree, the thorough artistic training that was necessary to enable him to carry out in his pictures, so fully as to satisfy himself, the ideas which possessed his mind. But when he had determined to adopt painting as his vocation, he entered upon it with all the enthusiasm of his character, and with the most loving appreciation of the real merit and beauty of true Art. In history, *genre*, and landscape, he appeared to be equally "at home," and his pictures, if not within the range of the highest-class works, show undeniable talent. One of the best, 'The Death of Rizzio,' is in the Edinburgh National Gallery, of which he was Curator. "The Scottish Academy," said one of the Edinburgh papers soon after his death, "never had a member more devoted to its best interests, nor one more universally useful to it."

The knowledge of business acquired when in the profession of the law was of the greatest service to the Academy at a most critical period of its history. From his love of Art he very early in his career associated much with artists and others interested in artistic matters, thus gaining that critical and minute knowledge of pictures, both ancient and modern, that so seldom falls to the lot of professionals too much engrossed with their own special pursuit. A peculiarity of Mr. Johnstone's—one, too, that never left him—was, as we have already intimated, the variety of styles in which he painted; this was also the result of his amateur-life when amusing himself at the easel, trying in turns each manner of his various artist-friends.

In 1843 he visited Rome, being at that time a disciple of the Wilkie school. He now went to the opposite extreme, sending home for exhibition pictures in the severest style of the earliest Italian artists. On his return this gradually merged into the high finish of miniature painting, which, by the way, he for some time practised. This, perhaps, was the best period of his art. Latterly his manner was very much modelled on that of his fellow-countryman, the late John Phillip, R.A. In 1840 he was elected Associate of the Scottish Academy, and in 1848 an Academician. He was always a keen collector of old armour and objects of *vertu*, of which he has left a valuable collection.

As a critic and writer upon Art, Mr. Johnstone was well known in Edinburgh; the excellent biographical and critical catalogue of the Edinburgh National Gallery, the treasures of which he was instrumental in collecting, testifies to his intimate knowledge of painters and their works.

Though his last illness had proved of long duration, and towards the close had assumed a most painful form, with little or no hope of recovery, he continued at work till within a few days of his death—literally, as it has been remarked of him, "dying in harness." "It was an instruc-

tive lesson," says the writer already quoted, "to see the complete control of his mind over all kinds of pain and bodily weakness; for whenever the conversation turned upon Art—but more especially anything about the Academy or the National Gallery—he entered with as much spirit into all their interests as if nothing were the matter with him." In the Edinburgh Academy Exhibition this year he had two pictures, 'Female Industry,' and 'Waterfall in Glen Nevis.'

### ALDERMAN COPELAND.

The name of this gentleman has so frequently appeared in the pages of our Journal in connection with the subject of British Art-manufacture, that some record of his life is due from us to his memory.

William Taylor Copeland, whose death occurred on the 12th of April, was born in 1797. For a long period he was at the head of the large pottery establishment known as that of "Spode," at Stoke-upon-Trent, to which he succeeded on the retirement of Mr. Spode. Though not, perhaps, possessing the thorough knowledge of Ceramic Art which distinguished Wedgwood and others, he associated with him men of unquestionable artistic taste and judgment, among whom we may specially mention the late Mr. Thomas Battam, F.S.A., with whose aid the productions of the manufactory in Staffordshire gained a world-wide renown, whether consisting of ordinary objects for domestic use, or the most richly painted and decorated works of ornament. Any one who has chanced to visit the "show-rooms" of Copeland and Co., in Bond Street, cannot fail to have been delighted with the variety and beauty of the ware displayed by the firm; it is, in its department, an exhibition really worth seeing. In all the great International Exhibitions which have taken place of late years, the house of Copeland has taken a lead, and has been honoured with commendations of the highest merit. There is one especial branch of their manufactures deserving of prominent notice as works of Art: we allude to the parian figures and statuettes produced by them, many of which are gems of sculpturesque Art, and of a purity of colour attained by no other makers.

But beyond the business in which he was engaged, the late worthy alderman had an honourable name. At an early age he associated himself with public affairs, particularly those of the City of London. In 1828 his fellow-citizens elected him one of their sheriffs, and the following year the wardmote of Bishopsgate invested him with the aldermanic gown. In 1835-36 he filled, with dignity and civic liberality, the office of Lord Mayor. Mr. Copeland's connection with the city brought him, as a member of the Irish Society—certain members of the corporation on whom devolves the management of the property in Ireland held by the City of London—to contest the borough of Coleraine, for which place he sat in parliament prior to the Reform Bill of 1832. Subsequently he was returned for Stoke-on-Trent, and represented it, with the exception of an interval of five years, between 1852 and 1857, till within about four years of his death. Without taking an active part in the debates of the House, he was always a useful coadjutor on committees, and a warm advocate in Parliament of the interests of the large and important district of the Potteries, which he represented, and with which his own were so closely identified. In politics the alderman was a staunch Conservative, and his votes were almost invariably on the side of what may be termed Church and State. As Senior Treasurer of the Corporation of the Sons of the Clergy, and also for several years as President of the Royal Hospitals of Bridewell and Bethlehem, his business habits, judgment, and discrimination rendered good service to these institutions.

The "lovers of the turf," to use a sporting phrase, must often have seen his name in the *Racing Calendar*, for he kept a stud of racers, and was a great promoter of all field sports, which he followed solely for pure amusement. He was easily recognised in the field by the never-absent flower in the button-hole of his coat, while his genial manner and his quick perception made him everywhere popular. Generous in aiding charities, courteous and polite, he set a good example to all around him. As a type of the "middle-class" gentry, Alderman Copeland was an excellent specimen. He was a true friend, and is already missed by many. The important and extensive "business" in which he was engaged is continued by his sons, who will no doubt follow the good example of enterprise, liberality, and courtesy they have received.

### THOMAS MOGFORD.

In the somewhat recent death of this artist, at Guernsey, we have an instance where the highest promise in Art did not realise its attainment. Mr. Mogford was for many years very favourably known in his native county of Devon as a painter of excellent portraits and fancy subjects. His whole-length pictures of the Earl of Devon, E. Baily, R.A., and others, are full of life and power. Several interesting works of his were at times exhibited in the Royal Academy. For some years past failing health greatly interrupted his intense devotion to the higher walks of Art, but in his very carefully elaborated landscape subjects—bits of Dartmoor and its picturesque neighbourhood—we have some charming selections from scenes of great beauty; these he wrought out with all the painstaking of the Pre-Raffaelite school, without any of its offensiveness. Ever ready to seize the most poetical effects in nature, he has left some few pictures which, for exquisite feeling in execution and truthfulness of effect, have been rarely equalled.

### THOMAS DUCKETT.

The *Sydney Morning Herald*, of May 1st, records at some length the death, at the age of 29, of Mr. Thomas Duckett, late a pupil of Mr. Thomas Thornycroft. He was a young sculptor of great promise, who, having completed his studies, and made the journey to Rome, was preparing for the contest in the grand arena, when he was recommended to visit South Australia to avert consumption; but all the advantages of climate were in vain. During his absence his wife died, and two young children are fatherless and motherless.

In Sydney the deceased artist executed several works, which are highly spoken of, such as those of the Angels of Death and Mercy, for the gate of the Haslembruk Cemetery, &c. The numerous sketches and statuette groups he has left behind exhibit much delicacy of taste and clever composition; it is to be hoped some of the latter may be rendered in bronze or parian for the benefit of the orphans. His amiable disposition secured him many friends, and he was followed to his final resting-place by some of the principal literary men and officials in Sydney.

## ART IN CONTINENTAL STATES.

Paris.—The sale of works of Art of various kinds—porcelains, sculptures, and pictures—belonging to the late M. Henry Didier, occupied several days during the month of June. Among the sculptures was a magnificent clock of white marble, attributed to Pigale, on which is a figure of Cupid seated by his quiver of arrows, with a dove near him; it realised £1,264; a group of two children wrestling, also in marble, of the time of Louis XV., £154; a bust of Madame Lebrun, in terra-cotta, by Pajou, dated 1783, £242. The pictures included:—'The River Bank,' by Bonington, £168; by Decamps, 'Travelling Bohemians,' £327; 'Fishing,' £180; 'A Savoyard and his Dog,' £178; 'Greek Soldiers Resting,' £138; 'A Labourer of Lot,' £144; 'The Dog-kennel,' £352; D. Teniers, £160; 'Nymph teazed by Cupids,' Diaz, £162; 'The Pond in the Woods,' J. Dupré, £420; 'Incredulity' Meissonnier, £668; 'Le petit Neveu de Rameau,' Meissonnier, £556; 'A Young Man Drawing,' Meissonnier, £600; 'A Gentleman,' Meissonnier, £372; 'The Rainbow,' T. Rousseau, £180; 'Portrait of Madame Pompadour,' F. Boucher, £1,120; 'Flowers and Fruit,' F. Boucher, £200; 'Portrait of Mdlle. Olivier,' an actress, Greuze, £260; 'The Seasons,' Prudhon, £1,340; 'Portrait of Rembrandt,' by himself, described in Smith's "Catalogue," £160; 'River Scene,' W. Van der Velde, £208; 'Portrait of a Young Girl,' presumed to be that of the painter's daughter, Velasquez, £604.—The domed ceiling of the Library of the Luxembourg has suffered great, though it is to be hoped not irreparable, injury. On it Eugene Delacroix painted some fine pictures, but the plaster-work recently fell down, and was broken to pieces. The fragments have, however, been carefully collected, and attempts will be made to reunite and restore them.—In the sale of pictures by old masters belonging to Madame La Marquise Théodule de Rodes, were the following notable examples, which realised the prices stated:—'The Return to the Farm,' N. Berghem, £144; 'Landscape,' A. Cuyp, £280; 'St. Martin Interceding with Christ on behalf of the Inhabitants of Tarascen,' Van Dyck, £380; 'A Street in Leyden,' J. Vander Heyden, £320; 'A Young Female at her Toilet,' Metsu, £800; 'The Good Mother,' Mieris, £796; 'Moonlight Scene,' Vander Neer, £280; 'Portrait of a Woman,' Netscher, £160; 'Landscape,' with figures and cattle, Ommeganck, £180; 'The Skein-winder,' Ostade, £364, bought for the Museum of Brussels; 'A Storm,' A. Pynacker, £118; 'Sea View,' W. Vander Velde, £400; 'A Naval Combat,' W. Vander Velde, £198; 'The Pasture,' A. Vander Velde, £442; 'The Restive Horse,' Wouvermans, £440; 'Landscape,' Wouvermans and Wynants, £324. The whole collection sold for £6,800.

Worms.—The noble monument, by Rietschel, to the memory of the great champion of the Reformation, Martin Luther, has been inaugurated with becoming pomp and splendour; the chiefs of the royal family of Prussia, with many other princes and nobles, taking part in the ceremony. From the time when it was first projected, in 1859, we have, as occasion required, described it, and noted its progress; in 1860 there appeared an engraving of it in our Journal, and also one of the chief and central figure, Luther: we need not therefore go over the ground again. The estimated cost of the work was £17,000, for which subscriptions were made in almost all parts of the world where Protestantism has a foot-hold, though Germany furnished by far the larger portion of the contingent. On the day of the inauguration Her Majesty sent a telegraphic message to the King of Prussia, expressing her hearty congratulation upon the accomplishment of the work:—"Protestant England," says the Queen, "cordially sympathises with an occasion which unites the Protestant princes and people of Germany." By a somewhat singular coincidence the Luther monument was completed at a period when, in the British legislature, everywhere regarded as the bulwark of Protestantism, a vigorous onslaught has been made on a branch of that Church which owes so much to the doctrines

and truths promulgated by the fiery opponent of the Church of Rome.

Canada,—The annual *conversazione* and Exhibition of the Art Association of Montreal took place somewhat recently, and was very successful, the contributions of works of Art of various kinds being large and attractive. At the close of the Exhibition a meeting attended by many persons of influence was held, and a committee appointed to consider the propriety of founding a School of Design.—A bust of the late distinguished Canadian statesman Sir E. P. Tache, has arrived at Ottawa; it was executed in Paris, and is said to be an excellent work of Art. —The clever Montreal artist A. Vogt, still continues to progress in the Art he loves. One of his latest productions entitled the 'Morning Bath' is specially deserving of commendation. This picture, which is of large dimensions, represents a cow, attended by a dog, performing her ablutions on the bank of a gently-flowing stream. The subject is simple enough, but has had ample justice done it by Mr. Vogt's pencil. Another recent work of this artist is a winter scene, capitally painted.

## ART IN THE PROVINCES.

Birmingham.—The Spring Exhibition of Water-colour Drawings closed in the month of June, sales having been effected during the season to the amount of £1,179, of which sum purchases to the amount of £274 were made by prize-holders of the Birmingham Art-Union. It appears, however, from what we learn, that to maintain these interesting annual exhibitions, so beneficial to the Art of the Midland Counties, the list of subscribers to the Birmingham Society of Artists must be considerably increased; for, however advantageous they may be to the artists who contribute, it can scarcely be expected that the society, which is liable for all contingent expenses, can run the hazard of loss by opening its doors for months on the chance of being indemnified.

Norwich.—We made last month some remarks upon the "Norwich Fine Art Association and Art-Union" which have elicited a communication from the Secretary, to the effect that the prizes proposed of the value of one pound and ten shillings each, do not refer to *pictures*, as the prospectus in our possession led us to assume, but to engravings, chromo-lithographs, Parian statuettes, &c., selected from the best examples within reach. We are pleased to be set right on a matter that, as understood, deserved remonstrance.

Nottingham.—A meeting of the friends and students of the School of Art in this town has been held for the purpose of hearing the result of the examinations which took place in March last. These results must be very gratifying to all concerned, and especially so to Mr. Rawle, head-master of the school, for we find there has been a very large increase, from the preceding year, in the number of pupils who have successfully passed examination, and in the number of prizes awarded in all the classes. Owing to the liberality of some of the patrons and friends of the school, no fewer than twenty prizes, denominated "Vacation Prizes," of the total value of more than £38, are to be competed for during the Midsummer vacation; special prizes being set apart for landscape and the study of plant-form. This is in every way an admirable move, and can scarcely fail of being of great advantage.

Ruthin.—The national "Eisteddfod" holds its annual gathering in this town during the first week of the present month, when an attempt will be made to associate with it an exhibition of Fine and Industrial Art, of which Mr. Cornwallis West, of Ruthvin Castle, is an active promoter. The valuable services of Mr. W. Chaffers, F.S.A., have been secured as principal superintendent, while the leading nobility and gentry of this part of the Principality have tendered liberal support in the matter of contributions.

## GREAT PICTURES BY AN AMERICAN ARTIST.

Those of our readers who have had the pleasure of seeing two or three pictures which Mr. Bierstadt, the American artist, has brought from Rome, where he painted them, to London—on their way, we greatly fear, to New York—will sympathise with all who lament the want of a good exhibition-gallery in London. In the large rooms of the Langham Hotel it is not practicable to obtain at once proper light and the requisite distance from which to view these noble works of Art. In the rooms of the Royal Academy they would be simply invisible, even if they were not, as a hospitable mark of reprobation towards a foreign interloper, properly "skyed." For a picture in which the finish of the foreground, almost equal to that of any of the Pre-Raffaellite school, will bear close and minute inspection, while for a proper grasp of the whole canvas, and a true focussing of the more distant landscape, a distance of about thirty feet is requisite, would be as much hidden from proper observation in the crowded rooms of the Royal Academy as in the very cellars of that building. It is possible that this want of the means of due exhibition is one of the reasons why our own artists are not in the habit of attempting such a method of rendering nature.

The largest of Mr. Bierstadt's pictures, some ten feet by six, is a romantic mountain-landscape in the heart of the Sierra Nevada, a snowy part of the great range of the Andes, some three hundred miles to the east of San Francisco. The scene is one of rare magnificence. Peaks of eternal snow rise in the background, representing the summits of a range elevated from 14,000 to 15,000 feet above the level of the sea. One sheer cliff of granite rises with a perpendicular scarp to the height of some 6,000 or 7,000 feet above the mountain lake, which occupies the centre of the picture, and which, fed by a stream rushing down from the glaciers, discharges itself over a cataract white with foam in a fall of 700 feet. From the surface of the lake rises a columnar mass of granite, the vertical bluff of which, leading the eye to the loftier rock towering above, suggests the occurrence of geologic action on the grandest scale. To the left of the picture, if you approach more closely, you see the clear transparent waters of the lake, beneath which can be traced the continuation of the rocks jutting out from its surface, just as they may be seen in the blue waters of the Mediterranean. It is only on exceptionably clear days that a similar effect can be perceived in English lakes; it is almost unknown in English seas. A flight of canvas-back ducks are betaking themselves to the water, and a herd of wapiti deer, just about to swim across the lake, is arrested by the appearance of the faint column of smoke that denotes the camp of hunters (and indeed of the artist himself) on the opposite shore. Neither the birds nor the deer are so drawn as to convert the picture into a mere background. They are less finished and less effective, as studies of animal life, than the stags of Landseer or of Doré; but then they are incidents, not central objects, of the picture, and a more forcible and detailed treatment would have interfered with the harmony of the whole.

Behind the shore, on which the camp is fixed, rises a perpendicular rock; over its edge pours a mountain torrent, forming a "force," or waterfall, of the sheer length of 4,000 feet. The phenomenon, which is more or less apparent in all lofty cataracts, of the tearing apart of the falling column by the accelerating velocity of the constituent particles, is here shown in perfection. At the base of the fall the water has opened into a cloud of mist, and when a strong wind rushes along the edge of the cliff this cloud is sometimes blown so far from the perpendicular that a person may stand, perfectly dry, beneath the point over which the "force" rushes from the surface of the rock. Mist and cloud, however, collect on a broad ledge of rock, and feed a second waterfall that rushes into the lake.

At the distance from which you can admire the clear depth of the water, and the botanical accuracy of the plants on the shore, the opposite hills look rough and indistinct. Little bushes dot their slopes, which are actually trees of four and five feet diameter. At the proper distance of some thirty feet, the whole of this distant landscape assumes the aspect of nature herself. The picture is not only a representation of a scene of romantic grandeur, but a truthful and worthy representation of such a scene.

Mr. Bierstadt has also painted a "sunset" on a portion of the same river system, at the distance, however, of some thousand miles from the former spot, where the golden-haze spread over the granite "tors," as they are called in our own mountain districts, reminds us of Italy and Italian skies as they lingered on the memory of Claude Lorraine. It is a scenery entirely new to most Englishmen, and the artist who has penetrated these wilds has brought them vividly before the imagination.

A third picture is a midnight view of Vesuvius in eruption, taken near "the Hermitage" in the January of the present year. Persons unfamiliar with this mighty and never-sleeping guardian of the Bay of Naples will not recognise the form of the well-known cone, from the equal height given by the painter to the ridge of Somma. This, however, is drawn as it actually appears from the point of view selected. The red and angry glow of the volcano, the scathing stream of lava, the moon peeping through cloud and smoke, the snow, in some places half-melted and then again frozen, are all represented with a wonderful truth and fidelity. One or two leafless trees, standing black against the glow from the lava, with the snow on the upper part of the branches, and the red light reflected from branch and from snow, are extraordinarily happy.

We cannot boast an acquaintance with the wild ranges of the Andes, and the lakes and cataracts of the Merced, but the fiery mountain is an old friend. The truth which we recognise in the portraiture of this wild and unwonted phenomenon—an eruption when Vesuvius is covered with snow—vouches for the fidelity of the landscape on so much grander a scale, as well as so much more inaccessible to the tourist. The Neapolitan picture is a witness that the grand panorama of the Sierra Nevada is not fiction but portraiture.

Another picture of the same class, 'A Storm in the Andes,' is now in course of reproduction as a chromo-lithograph. If the grandeur of the storm-clouds, and the glow of the sunshine which lights up the granite cliffs of the lake, be fairly rendered by the complicated aid of some thirty different stones, which the present state of the work appears to promise, the result will be a triumph for this method of popularising a great painting. We shall look with much interest for the publication of the plate.

It may be seen from the above remarks

that we have formed a decided opinion as to the merits of these paintings. It is more in accordance with our views to indicate the canons by which works of Art must be judged, and to point to the most distinctive features of those whereof we speak, than to make use of more positive terms of admiration or of blame. We rather prefer to place the spectator at the proper point of view, and to put the glass in his hand, than to tell him what he sees. But it would be unjust to an artist of the highest merit not to add a word or two more.

Mr. Bierstadt comes before the public with unusual claims to respect. The scenes he has painted are not those which can be committed to the portfolio in a summer ramble. Steady self-denial, as well as true love of Art, must have been required to take an artist into the wild and difficult country of the Sierra Nevada, and to enable him to execute a series of studies of nature in her sublimest aspects, such as must have been preparatory to the production of his more finished works. Neither love of adventure nor patient toil will make every one an artist, but if a man have the true spirit within him, it is by such a course of discipline that he rises to excellence. We have three standards of comparison by which to measure the excellence of these remarkable paintings. We may compare the artist with himself, and if we do so we cannot fail to observe a marked advance from the first scene, the Camping Ground of the Red Indians, to the landscape we have just described. It may be thought invidious to compare him with other artists, and indeed it is not easy to do so. Not only in the grasp and grandeur of the scenery which he has put on canvas, but still more in the happily proportioned detail by which foreground and distance are rendered, each with its appropriate force, Mr. Bierstadt has followed a method of his own, and that one which he has learned from the great teacher, Nature herself. The Camping Ground of the Red Indians recalls to the mind the style of Turner in 'Crossing the Brook,' a picture marking the culminating point of skill to which that artist slowly attained, and from which he steadily declined. But the third, and the most satisfactory comparison, is with Nature. It is one of the result of which the artist may feel proud. No finer landscape than that representing the Sierra Nevada has, so far as we are aware, been produced in modern times; none in which the merits are so marked, the originality so decided, and the room for adverse criticism so difficult to discover.

## ART-UNION COMPETITION.

Thirty-two sets of designs, produced by competitors for the Art-Union prize of two hundred guineas, are exhibited on the walls of the South Kensington Museum. A careful examination of many of them cannot fail to interest both the student and the critic of Art.

The first observation which occurs to the spectator, is the evidence afforded of the absence of any acknowledged English school of design. Seventeen years after the impulse that was given by a Prince rich with the culture of educated Germany to the development, we might almost say to the introduction, of Art-education in this country, we are thus made painfully aware how slow has been our actual progress. The proposers of the prize fairly, and perhaps wisely, left the designers entirely unfettered, except as to the number and the size of their designs, which were to be taken from English history, legend, or poetry, the only further requisite being that the designs should be suitable for engraving. It is curious to observe the different manner in which various groups of competitors have endeavoured to render their ideas. In one instance we find a meagre and barely visible outline, which seems almost to have been scratched with a pin. In another we have a carefully framed and glazed series of prettinesses, which look like pencil reproductions of engravings for annuals and books of beauty—labour and shading and finish, and nothing else. Then the "Seasons" have been attempted by two designers, each of whom has evidently studied the works of M. Doré, with the result of attaining to a feeble imitation of the more palpable features of his style, while the higher qualities have altogether evaporated. Moritz Retsch has been more palpably the guide and model of others, who have followed, *longo intervallo*, the German draughtsman; and the influence of the 'Harold' of Maclise is apparent in not a few of the sets of drawings. In one a faint tinting, the outlines drawn with a brush, shows a style that is capable of better execution than has been attained by the artist, who has produced rather a set of tea-cup designs than of subjects for the engraver.

There can be no doubt of the justice of the award. The designs of 'Hereward' show great merit and power, and several of them linger on the mind even after the painful duty of the patient examination of the whole collection has been discharged. The independent and manly air with which the young Saxon warrior bestrides his horse in the second plate, the horror of his uncle the prior (for whose baronial cap, or rather coronet, we should be glad to know the authority) and of his attendant janitor, the stern look of Hereward's mother, with the evil face of the priest in the first plate, and the beauty of the heroine in the love scene, will render this series of engravings deservedly popular. We congratulate the Art-Union on the result of their offer of a handsome prize.

Yet the prize designs are not absolutely the best drawn of the series, in the technical sense of the word. That high praise must be attributed to the beautiful outline drawings of the 'Faëry Queen,' which are nearest the door. The difference between these two sets of drawings, unquestionably superior as they are to the remaining sketches, seems to us to be this: the imagination of the artist of 'Hereward' is the most vivid and powerful, and the hand has very fairly rendered on the paper the designs drawn on the "aery microscope" of the fancy. But the hand of the designer for the 'Faëry Queen' has been more cunning; it has run beyond the fancy, and represented the forms on paper with greater beauty, owing to the power and delicacy of the execution, than naturally belongs to them as ideas. We except the face of Britomart in the last plate, which is as beautiful in conception as in execution. We repeat that we could not have hesitated as to the distribution of the prize. But if the designs of the 'Hereward' had been copied by the author of the 'Faëry Queen,' it is very possible that the result would have been superior to either. Possible, we say, not certain; but it would be well worth the trial, for at least a single plate.

Some of the designs are grotesque in their quaintness. One wonders how much, or rather how little, of true artistic work their author can ever have beheld. It may be said that originality is evinced in this widely-diverging style of treatment; but it is the originality of ignorance, always painful, and for the most part synonymous with the originality of ugliness. It is original sin in Art.

The illustrations comprise two series of the 'Paradise Lost,' neither of which any one need wish to regain; 'Venus and Adonis' (the tea-cup set), 'The Brown Rosary,' 'Lara,' and the 'Bridal of Triermain,' each rendered in a good bold style; 'Enoch Arden,' three times attempted, and each time with the signal unsuccess that might have been expected from the want of judgment shown in selecting the subject; 'Midsummer Night's Dream,' in which it is to be regretted that the disproportion between the human figures and the elves is such as to destroy the harmony of the drama, as there is much promise in the fantastic forms of the fairies; 'Tempest,' in which the style is superior to the conception; 'The Days of Good Queen Bess,' a very quaint set of designs; 'The Princess,' twice rendered, and each time with a degree of success ranking next to that of the two best sets of drawings, although in each of these series, as in several of the others, a manifest haste and acceleration of work has made the later designs far inferior to the earlier ones. Scenes from 'English history,' which rank in merit between the two last-named sets. An unintelligible set of scrawls called 'Skylark,' suggestive of a bad pun; 'Macbeth,' 'Ossian,' containing some good figures in a good tone and style; 'Edward I.' in coarse, but not unpleasing shaded outline; 'Hogg's Poems,' in which occur some of the best of the single figures, especially that of 'The Auld Man Floating in the Air,' which, drawn on green paper, appear to proceed from the artist of a certain scurrilous publication, that replaces wit by venom, and satire by slander. 'Marmion,' 'The Lost Tales of Miletus,' which serve, at all events, to show how admirably suited these charming poems are for illustration; 'The Canterbury Pilgrims;' 'The Fairy Queen' twice, of one of which we have spoken; 'The Lady of Shalott,' with one pretty face in the first plate; 'The Seasons;' 'Henry VIII.,' a set of pencil outlines, in which Wolsey is fairly presented, but Anne Boleyn is made almost as fat as the monarch himself; and 'English History.'

An artist, a good draughtsman, a few students whom labour may develop into the latter or even into the former, and a larger number of persons who have mistaken their vocation altogether, have substantial justice rendered to them by their side-by-side Exposition at Kensington.

## THE *FIASCO* IN PALACE-YARD.

The visitor to London, who walks quietly towards the opening of one of the finest sites—whether architecturally or historically considered, in the civilised world, has become sensible, within the past few weeks, of a new sensation. As the antique, honey-combed buttresses of King Henry the Seventh's Chapel come in sight to the right, while to the left the lofty, pierced, and gilded battlement of the Victoria Tower defines its picturesque detail against the sky, over the ornamental railing, and amid the golden lamps that surround what may now appropriately be styled Old Palace Yard, peers a quaintly-formed knob, which resembles the head of a gigantic chess-pawn. Second thoughts suggest the idea of the breech of one of the older forms of cannon, which, taken in the victories of Nelson, or condemned by inspectors of artillery before Armstrong or Whitworth had left school, were wont to be degraded to street-posts in the palmy days of the Regency. As something ugly and out of place too frequently attracts the eye from what would gratify the taste, the noble features of the spot are for the moment neglected and unseen, while the wondering eye is fixed on the bronze knob. Then it becomes evident that there has been some feeble attempt to channel or furrow the surface of the globular piece of metal. On a nearer approach you see through the railings that the structure has some approach to the human form. A frock-coat, such as is unknown to any London or Parisian tailor, made of material an inch thick, with round solid cuffs of the same substance (such, by the way, as were unknown in the times it is sought to commemorate), hangs very heavily over a figure which does not seem to be an artist's effort to represent a man, but a moulder's attempt to imitate a statue. As you come round, a grim and grimy face looks down on you, and you find that you are in presence of the latest ornament which modern taste has bestowed on rebuilt London—the Peel statue.

To the aspiration "Save me from my friends," the beholders of this wonderful *fiasco* must add, "Save me from my admirers." It is hard to say whether most injustice is done to the memory of a great statesman, or to that of, at times, a very successful sculptor, by this out-

rage on the patience of long-suffering London. With regard to the artist it must be remarked, in the first instance, that great injustice has been done to him in the miserable selection of a site. The one in question is entirely unfit for a statue, or, at all events, for any but an equestrian statue. A figure on foot must either turn its back, as in the present instance, on all persons who enter by the gate, thus being first seen in a disadvantageous position, or on all who occupy the area and the approaches to Westminster Hall. An equestrian figure, erected at a proper height, seen in profile either way, would be less positively objectionable, but no sculptor would consent to have a work he valued placed in such an unsuitable corner.

What Baron Marochetti intended we are now unfortunately unable to say. It is certain that he would have been as indignant at the affair as it actually stands as Lord Elcho or Mr. Beresford Hope, or any other of the 182 members of the House of Commons who expressed their opinion that the casting ought to be removed. It is the more considerate in us to insist, in behalf of the sculptor's credit, on the unfitness of the site, because a careful inspection of the figure from any possible point of view is almost equally unsatisfactory. The dress is heavy to an extent almost without precedent or parallel, and is not, in all its hard and inartistic details, even the exact dress of the man or of his period. The want of care and skill in concealing the thickness of the bronze, owing to which the garments are represented as if they were fashioned out of unyielding material, is inartistic to the last degree. The profile has a certain resemblance, not to Peel, but to the portraits of Peel, or to certain other statues with which the memory of this child of the House of Commons has been elsewhere made, so far as it lay within the power of the subscribers to do so, ridiculous. The most trying period, as regards costume, which can be selected by the portrait-painter or sculptor, is when dress has become old-fashioned, but not ancient. A certain archæological value attaches to this species of portraiture, but the sense of absurdity will cling to all such representations for years.

It is possible that this rough and ungainly casting, if viewed from a proper distance, and shaded by the projection of a niche, might enable the spectator to do what is now impossible—that is to say, understand the idea of the sculptor. Placed where it is, it is simply an outrage on public decency, using the term in its proper sense, as implying what is becoming. That it must be removed there can be no doubt; nor, we honestly confess, are we indisposed to echo Lord Elcho's pithy recommendation, "Melt it." And all lovers of Art, and all Englishmen who feel sore when they see noble sites and worthy monuments desecrated by the freaks of something which it would be a compliment to call bad taste, will join in the aspiration that a similar mark of respect should, at the same time, be paid to the memory of the great chief and leader of Sir Robert Peel, and that the most obtrusive enormity that defaces any European capital, the gigantic figure of Wellington on the top of the arch at Hyde Park Corner, should share the fate of the pedestrian figure with the iron frock-coat and knobbed head. Where the Duke now stands, it is in harmony with but one feature of the landscape—the asphalted sheds under which grooms hold their masters' horses in the shade. We should think that the man of taste who designed the shed-roof selected the locality for the statue.

During the lifetime of Marochetti it was objected to us that we often criticised his works. The rule *De mortuis nil nisi bonum*, however applicable it may be to the men, can have no bearing on their works, for otherwise criticism in Art would be impossible. But no severity of criticism ever equalled the unconscious satire of the work—we cannot call it of Art, but of metallurgy—that now deforms Palace Yard. The critic is dumb in its presence, the hideous figure is eloquent in its own silence. It is an eloquence to which Lord Elcho gave a tongue. The statue re-echoes, "Melt me!"

## THE LATE BISHOP OF LONDON.

The monument to the late Bishop of London, Dr. Blomfield, is now completed. It is placed under the centre window of the south aisle of the choir in St. Paul's, and consists of a figure recumbent on a couch supported by a tomb of marble. The right hand is on the breast; the left arm is extended by the side, the hand resting on the Scriptures; and a pastoral staff lies at the left side. The drapery is the ordinary robe and lawn sleeves of a bishop of the Church of England—to deal with which in sculpture is a task of great difficulty. The artist has, however, acquitted himself in a manner extremely satisfactory. It would not have been according to what we may call established precedent to have designed the monument otherwise. The recumbent figure is the proper form for the monument of an ecclesiastic, if we accept as a rule the majority of those consecrated to the memory of eminent churchmen.

The head of Dr. Blomfield was so remarkable, that once seen, the features could never be forgotten. He sat, soon after he became Bishop of London, for a bust which was a marvellous resemblance; but he is here very properly represented as at a more advanced period of life, and in a manner still wonderful for likeness. Sculptors in treating monuments of this kind, despair of escaping the conventionalities of the subject. Mr. Richmond has not attempted to originate, but he has by extraordinary finish given the utmost value to this form of memorial, and of the few incidents introduced each has its peculiar signification. The work will be an agreeable surprise to those who predicted that it was not only out of the province, but beyond the experience of a painter. A fillet running round the tomb bears the following inscription:—"Carolus Jacobus Blomfield Episc. a sede Cestrensi in Londin. translatus A.D. 1828; post eximios labores Deo et ecclesiæ consecratos in Christo obdormivit Non. Aug. 1758 (*sic.*). Vixit ann. 72." Here it will be seen that, by the carver of the inscription, the Bishop is stated to have died nearly 110 years ago. This error must be corrected by the removal of that portion of the fillet on which it occurs, and the substitution of the correct date.

The committee consisted of the late Marquis of Lansdowne, the Bishop of Oxford, Lord Overstone, the Right Hon. Sir D. Dundas, Sir George Sinclair, Bart., the Archdeacons of London and Middlesex, and the Vicar of St. Martin's-in-the-Fields. Not only Bishop Blomfield's private and political friends contributed to the fund, but many distinguished persons to whom the Bishop had been politically opposed availed themselves of the opportunity to express their reverence for his character, attainments, and public services. Lord Palmerston wrote in strong terms of gratification at the opportunity afforded him of contributing to the fund, and Lord Macaulay declared that he considered himself "honoured in doing honour to such a man." The artist was chosen by competition. Several sculptors of the highest eminence presented models, but when the selection was made, the committee discovered that their choice had fallen, not on any of the sculptors, but on a well-known and much-esteemed painter, George Richmond, R.A.

The result shows that great skill and talent in one department of Art may lead, on short notice, to corresponding proficiency in another. The figure is larger than life, and the likeness is considered perfect by those persons who knew the Bishop best in his latter years. When we had an opportunity of seeing the monument it was scarcely completed. When, however, the ornamentation of the bay is finished, and the stained-glass window placed, the whole will combine as one effective design in memory of the Bishop.

The monument has been many years in course of execution, and has in Art circles been a subject of much speculation, as being the work of a painter. It must, however, be admitted at all hands, that it reflects a high degree of credit on Mr. Richmond.

## MINOR TOPICS OF THE MONTH.

The National Gallery has secured, through its Director, Mr. Boxall, R.A., at the price of £3 360, the fine altar-piece, by Crivelli, which decorated the chapel of the palace of San Donato, Florence, belonging to Prince Anatole de Demidoff, the sale of whose gallery of pictures we noticed recently as having taken place in Paris. The altar-piece is in thirteen compartments, enclosed within a magnificent frame, and when room can be found for it in the Gallery—which, it may be presumed, will not be till the Royal Academy has given up its tenancy—it will, doubtless, have a grand effect. We shall, however, most probably have an early opportunity of inspecting and describing the work, which is signed, "Opus Karoli Crivelli Veneti, 1476."

The Royal Academy.—Mr. F. Leighton has been elected to the seat vacated by the Baron Marochetti. The choice cannot fail to satisfy the profession and the public, for Mr. Leighton is of high and fixed repute as an artist, and a gentleman of great intelligence. He is, we imagine, in years, the youngest of the body, and may anticipate a long career of honourable success. Mr. Frost went with him to the ballot, Mr. Durham coming next, and Mr. Barry next, we believe. But how is it that Mr. Sant is passed over? There is no one among the Associates more worthy of the honour for which he naturally seeks. We hear of no projected additions to the number of Associates, of no "reforms" indeed, as a preparation for removal to Burlington House next spring, if we except the arrangement by which foreign honorary members are to be elected.

Ten of the Directors of the late British Institution have signed a "Report," in which they announce its close, "no arrangements having been found possible for a renewal of the lease or the purchase of the premises"—which were, nevertheless, purchased by a private club. The Directors state also that they had been unable to obtain another site, and that consequently "the establishment had been broken up;" certain properties "in hand" having been disposed of, and certain busts lent to the Horticultural Society. And so ends the long—and in many respects honourable and useful—career of "the British Institution for promoting the Fine Arts in the United Kingdom."

The Burlington Fine-Arts Club will, it is understood, endeavour to organize an annual exhibition to succeed that of the late British Institution. The Club consists of a number of gentlemen more or less interested in Art as a pursuit or a pleasure. Whether they will or will not have influence sufficient to provide a remedy for the disadvantage under which some artists labour by being deprived of "a market," remains to be seen. They will incur no public responsibility, neither did the Directors of the Institution, but that body consisted of noblemen and gentlemen of high position and great wealth. Perhaps a new society may make amends for certain deficiencies by an amount of zeal and activity which the old corporation did not possess. It will not be easy to find "a local habitation and a name." A correspondence between the Honorary Secretary of the Club and the late Directors of the Institution has taken place, but as yet without result.

The Statue of Lord Herbert of Lea (better known as Sidney Herbert) is one of the few of our public tributes that do

honour to Art; it is the work of the sculptor Foley, and represents with fidelity the truly great and good man, while it records some of the circumstances that gave him enduring fame. His is "the memory of the just." The statue and the *bassi relievi* that adorn the pedestal have been recently photographed by Messrs. Moira and Haghe; we can therefore examine them, which it is very difficult to do amidst the throng in Pall Mall. The statue is a pleasant reminder of the man; it is but a short time since he left us; his fine manly form, his gracious, genial, and expressive countenance, are remembered by thousands; they will recognise him in this statue by Mr. Foley. The bas-reliefs represent, No. 1, "The Volunteer Force," a movement to which Sidney Herbert, as Secretary at War, gave warm and strong encouragement; No. 2, "Miss Nightingale visiting the Herbert Hospital at Woolwich,"—the service rendered by Sidney Herbert to "The Nightingale Fund," as one of its honorary secretaries, associates for ever his name with its high and holy purpose; No. 3, "The Forging an Armstrong Gun:" a better theme might perhaps have been chosen, but to the foresight of Mr. Herbert England is mainly indebted for improvements in the terrible weapons of war. These works are worthy of the genius of Foley, and fitly commemorate leading acts in the brief life of the estimable statesman, who seemed but to have commenced life when it was finished. The photographs are admirable; there are none better. Messrs. Moira and Haghe have made a reputation; these proofs of their ability will add to it.

Lord Hardinge has called the attention of the House of Lords to the statues that have been placed in Westminster Hall. They are said to have been executed for the Royal Corridor, but being found disproportionately large for that passage, it was proposed by Mr. Barry that they should ornament Westminster Hall, and the proposal was supported by Mr. Cowper, Lord John Manners, and a majority of 157 of the House of Commons. Lord Hardinge asked if they were destined to remain in their present situation, and questioned, we think, the capability, but certainly the right, of the House of Commons to deal with matters of Art. In reply to the remarks of Lord Hardinge, Lord Malmesbury considering the matter disposed of by the House of Commons, could give no hope of their removal; but Lord Stanhope did not understand that the vote of the House of Commons was final, and hoped that during the recess some more suitable site would be found. This would be highly desirable. We have already spoken of these works as utterly unsuited to the Hall, even if their merits were of a much higher order than they are. We have always observed that in both houses an Art-question is always treated as literally a *hors d'œuvre*.

F. W. Fairholt, F.S.A.—An elegant mural brass has just been completed, by Mr. J. G. Waller, to the memory of this well-known antiquarian and draughtsman; it is to be placed in the church of Stratford-upon-Avon. The brass, which is inserted in a slab of black marble, shows in design three small crocketed canopies with a shaft at each side: in the centre, above the inscription, is the favourite monogram of the deceased, the letter F crossed with a pen and a pencil, emblematical of his vocations as a writer and artist. The inscription reads thus:—'Frederick William Fairholt, F.S.A., artist and author, bequeathed his Shaksperean collections to the town of Stratford-upon-Avon. He died April 3, 1866, and was buried at Brompton. This tablet is erected to his memory by C. R. Smith." The whole design is elegant and appropriate.

Ex-Governor Eyre.—A portrait of Mr. Eyre is being exhibited at St. James's Hall—the only one, we believe, existing of this gentleman. It has been painted by Mr. Mercier, of Albert Gate, Hyde Park. It is in oil—simply head and bust, and all but a profile. Persons to whom the Ex-Governor and his character were quite unknown could not fail to read in the head and features an indication of that firmness of purpose which would counsel precisely the line of action by which Mr. Eyre has distinguished himself. As the portrait is about to be engraved, an opportunity will be thus afforded to Mr. Eyre's numerous friends to possess an authentic memorial of him.

The Cobden Statue.—We submit that a more eligible site might have been found for the statue of Cobden than the open space at the bottom of High Street, Camden Town. There, however, the statue has been placed, and there it must, for a series of years at least, remain. It has been sculptured of Sicilian marble, a material of which, in its application here, we have a fow words to say. The figure and face are so characteristic that all who knew Mr. Cobden in the life will at once recognise this impersonation. He stands, holding in his left hand a roll of papers, and with his right raised before him, as if in the act of speaking. The pedestal rests upon a deep plinth, eight feet square. It is ornamented with side panels, on which are carved masses of fruits and corn, as emblems of plenty. Of the material out of which the figure is carved we have to observe, that it will resist the vicissitudes of our climate more effectually than any other, if it can be kept clean. Bronze becomes of a dead black colour, while figures of marble, or other stone, receive in time weather and soot stains, by which they are much disfigured. The statue is by the sculptors W. and T. Wills, of the Euston Road, artists of great ability, to whose works, in several styles of sculpture, we have frequently made reference as of the highest merit. In this case they have, we understand, given great satisfaction to the relatives of Mr. Cobden; and they will undoubtedly content the subscribers and the public.

The Lambeth Conference.—Messrs. Mason and Co., of 28, Old Bond Street, were fortunate enough to induce the bishops who attended the recent Conference at Lambeth Palace to "stand" for a photograph. The prelates were sixty-seven in number, and agreed, at the end of the Conference, to give the photographers ten minutes—a very short time for grouping and exposure. Two plates were taken, and from these, by means of enlargement, a picture twelve feet by seven has been painted, in which are readily recognisable the features of those bishops who are best known in London. More than sixty have given special sittings since the photograph was taken. The picture, which is to be engraved in commemoration of the Conference, is the largest we have ever seen produced by this means.

The Song of the Shirt is the title of a statue by Mr. Marshall Wood. The subject presents itself to the imagination as so much more a theme for painting than for sculpture, that before seeing the statue we are at a loss to conceive the manner of its realization. Hood's well-known poem supplies many motives, each open to various interpretations; that of which the artist has availed himself, is a consummation of the following lines:—

> "Oh, but to breathe the breath
> Of the cowslip and primrose sweet,
> With the sky above my head
> And the grass beneath my feet;
> For only one short hour
> To feel as I used to feel,
> Before I knew the woes of want
> And the walk that costs a meal."

The poor sempstress, with the fatal shirt lying in her lap, bends her head forward, resting on her right hand, and presenting altogether the impersonation of despair. The difficulty of the subject is the necessary representation of that which in sculpture is always ungrateful—personal emaciation; but it may be argued that in the present case there is no greater display of this than is necessary for a proper interpretation. The statue is one of that class that has of late years won favour with the public, and which may be called the *genre* of sculpture. The expression of the figure is throughout intense and touching, and identifies itself with the poem. The work is one of much ability, of intense interest, and great merit in execution as well as in conception; it is indeed a production that will rank among the most attractive of our school.

"Notes on the Royal Academy Exhibition, 1868," have been written by Messrs. Rossetti and Swinburne, and published by Hotten, of Piccadilly. Both gentlemen have established a right to be heard. They are of high repute. They are, indeed, understood to hold peculiar opinions on many subjects—Art included—and have partialities and prejudices specially their own. We expected, therefore, a series of criticisms very different from those we find in this *brochure*, and have been agreeably disappointed. There is nowhere any manifestation of a bitter, or even ungenerous, spirit. The observations are, for the most part, sound and judicious—the results of knowledge and experience. We by no means agree with them in all they think and say—critics do sometimes differ—but it is our pleasant duty to offer testimony to the fair, just, and liberal "style" these gentlemen have adopted in their treatment of artists and Art, and to express a hope that next year the volume will be enlarged, and that a far greater number of aspirants for fame will be subjected to their salutary counsel as well as sensible praise; the sin of the little book is that of omission rather than of commission; while some artists have the lion's share, others have not even that which belongs to his provider. If our artists would but read as well as work, enormous good would result to our school.

Marezzo Marble.—Of the fragmentary specimens of this material which we had an opportunity of seeing some time since we spoke at the time as promising very favourably when applied. Allusion was then made to the decoration of the great room of the house of the Society of Arts in the Adelphi. This work is now all but completed, and in appearance and perfection of surface, it excels all the imitations of marble we have seen. The arches of the principal entrance and the side-door are a great success, and the greater that marble could not be applied in the same manner. The panels of the hall are in Egyptian green, bordered with imitation of jasper mouldings, and the panels of the fire-place are in violet vein, with Bardella mouldings. The effect is rich and beautiful. Having already described the method of the production of

Marezzo, it is not necessary to touch here on technicalities.

Stereoscopic Effect in Painting.—Mr. Bott, of 38, Great Ormond Street, has for some years been experimenting with a view to procure in painting the roundness, substance, and palpability of objects as presented by the stereoscope. If it were not impossible, it might seem to painters undesirable, to present objects to the eye with the substantive reality of stereoscopic effect, especially to those who practice Art on what aro called the settled principles of composition and effect. When we state that Mr. Bott has devoted the labour of years, and sacrificed picture after picture to his fixed convictions and the verification of his views, we are bound to regard so much devotion not only with respect, but with admiration. And the more so that the artist looks for his reward only to the identification of his name with a mode of painting pursued by him under such difficulties that we are not surprised others should have been deterred from attempting it. Mr. Bott has produced what he calls a sketch, but what we call a very elaborately-finished picture, preparatory to the execution of another much larger. In a few words he maintains and illustrates the proposition, that every work of Art is deficient of natural reality in which each object is not individually relieved. But this relief must be deferential to the proprieties of composition. The subject chosen to substantiate this position is the Death of the Stag in the hunting-scene in the "Bride of Lammermoor," in which is introduced a very numerous company of the characters of the novel, with a large following of attendants. The leading incident is rendered literally from the text: "The huntsman then withdrew the hounds from the throttled stag, and on his knee presented his knife to a fair female form on a white palfrey, whose terror, or perhaps compassion, had till then kept her at some distance. She wore a black silk riding-mask, which was then a common fashion," &c. The invention, pointed description, and felicity of conception demand a detailed notice; but the speciality of the picture is that particular quality at which the artist has aimed, and which, strikingly in the near sections of his work, he has communicated without injury to unity of agroupment. As, however, Mr. Bott proposes painting the subject large, it is scarcely fair to speak of what we see in the sketch as final. We wait, therefore, the production of the large picture to speak more conclusively. The whole of the figures and objects have been studied under the effect of the strongest sunlight, and this is the more felt as the subject is enlarged. There is, for instance, in Mr. Bott's studio a really beautiful picture of three horses grouped in their open pasture, and painted in the sunlight in such a manner as to illustrate the principle advocated by the artist.

Of the Leeds Exhibition some excellent photographs have been produced by Mr. E. Wormald, of that town. They are taken with great accuracy, and have much artistic worth. The exterior of Gilbert Scott's fine building and its best interior (the Central Hall), of which there are three views, are the leading subjects. They will form valuable memorials of the Exhibition. Mr. Wormald has also issued other photographs of the locality, especially some of Temple Newsam, the venerable mansion at which the Prince of Wales was a guest when he "went north" to preside at the ceremony of "the opening." It is rarely we meet in London, or elsewhere, better examples of the Art than these; they would do credit to any of its professors.

Mr. Flatou, the late picture-dealer, was known to many of our readers. A recent case in the Court of Probate gives us a part of his singular history. The will by which he bequeathed (excepting a few inconsiderable legacies) his whole property to his widow, was disputed by his relatives, and some remarkable facts came out in evidence. He was, it appears, a Polish Jew, and so recently as 1851 had not £5 of his own in the world; but at his death, in 1867, only thirteen years afterwards, "he had accumulated a fortune of £50,000;" "according to the defendant's statement, HE WAS WORTH DOUBLE THAT AMOUNT, and had amassed it in dealing in money as well as pictures." There are few of our living artists who have not had dealings with Mr. Flatou—that is to say, who have not sold to him their paintings; and we may assume that very many collectors have had dealings with him also, for if he had not sold he could not have bought. Now we have no right to assume that this enormous sum of money was not amassed honestly: and we know that in this trade, as in all other trades, there are upright men, who are contented with fair profits on their transactions. But it is certain that picture purchasers will do well to consider how much of this money might have been theirs instead of the dealer's, if they had bought directly from the artists. Mr. Flatou dealt almost exclusively in pictures by British artists; and there is no one of the artists whose works he bought and sold who might not have been approached and "arranged with" by the collector. Mr. Flatou was but one of many picture-dealers, and not the "largest" in his transactions; there are others in his "calling" who do business on a far more extensive scale, and if their profits during the last thirteen years have been in proportion to his, it would not be beyond the mark to say the dealers in modern pictures have shared a million of money between them. Surely these facts will speak "trumpet-tongued" to buyers of pictures—those who purchase from pure love of Art, and those who buy as remunerative investments. At least it is not asking too much to require that the collector and the painter shall divide between them the monies that, under late and present circumstances, go to the dealer.

Of the Poet Longfellow there have been dozens of photographs. We doubt if one of them is so good as the latest, recently taken by Mr. John Watkins. It conveys so happily his fine intellectual head and his peculiarly genial and gracious expression, combining, with singular fidelity, the poet and the man: the lofty intelligence and genuine benevolence that have their sources in his mind and heart. Those who see Longfellow will not be disappointed; that is, perhaps, more than could be said of any of the great poets, his predecessors: and we have seen Wordsworth, Coleridge, Southey, Moore, and Campbell. Longfellow has a beautiful but manly head; the expression of the features is that of lofty aspiration, united with simplicity, and suggestive of strong sympathy. The mouth, although partially hidden by a moustache (a lamentable evil in regard to such a face), is at once sensitive and firm; the forehead is broad and high; the nose exceedingly refined; the chin sufficiently weighty, but concealed by a flowing beard; the hair, verging towards thin and grey, is still long and ample; but the eye is the distinguishing feature of the fine head: it is luminous, sending forth a white light; the colour is a sort of grey blue, at once tender and severe: either according to the mood; the eyebrows are full and arched. Neither in the countenance nor in the form do we recognise the Anglo-American type, which is usually rigid and muscular; the one is full and open, thoughtful and generous, the other somewhat broad and firmly set, yet not ungraceful. His manner is gentle and genial, yet animated; geniality is, indeed, obviously his very nature. There is not the slightest approach to assumption, nothing to convey an idea that he valucs himself as others value him, nothing of self-estimate, nor any taint of arrogance that may seem justified (but is never so, and is but rarely the associate of genius) by a consciousness that millions are his debtors. It is pleasant to add of such a man that, in all the relations of life, he is exemplary: that no great author of any age has better right to honour on the ground of private character.

Mr. Bierstadt, the American artist, gave a dinner in the great room of the Langham Hotel on the 9th of July in honour of his countryman, the poet Longfellow. The guests numbered nearly one hundred, and comprised a large proportion of the men of mark of England, with several distinguished Americans, such as Admiral Farragut and Cyrus Field. It was arranged that there should be no speeches, but to the irrepressible demand of the guests that Mr. Gladstone should propose the health of Longfellow, the statesman responded briefly, and still more brief was the poet's reply. Both, however, were cordial, earnest, and fervent. Afterwards, in answer to another call, the Duke of Argyll gave the health of Admiral Farragut. Mr. Bierstadt thus afforded to many Englishmen eminent in Science, Art, and Letters, an opportunity of meeting Longfellow which probably they would not otherwise have enjoyed, and for which they are grateful.

Pictures for the Cottage.—The Religious Tract Society has published a variety of coloured prints which deserve to be widely circulated in the homes of the poorer classes, whose walls too frequently are decorated with subjects miserable as works of Art and altogether uninstructive in what is good, if they are not of a demoralising character. The subjects selected by the Committee are pleasing as pictures, while they teach the moral duties, and the cultivation of those feelings which tend to promote goodwill and happiness in the household. The prints are sufficiently large to be framed with advantage, and are published at the low price of threepence each. We cannot too highly recommend them to clergymen and all interested in the welfare of the cottager and artisan.

Samuel Lover, poet, artist, and novelist, is dead. We shall endeavour to do justice to the memory of an accomplished and most excellent man.

Illuminated Designs.—Specimens of works of this kind have been submitted to us by Mr. E. Offor, heraldic artist and designer, which are far above the ordinary run of such Art-productions: ingenious as compositions, elegant in design, and harmonious in colour. As this is an age of "testimonials" of every description, and as the talents of the illuminator are occasionally called into requisition to furnish the complimentary offering, some of our readers may, perhaps, be glad to know to whom they may apply, when necessary, with the asurance of having their commissions satisfactorily executed.

## REVIEWS.

A Handbook of Pictorial Art. By the Rev. R. St. John Tyrwhitt, M.A., formerly Student and Tutor of Christ Church. With a Chapter on Perspective, by A. Macdonald, School of Art, Oxford. Published at the Clarendon Press, Oxford.

It is not a little singular that the great mass of Art-literature comes from non-professional writers. Unlike lawyers and medical men, artists rarely take up the pen in furtherance of the doctrines and teachings of their Art; sculptors, indeed, have occasionally done good service in this way; and we have had some educational works from those who practise painting and drawing as a profession; still, the world is chiefly indebted to amateurs for the most comprehensive and important books on the subject which have appeared in modern times. The latest instance is that of Mr. Tyrwhitt's "Handbook of Pictorial Art."

He divides his subject—and properly so—into two parts—Theory and Practice. If we bear in mind how much has been written of late years with a similar object as that Mr. Tyrwhitt has had in view, there will be no difficulty in agreeing with his own remark, "It seems unlikely that any one will expect much original information in a practical treatise on Art, nor have I much to offer." But the mine, though well worked by previous writers, is not exhausted, and he has drawn from it some fresh materials, besides turning the labours of others to a good and profitable account. Of the importance of a general knowledge of Art—to the few as an enjoyment, to the many as almost a necessity—he is fully satisfied, and to this end contributes whatever he has himself acquired—and this is not a little—conjointly with the experiences and opinions of others.

Under the first division—headed Theory—we have a succinct history of early Art to the end of the fifteenth century. The chapters under the head of Practice, form a treatise of great comprehensiveness, adapted for students, who will find their account in making themselves masters of the lessons taught therein. The writer's views of Art are eminently catholic; we notice in them no prominence given to styles, simply because they are styles, of popular painters; and he deals with Art rather as a means of liberal education for the many than to train the professional artist. His book will be found, as he trusts it may, "a progressive and coherent system of instruction, in which one step may lead properly into another, and the earlier processes or exercises be a consistent preparation for the later and more elaborate ones."

But it would obviously have proved incomplete, as an educational treatise, without some rules and remarks on Perspective: Mr. Macdonald's supplementary chapter well fills up what would otherwise have been a manifest want.

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Artists and Arabs; or, Sketching in Sunshine. By Henry Blackburn, Author of "The Pyrenees," "Travelling in Spain," &c. With numerous Illustrations. Published by S. Low, Son, and Marston, London.

We have before found occasion to speak of Mr. Blackburn as an agreeable literary travelling companion. Since our last meeting with him he has made a trip to Algeria, and now relates his adventures and experiences in a book bearing the title of "Artists and Arabs," for he is an artist, and seems to have had as his associates, some "brethren of the brush." With pen and pencil he sketches pleasantly; the former flows on rapidly, but not wordily, setting down incidents almost as they occur, and caring not to stop to reason and philosophise on what it reports. Algeria is not altogether a *terra incognita* to Englishmen, and though it may possess far fewer attractions than other places to which our countrymen are accustomed to resort for pleasure, or study, or even health, it is not without claims to interest. "It has," says the author, "one special attraction, in which it stands almost alone; viz., that here we may see the two great tides of civilization—primitive and modern—the East and the West—meet and mingle without limit and without confusion. There is no violent collision and no decided fusion; but the general result is peaceful, and we are enabled to contemplate it at leisure; and have such intimate and quiet intercourse with the Oriental, as is nowhere else to be met with, we believe, in the world."

Readers who desire to see how an intelligent and observant artist can "hit off" the people among whom, and the place where, he sojourns for a time, will be abundantly satisfied, and also amused, with Mr. Blackburn's sketches from nature with pen and pencil; if these are thought too slight and discursive, it must be remembered that his object has been to represent, as accurately as possible, the various points of interest that come under observation; and, in doing so, to give *colour* rather than detail, and to "aim principally at the rendering of atmosphere and effect."

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Summers and Winters in the Orkneys. By Daniel Gorrie. Published by Hodder and Stoughton, London.

"There is really nothing," writes Mr. Gorrie, "so very formidable in a visit to Orkney, notwithstanding the apparent remoteness of the islands, and the proverbial fierceness of the Pentland Firth. Fine, swift, and roomy steamships—the property of the Aberdeen, Leith, and Clyde Shipping Company—now make bi-weekly trips in summer and autumn between Granton, Aberdeen, and Kirkwall; passing on, also, one hundred miles further north, to the quaint capital of Shetland." But travellers indisposed for a voyage of about thirty hours—the average time occupied in going from Granton to Kirkwall, —may find their way by rail and coach into Caithness, and thence make a short cut across the Pentland Firth, in the mail-steamer now plying daily between the Scottish mainland and the port of Stromness.

And what is to be seen and done there when the voyage, or journey, is accomplished? This is the question one would naturally ask, and to which Mr. Gorrie's travelling experience supplies an answer. The Orkney Islands have little to show of such objects as the thousand-and-one travellers care to see; but they possess some magnificent scenery, a population—thin though it be, comparatively—of primitive habits and manners, and most hospitable; while the history of the islands is associated with events of no inconsiderable interest. Mr. Gorrie appears to have found them anything but "dry and barren" lands, unproductive of materials for narrative, or uninviting to the tourist. What with visiting notable places, noting down historic incidents relating to them, observing manners and customs, and cruising about, he must have passed his time very agreeably in this Ultima Thule of the ancients. Should his book chance to meet the eye of some uncertain where to go for a trip at this period of general "outing," it will probably induce them to turn their thoughts northward to take a peep at the Orkneys. Mr. Gorrie says quite enough to recommend the journey.

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Practical Guides for Tourists. By Englishmen Abroad. Published by Simpkin, Marshall & Co., London.

We have before noticed, and highly commended, this series of continental Guide-books—some half-dozen in number—for their comprehensiveness, cheapness, accuracy, and portability. Like the sententious Don Quixote, the writers have a happy faculty of putting their information into brief, yet lucid, phrases, going at once, without circumlocution of any kind, into the pith and marrow of the subject. Where time is an object with the traveller, as it is with many Englishmen who leave home for a short period only at this season of the year, and desire to get over as much ground, and to see as much as they can, within a limited period, he cannot do better than consult and follow out the directions contained in these books, which may be used as a guide, respectively, through France, Belgium, Switzerland, Holland, and Italy. The new edition just published, brings down the information to the latest moment, so to speak; for instance, it notices the Brenner-Pass Railway, the Mont Cenis Summit-Railway, and all postal regulations between England and the Continent for the current quarter. A new and valuable feature is a chromo-lithographed panorama of the Alps for practical use; each peak, pass, glacier, &c., bearing legibly its own name.

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Old English Wild Flowers. By J. T. Burgess, Author of "Warwickshire Walks and Wild Flowers," &c., &c., with numerous Illustrations. Published by F. Warne & Co., London.

We knew some years since a little girl, six or seven years old, whose governess was accustomed to complain that, when out for their daily walk, she "could never keep the child out of the hedges and ditches." The fact was, that the girl had a passionate love of wild flowers, and could not be deterred from gathering her favourites by any such remonstrance as she "was making herself not fit to be seen:" wet and dirt weighed nothing in comparison with the possession of a handful of the beautiful "wildings of Nature," which yet have a charm for her, now grown up into womanhood, that is scarcely exceeded by her admiration of the choicest productions of horticulture. How many wayside flowers are there which, if they were the result of the skilful hand of the gardener, would be regarded with as much delight as the plants that are reared in the greenhouse and conservatory with the most assiduous care and watching.

Mr. Burgess' little treatise has evidently been written with a loving appreciation of his subject and with a scientific knowledge of this department of botany. He has divided his theme into seasons of growth, and these again into localities, as the wayside and hedgerow, the woodland, field, walls, rocks, ruins, heath, river-side, &c., &c. This arrangement will be found very useful to the student, to whom, however, the book is not so specially addressed as it is to those who only care to make the casual acquaintance of the flowers one meets with in a country-walk.

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Villa and Cottage Architecture. Select Examples of Country and Suburban Residences recently erected by Various Architects. Parts 15 to 20. Published by Blackie and Son, London, Edinburgh, and Glasgow.

The former numbers of this work were noticed in our columns as they were published. The parts now before us complete it; the whole forming a handsome volume which cannot fail to be of service not only to the professional builder but to others. For example, the specimens given of metal-work and of decoration, both internal and external, are highly suggestive to those engaged in these branches of Art-industry. The number of plates amounts to eighty; and a full description of each subject, including all details, leaves nothing wanting.

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A General Catalogue of Books, arranged in Classes, offered for sale by Bernard Quaritch. Published by B. Quaritch, London.

As the trade-catalogue of a single publisher this is a very remarkable volume. It consists of upwards of eleven hundred pages, containing a list of nearly fifteen thousand books, more or less rare and valuable, in all languages and on subjects of importance. Mr. Quaritch has long been known as one of our most eminent and enterprising bibliopolists: his stock includes the chief standard works of the literature of all countries, and the Catalogue he now puts forth shows what an expenditure of time, money, and intelligent information there must have been to accumulate the works in his possession. Book-buyers would do well to consult these pages: each book is described at length, often with annotations, and the price at which it may be purchased. The catalogue is well printed and well bound.

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# THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1868.

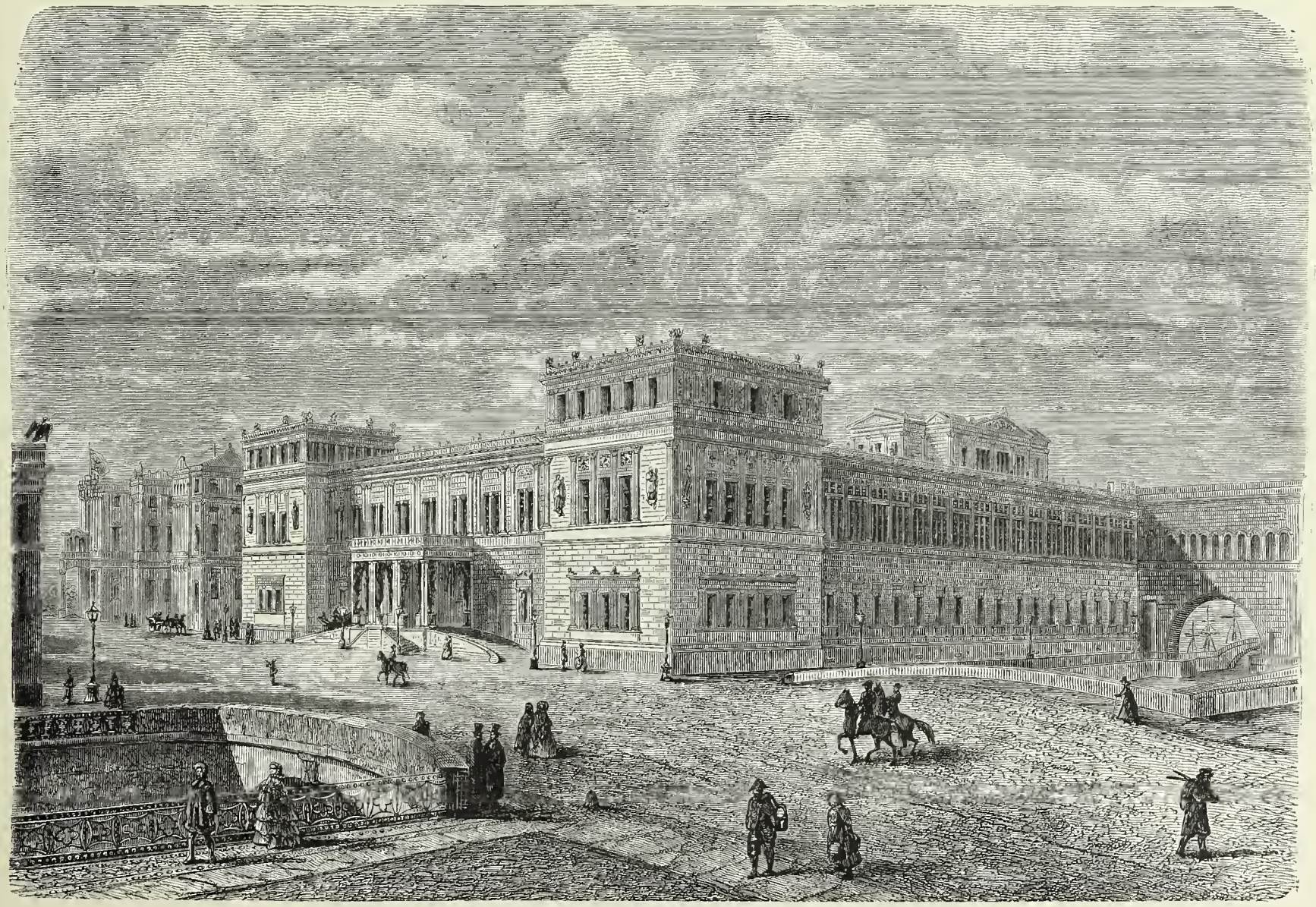

## THE PICTURE-GALLERY OF THE HERMITAGE, ST. PETERSBURG.

### CHAPTER I.

ART had reached the highest point of greatness in the southern and western States of Europe, and had fallen almost into the condition of decadence, ere it found even the least footing in those vast territories over which the dynasty of the Romanoff family has for more than two centuries held dominion. During the reign of Michael Romanoff (1613 to 1645) Russia, which had hitherto been regarded as a barbarous and semi-Asiatic country, began to assume its proper rank among European States. Peter, who occupied the throne from about 1689 to 1725, elevated his subjects in the scale of civilisation, and earned for himself, notwithstanding his many acts of cruelty and tyranny, the titles of *the Great*, and *the Father of his Country;* his genius and his vigorous, wise, though stern, government, placed Russia on a level with the first powers of Europe. But it devolved upon Catherine II. (1762—96) to lay the foundation of those peaceful arts which enrich and ennoble a people, and which teach them that true greatness consists not in the strength of their armies nor the extent of their conquests, but in the cultivation of whatever will advance their moral condition, their intellectual power, and their personal happiness.

The Czarina Elizabeth (1740—62), daughter of Peter the Great, by his Livonian peasant-wife, Catherine, founded at St. Petersburg the first Russian Academy of Arts. The reign of her immediate successor lasted only six months, when he was dethroned by a conspiracy, cast into prison, and died a week afterwards, by poison or strangulation it is supposed. Catherine II., his wife, was called to the throne by the unanimous voice of the people and the army. She was a woman of masculine understanding, ambitious, and unscrupulous as to the means she employed for carrying out her policy, whether of territorial aggrandisement or of social reforms, but her reign was one of vast benefit to her subjects. Catherine has been described as the great regenerator of Russia after Peter, but with a more enlightened mind, and under more favourable circumstances. During her reign the courts of judicature were placed on a sound and equitable basis, the condition of the serfs, or peasants, was ameliorated; schools adapted to all classes of the community were established; towns, docks, arsenals, banks, and manufactures, were founded by her; literature and the Arts were encouraged; artists and men of science and of letters were invited into the kingdom to aid in the great work of civilising her enormous empire. Few sovereigns have ever done more for the good of their people than did this handsome, clever, bold, and resolute ruler, at whose instigation, it is alleged, her husband lost both his throne and his life, in consequence of their frequent disagreements, and especially because he appeared desirous of repudiating her almost as soon as he succeeded to the government of the empire.

In 1764 Catherine commenced a reform in the Academy of the



THE HERMITAGE, ST. PETERSBURG.

Fine Arts founded by her predecessor Elizabeth; and in 1788 she caused to be erected the present edifice, a handsome structure of the Roman Doric order, built from the designs of the Russian architect Kakorinov. Desirous of having for her own personal use a place where she could escape from the cares and interruptions of her high position to enjoy the society of the learned, as well as to carry out her own literary pursuits,—for Catherine left behind her several publications of no mean repute,

—she erected, in 1755, the palace known as THE HERMITAGE, the principal architect of which was a Frenchman, Vallin de la Mothe, or Lamotte, as his name is sometimes written. As originally constructed, it resembled more a *petite maison* of the time of Louis XV. than an imperial palace; it has since been greatly



HELENA FOURMENT.

*Peter P. Rubens.*

modernised and enlarged, presenting the imposing aspect represented in our illus-

tration,* though it must be admitted that its architectural features are not of the highest character. To the Czarina's *réunions* at the Hermitage were invited all of her nobles, warriors, ministers, and other men of eminence whom she could draw into it as the centre of intellectual attraction. In order to place her guests at perfect ease with herself and each other, Catherine drew up a code of ten rules, which they were expected implicitly to follow. An imperial document so curious deserves to be recorded here:—1. Every one is to lay aside, on entering, his title and his rank; also his hat, and especially his sword.—2. All pretensions on account of superiority of birth, pride, and all similar sentiments, must likewise remain at the door.—3. Be merry; nevertheless, neither break nor waste anything.—4. Sit down; remain standing; walk; do what it pleases you without paying attention to any one.—5. Talk moderately, and not in so loud a tone as to annoy others.—6. Discuss without anger, and with liveliness.—7. Banish all sighing and yawning, so that you may not cause *ennui* in others, nor be accused of it by any.—8. Innocent games proposed by a member of the society ought to be accepted by the rest.—9. Eat quietly and healthfully; drink with moderation, so that each one may depart steadily.—10. Leave quarrels behind you on arriving. That which enters into one ear should pass out at the other before you step over the threshold of the doorway.

Such were the regulations to which the guests of the Hermitage were expected to conform; the Czarina herself set a signal example of obedience to her own laws; easy, affable, smiling, she soon forgot the dignity of the monarch while retaining the graces of the woman. The palace was decorated with much elegance, in the French style, and was filled with a thousand *objets de luxe* which Madame de Pompadour, then the reigning favourite of the French court, had called into fashion. Catherine had caused to be manufactured for her, at the royal establishment of Sèvres, porcelain of the most exquisite and costly kind, and procured from the most famous *fabricants* of France furniture, marble ornaments, tapestries, and hangings. And yet when architects, decorators, and others, had completed their respective labours, she had the discernment to perceive that something was still lacking—that something was—Pictures.

But where were pictures to be found in Russia? The agents of the Czarina might have traversed the vast empire from Finland to the Crimea without discovering a single painting worthy of a place in the palace of their sovereign. Catherine, however, was determined to overcome every obstacle to the attainment of her wishes, and, accordingly, employed persons in the chief cities and towns of Europe to notify to her any opportunity of purchasing paintings of a high class which might present itself. The first occasion of this kind was in 1768, when she bought of the heirs of Count de Brülh, prime minister of Augustus III., King of



CHARGE OF CAVALRY.
(*P. Wouvermans.*)

Poland, a portion of the valuable collection formed by that distinguished connoisseur. For the sum of £12,000 the Empress secured a number of fine pictures of the Dutch and Flemish schools, in which the Count's gallery was very rich. At the present time these works would realise double or treble the price that Catherine paid for them. A few years afterwards the collection at the Hermitage was enriched, by a fortunate negotiation, with the fine collection belonging to the Baron de Thiers. This acquisition cost the Empress about £17,800—by no means a large sum, even at that time, if we bear in mind that the paintings included notable examples of Raffaelle, Correggio, Giulio Romano, Sebastian del Piombo, and other great Italian masters. Still later a most valuable addition was made to the above by the purchase of the Houghton collection. "England," says Dr. Waagen, in his "Art-Treasures of Great Britain," "was destined to sustain another grievous loss of works of Art. In the year 1780 the gallery of paintings belonging to Sir Robert Walpole, at Houghton Hall, which was very considerable both in extent and value, was sold for £30,000 to the Empress Catherine of Russia, and is now one of the most important parts of the imperial gallery in the Hermitage. A number of capital works by Rubens and Vandyke were thus lost to England. A collection, too, of eighty antique works of sculpture, belonging to Mr. Lyle Brown, mostly collected at Rome by the well-known English banker, Jenkins, from the Barberini Palace and from recent excavations, went in the same manner to St. Petersburg."

From time to time, whenever a sale occurred in Paris or Amsterdam, some agent of the Empress was present to secure any pictures of merit, so that at the period of her death, in 1796, she had accumulated in tho galleries of the Hermitage no fewer than 1,383 works, more or less valuable: when she ascended the throne she possessed none of any importance.

The successors of Catherine added new treasures to those already collected. In 1814 Alexander I. purchased, for a very large sum, thirty-eight pictures that formed a part of the collection of the Empress Josephine at Malmaison; and in 1819 the Emperor Nicholas became the possessor of the collection formed by Queen Hortense; and thus, by the purchase of entire galleries and of single specimens, the Hermitage now contains nearly 1,700 paintings, a large number of which are of the highest quality.

Any remarks upon the engraved pictures introduced here, Rubens' 'HELENA FOURMENT,' and Wouvermans' 'CHARGE OF CAVALRY,' must be deferred to the succeeding chapter.

JAMES DAFFORNE.

* We are indebted to M. Armengaud, of Paris, for the illustrations that appear in this series of papers, and which were published by him in a costly and valuable work entitled "Les Galeries Publiques de l'Europe."

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF MR. MORBY, LONDON.

### ARMING THE YOUNG KNIGHT.

W. F. Yeames, A.R.A., Painter. P. Lightfoot, Engraver.

AMONG the younger artists of our school who have early "won their spurs"—to borrow a phrase suggested by the title of his picture here engraved—few have been quicker at reaching Academic honours than Mr. Yeames, who, nevertheless, has shown himself quite worthy of the distinction accorded to him. His works hitherto have been far from numerous, but what he has done are so good that we were glad to see his merits recognised when the Royal Academy, in 1866, elected him an Associate.

A young cadet, or ensign, or volunteer, putting on his uniform for the first time, is, with us, a very commonplace affair, and is simply a question of the military tailor; but equipping a knight in his coat of mail, with all its accompaniments, in the days of chivalry, was a different process altogether, requiring the skill of the armourer to fasten, and rivet, and make all complete. Here we have a young knight being thus invested, probably for the first time, as his relatives are gathered round him to assist, and also, no doubt, to welcome the yet untried warrior with a smile of approval. He is evidently the elder son of the family, on whom it devolves to maintain the honour of his house. His mother, in the dress of a widow, seems just to have entered the apartment, and lays her hand lovingly on the youth's shoulder as she looks at him with deep interest, as does also the younger of two girls, his sisters, the elder of whom kneels to fasten his sword-belt, while the armourer is busy adjusting the greaves. The youngest member of the family group, a handsome little fellow, and an embryo knight probably, has taken his brother's helmet from the table, and waits with it in his hand till the future wearer is ready to receive it.

The disposition of the respective figures is good, and the story is well told throughout; but the young knight stands ungracefully in the panoply of war; the iron or steel suit in which he is encased is a novelty, and he has yet to learn how to adapt himself easily to its unyielding qualities. Mr. Yeames, we think, has made a mistake in the arrangement of the youth's hair; as it is, it helps to give him a scared look and a feeling of general uncomfortableness that are not agreeable. The "arming" takes place in an apartment of a fine old baronial mansion.

The laws of chivalry, when this remarkable system appertaining to a half-barbaric age was in full vigour, imposed on a candidate for knighthood duties requiring no little self-restraint as well as tests of his moral courage. Probably the most severe trial, as regards the latter, to which he was often, indeed generally, compelled to submit himself, was that called "The Vigil of Arms;" it was the last required of him, and was usually undertaken the evening before his public admittance into the order. After confession and priestly absolution, followed by baptism and listening to a homily, the young man was arrayed in armour and ordered to keep watch and ward, without companions, in the church during the whole night; and in those superstitious days, when ghosts revisited the earth, this was considered no light ordeal to pass through.

## THE PROPOSED MINISTER FOR THE FINE ARTS.

THE question of the institution of "a Minister of Architecture, Science, and Arts" is one of too serious importance to be disposed of by the chances of debate, or the casual remarks of members of the legislature. It is one intimately connected with the position which England will hereafter maintain in Art, both as compared with other European nations, and as a self-respecting and self-educating State. The practice of foreign Governments, more noted than our own for the care which they are accustomed to devote to public culture, may therefore be compared with our own with no small advantage.

The expression made use of by the advocates of the scheme is unhappy. Architecture, Science, and Arts, is a pleonastic phrase. What is architecture if not an Art? Nor is this merely a verbal criticism, for the difference between a Minister for Architecture, and a Department, or even a Ministry, for Science and for Arts, is wide and important. The first might be regarded as an impertinence, the second as an essential. It is necessary to have clear ideas as to what we require.

The strong feeling so long predominant in this country, which regards with extreme jealousy all administrative interference with any subject that has not been prescriptively handed over to the Government, appears to be rapidly on the decline. The opposition which was raised to the introduction of the organised police-force would scarcely be credited by those whose memory does not reach to the time of Sir Robert Peel's measure. But what has had the most effect on public opinion has been the contrast presented by the cheap, rapid, and admirably efficient service of the Post Office, to the wasteful, blind, and profligate management of the greater number of the English railways. The result of the experience of the past quarter of a century is at least thus far clear. Such a question as that of Government interference with Art-education can now be dealt with on its merits, instead of being summarily dismissed as contrary to the genius of the constitution.

As a question, then, of advisability, we may gain some light from the practice and the experience of our neighbours. In the first place, this practice is sufficiently accordant with what may be called the *primâ facie* state of the case to show that the appointment of a minister of the first rank, such as a Secretary of State, for purposes of Science and Art, is altogether out of the question. To our five principal Secretaries of State are added, in fact, although not in name, a Minister of Justice (and to some extent of Religious Worship) in the Lord Chancellor, a Minister of Marine in the First Lord of the Admiralty, a Minister of Finance, and something like an incipient Ministry of Commerce, and another of Public Works. In the ten great departments of the Government there is one, namely, the Indian Government, peculiar to ourselves, as being of too much magnitude to be grouped with the administration of the colonies. These ten ministries—or nine exclusively of India—have to be compared with ten ministers in Imperial France, with the same number in Prussia, with seven in Austria, besides the three aulic *chancelleries*, with nine in Italy, with thirteen in Russia. In none of these administrations does there exist a Minister of Art, properly so called. In France, the direction of *Beaux-Arts* forms a division of the tenth ministry, that of the *Maison de l'Empereur et des Beaux-Arts*. In Prussia, ecclesiastical affairs, public instruction, and medicines, are placed under the charge of the same minister. In Italy, public worship is placed under the guardianship of the Minister of Justice, and public instruction forms a separate ministry. In Russia, the direction of the *Académie Impérial des Beaux-Arts* forms one of the twelve departments of the *Ministère de la Cour*. In Bavaria, to which we naturally turn for a specimen of the most detailed, and probably the most successful attempt to nationalise Art, the *Direction Centrale pour les Arts, les Sciences, et l'Instruction* being a department of the fourth ministry, the *Ministère de l'Intérieur pour les affaires du Culte et de l'Instruction*, and consists of six sections, namely: the Academy of Sciences, the General Conservatory of the Scientific Collections of the State, the Court and State Library, the Academy of Arts, the Central Gallery of Pictures, the Royal Foundry, and the National Museum. It is to the brilliant little capital of Munich, therefore, that we must turn for an example of the most thoughtfully organised method of dealing with Art by the State.

In no civilised State, whether we regard the great military empires, or those smaller realms, such as Holland and Belgium, in which what are called constitutional principles are most actively and industriously carried out, does there exist a Minister of Art. On the other hand, in hardly any civilised State is the subject of the education of the people, in Art as well as in Science, considered foreign to the duties of the Government; and when we find that under circumstances of such wide historic difference the general distribution of the functions of the administration is almost everywhere so closely similar, we are justified in regarding the interference of the English Government with our artistic institutions as a question merely of time. What concerns us is, that such interference, when it takes place, should be wisely and appropriately directed.

The limits of the different governmental departments are not rigid. To a great extent they must depend on special national position. Thus with us, the regulation, so far as it has been attempted, of railways, has depended not on the Department of Public Works, but on that of Commerce. The Post Office is a separate department. The charge of the telegraph will, there is every reason to suppose, be added to that of the Post Office. That, sooner or later, an efficient control of the railways, and a supervision of roads, rivers, and canals will follow, appears to us to be unavoidable. To the charge of a Minister of Public Works, taking cognisance of these departments, and probably also of our ports, harbours, and lighthouses, the ædileship of the metropolis and larger cities would be naturally committed. It would be to such an officer that we should naturally look for the protection of our streets from disfigurement, whether by the bad taste of private subscribers to works of inartistic character, or by the grasping innovations of the railway companies.

There remains a group of institutions that would gain in every way by being placed in definite subordination to a responsible and competent head. First is the Library of the British Museum, which, in spite of great defects—notably in the want of a proper printed catalogue—yet does so much for literature and for science. Secondly may be ranked the Museum of Archæology and Antiquities, part of which

W. F. YEAMES, A.R.A. PINXT.

P. LIGHTFOOT, SCULP.

ARMING THE YOUNG KNIGHT.

is now buried in cellars in Bloomsbury, and for which we have such noble and neglected materials. Third is the Natural History Museum, which, in its present condition, is a national disgrace. Including palæontology, and therefore geology, the subject demands a home and an organisation of its own. Fourth, in consideration of its practical utility, we should rank the Patent Library and Museum, with provision for a permanent exhibition of objects of mechanical Art, including architectural and engineering construction. Fifth comes the National Gallery, in three several departments of drawings, paintings, and sculpture. Under this head provision will have to be made for annual exhibitions, in which there shall be room for fairly bringing before the eyes of the public all pictures that are admitted to be hung. Lastly comes that department of Fine Art to which we have given so much space at Kensington. Painting, sculpture, and archæology being separately provided for, decorative Art in its minor branches might be illustrated by such a method of arrangement, in which both historic succession and national origin should be regarded, as should convert this museum from the likeness of the shop or the residence of a very wealthy Jew, into that of an educational establishment.

Such a department as we have briefly sketched, that of Letters and Arts, would form one of the two sections presided over by a Minister of Public Instruction. We have no space to enter into details, but the regulation of schools will, of course, shortly call for the institution of such a department of the administration, under whatever name it may be brought forward. What we are anxious to enforce is, that those who have an educated interest in the subject, and may expect to form and to influence public opinion, should not take hasty or party views. Regarding this important part of national education in the light of the civilisation of the day, let us take care that what must inevitably occur shall be, in the first instance, wisely and maturely considered.

The mode in which administrative interference with any new subject commences in this country, is that of the appointment either of a select committee or of a royal commission. The earlier stages of departmental labour are thus performed in the most cumbrous and expensive manner readily conceivable. The individual crotchets of men whom it is thought impossible to omit from a group selected to deal with a given subject, give a perceptible tincture to much of the report, and the most valuable part of our immense library of blue-books is usually contained in the appendixes. Under this time-honoured form the earliest incrustations, on which the future Ministry of Public Works will be erected, have now begun to form. That central direction of our various telegraphic systems, of which the absence is peculiar to ourselves, has been already definitely proposed. The Railway Commission was an absolute and contemptible failure, and the nervous, provident, comprehensive action which might have resulted from a competent report on this important subject, has been deferred till the break-down of private enmity has become more complete and intolerable. The River Commission, scarcely less important in its object, exploded from intestine discord, and as to the proceedings of the re-constituted commission the public knows little. Our canals and internal navigations—ruined, for the most part, by the transference of their traffic to the railways—and our insolvent turnpike-trusts, all require attention in the interest of the imperial welfare. We are drifting towards a state in which action on these points will become necessary. It will then, probably, be ineffective or injurious, because hurried and improvident.

But in the steps leading to the formation of a Department of Public Instruction, some annual advance is indispensable. The cumbrous machinery of a committee of council must either break down altogether, or evolve something of a practically administrative kind. The question of the overflow of the neglected treasures that are stuffed into the cellars of Bloomsbury, becomes more pressing with the arrival of every new packing-case. Public opinion has decided that we must have a decent picture-gallery, instead of the congeries of ill-lighted and mis-shaped rooms in which our valuable national collection of great works is now rather pilloried than exhibited. Architects have been appointed for a new National Gallery, and the new buildings at Kensington. Some day, perhaps, the disgust of literary students, foreign as well as domestic, at the want of a printed catalogue for our great national library may be thought worthy of attention. Some day the repetition of the normal struggle that occurs between a commission to report on any subject (such as that of the designs for the New Law Courts), an attendant parliamentary committee, and a final vote of the House of Commons blowing all the work of commission and committee to the winds, will be hailed by the same chorus of ridicule in London that it would excite in Paris or in Berlin. From the sheer force of circumstances we shall be driven to see that, while in matters that we let alone, or patch from time to time, we lag behind all educated Europe, in matters that we take up with forethought, with patience, and with energy, we can yet hold our place in the van of civilisation. When, perhaps after the receipt of some rude lesson, we have once ranked this common-sense principle among the tacit laws of our instinctive public action, we shall commence to do justice to ourselves in an artistic point of view, and shall transfer the conduct of our Art-education from the hands of the amateur and the *dilettante* to that of the educated, competent, and responsible Minister. And while the Minister at the head of the Department will naturally be a political personage, it would be both accordant with precedent, and in every way highly desirable, that the heads of the several departments, selected for competence to the several posts, should be permanent and non-political. The interest of Art should not be perilled by the counting of "ayes" and of "noes" on subjects with which Art has no concern.

The Report of the House of Commons Select Committee on the subject of scientific instruction for the people, which has appeared since the preceding remarks were in type, is a proof of the absolute necessity of bringing the weight of educated intelligence to bear systematically on the subject of artistic education. The committee state "that elementary instruction in drawing, in physical geography, and in the phenomena of nature, should be given in elementary schools." They assume that grants of public money should be made for the purpose of artistic and scientific education, and they recommend the introduction of degrees in science "at Oxford and Cambridge, as well as at other universities." We shall probably find opportunity hereafter to refer to the Report.

## THE GUILDHALL IMPROVEMENTS.

The restoration, we may call it, of Guildhall has been in progress, but with many interruptions, for five years. The extent of these changes and emendations will be in some degree understood when it is known that they have been effected at a cost of £50,000, the object having been to restore to the hall the imposing appearance it had before the great fire. It is much to be regretted that, like very many of our historical and ceremonial interiors, Guildhall is so deficient of light that its lavish decorations cannot be seen so as to afford an idea of their real beauty. The point of interest at present in connection with it is the window at the east end, which was formally presented to the Corporation of London by the Lancashire cotton operatives, in commemoration of the magnificent fund raised in the City and other districts of the metropolis for their relief during the protracted cotton famine consequent upon the American civil war. On the window appear the names of the members of the Mansion House Committee, through whom the relief fund, amounting to upwards of half a million of money, was raised and dispensed with the assistance of the local committees.

Those who may recollect Guildhall before the roof was raised will remember it as a low interior of very mean appearance, containing certain remarkable monuments much too large for the place they were presumed to decorate. The new roof, to which the hall owes so much for the appearance of additional space, cost the City £18,000—a large sum, it may be supposed, for such a purpose, but the money has been unquestionably well expended, as this re-construction has done everything for the interior, which before these improvements was entirely unworthy of the greatest commercial city in the world. These changes were first mooted in the Common Council in July, 1862, at the recommendation of the City Lands Committee. When the proposition was adopted, a special Committee was appointed to carry out the resolution. But a curious fatality pursues all our public works. We could name ten or a dozen instances in which either extraordinary errors of execution have been committed, or the structures have been found inadequate to the purposes for which they were intended. The Guildhall has not been exempt from the operation of this rule. As the undertaking advanced, it became necessary to extend the reconstruction in directions not contemplated by the original survey. The roof first built was of fir, and did not in taste accord with the original architecture of the building. This was removed, and a roof of oak was substituted. The old windows, which had been blocked up, have been re-opened, and other alterations made—the whole at a cost of about £6,000. In 1865, there were commenced and partly finished, the lantern and spire to the roof, the four turrets of the hall; two of the pinnacles were rebuilt, and the internal stonework of the tracery under the windows was restored. The Minstrels' Gallery, constructed of oak at the western end of the hall, cost £200, and the formation of staircases to lead to it, £280. The new pedestals for Gog and Magog cost £100, and the expense of lighting and warming the building has been upwards of £2,400. One of the most remarkable and striking improvements in the inside of the hall is the lowering of the monuments of Nelson, Beckford, Pitt, and Chatham, which in their recent situations had so strikingly the effect of diminishing its height. When the question of filling the windows with stained glass was entertained, the Companies of the Fishmongers, Haberdashers, and Weavers, each presented a window, and three others have been given by Alderman Wilson, Alderman and Sheriff Stone, and Mr. Cornelius Wilson. These improvements have, from time to time during their progress, been noticed in the *Art-Journal*. For even such a detail, five years may seem a long space, but it must not be forgotten that the works have been seriously retarded by various ceremonials and festivals.

## DORÉ'S FABLES OF LA FONTAINE.*

It would be difficult to name an artist whose works have engaged so much public attention everywhere as Gustave Doré. Equally difficult would it be to point out any field of Art—pictorial Art, that is—which his pencil has not occupied. In the course of our duty as critics we have encountered him on every ground devoted to illustration till, though never weary with meeting him, we feel to have said all we have to say about his works, in our endeavours to do justice to the power and versatility of his genius, without extenuating or concealing his faults, which are neither few nor beyond amendment. Young artists, like young poets, if above the ordinary standard, are very disposed to give the rein to imagination, and to run headlong over their own domains; their independence and impulsive faculties will, however, always plead for them successfully, strengthened by the hope that, having "sown their wild oats," they will in time settle down as thoughtful, sober-minded, and rational men, whether they be painters or poets, working out their respective missions to their own honour and the gratification of their fellows.

Taking the work as a whole, there is no book which Doré has undertaken to illustrate that is so little amenable to adverse criticism as his "La Fontaine's Fables." Here was ample scope for the exercise of all his inventive faculties, a most diversified range of pictorial matter, which he could use in any way he pleased without the chance of running into extravagances or committing any grievous mistake. Here he found the burlesque, the serious, the playful, the amatory, the quarrelsome, the convivial—in fact, every feeling and sentiment natural to all living creatures. Themes for the artist are here inexhaustible; and to such an one as Doré it must have proved perfect enjoyment to revel among them, using his versatile and luxurious pencil in giving them embodiment. La Fontaine said in the preface to his Fables, that "They are not merely moral, but are, to a certain extent, an encyclopædia of the qualities and characteristics of animals, and, consequently, of our own; since we men are, in fact, but a summary of all that is good and bad in the lower ranks of creatures. When Prometheus determined upon creating man,"—the poet adopts the story of the creation as found in old heathen mythology—"he took the dominant characteristic of each beast, and of these various characteristics composed the human species. It follows, therefore, in these fables, in which beasts play so great a part, we may each of us find some feature we may recognise as our own. The old may find in them a confirmation of their experience, and the young may learn from them that which they ought to know"

Several months ago a few parts of the French edition of this work, published by Hachette and Co., came into our hands; we then took occasion to refer very briefly to Doré's share of the book. Messrs. Cassell and Co. have since obtained permission to publish it in London, and having secured the aid of Mr. Walter Thornbury as translator of the Fables into English, the public is put into possession of a superb quarto volume, which in every way is fitted to find a place in the most costly and well-selected library, though the price at which it is issued brings it within the reach of others than the wealthy. The illustrations amount in number to between eighty and ninety of full-page size, and about two hundred and fifty of smaller size: one of each is given here as a specimen.

To pass in review the whole, or even a large portion of these designs, would be tedious to our readers, and would also occupy more space than could be afforded to the subject. There are, however, some that appear to demand special attention. For example—the fable of "The Ant and the Grasshopper" is not illustrated literally, but Doré has converted it into a charming figure-subject. The Grasshopper is symbolised by a young wandering musician at the door of a cottage in winter, where stand



THE SUN AND THE WIND.

the Ant—a thrifty matron knitting—and two children: the moral of the fable is well conveyed in this group, and also in the head-piece of the fable itself, where the same idea is carried out. This plan, by the way, is adopted wherever the poem has a double illustration, a larger and a small one "The Town Rat and the Country Rat" shows a gorgeous composition of gold and silver plate, fruits, tapestries, &c., such as our countryman, the late George Lance, used to exhibit. "Death and the Woodcutter" is peculiarly Doréish; the overburdened labourer has thrown himself backwards on his huge faggots, in an attitude of despairing agony, while Death is dimly seen approaching through the mass of lofty forest-trees that compose the distance. "The Wolf turned Shepherd" is a bit of true pastoral humour. The wily animal occupies a large space in the foreground; he is seated, and dressed in a long rustic coat, wears a hat adorned with wild fruit and flowers, and carries a crook similarly decorated: by his side lie a shepherd's pipe and a drinking-bottle. An incredulous old ewe has left the flock, and looks at him with suspicion, for the true shepherd and his dog are sleeping not far off by the side of their charge. "The Pullet and the Pearl," one of the smaller illustrations, is capital; the faces of the two *literati* poring over the discovered manuscript, and that of the rustic who brings it to them, are admirable studies.

The well-known fable of "The Oak and the Reed" makes here a grand landscape, not unworthy of Gaspar Poussin, though bearing no resemblance to his tempest-tossed scenery. Doré has introduced into his compositions an armed traveller and his horse struck down by lightning. True character is seen in the triad of figures illustrating "The Wolf pleading against the Fox before the Ape;" the attitude and countenance of the man who personifies the fox are specially inimitable. This is one of the smaller designs. An enraged lion was never more powerfully represented by artist than in Doré's rendering of "The Lion and the Gnat;" it is a grand design. "The Peacock complaining to Juno;" a garden-scene of great richness and beauty, with noble trees, terraces of flowers, fountains of water, statues, and sculptured ornaments. "The Lion in Love;" we have seen this subject treated before by artists of repute, but never more gracefully and originally than it is here. "The Shepherd and the Sea" is a beautiful picture, but the foreground is altogether too weak. As a composition of energetic movement, there is nothing in the volume which excels "The Wolf, the Mother, and the Child;" it is also very effective in the arrangement of light and shade; and as studies of piscatorial humour, the two illustrations of "The Little Fish and the Fisherman" could scarcely be surpassed.

One-third of the volume has not yet been turned over, but we can proceed no further with our critical remarks; a mere enumeration of the more attractive subjects must now suffice. Among these are "The Doctors," "The Hen with the Golden Eggs," "The Stag viewing Himself in the Stream," "The Countryman and the Serpent," "The Carter stuck in the Mud," "The Young Widow," "The Maiden," "The Vultures and the Pigeons," "The Two Fowls," "An Animal in the Moon," "The Cobbler and the Banker," "The Two Dogs and the Dead Ass," "The Oyster and its Claimants," "The Cat and the Fox," "The Two Rats, the Fox, and the Egg," "The Shepherd and the King," "The Two Adventurers and the Talisman," "The Rabbit," "The Lion"—in a valley of dry bones and carcasses of animals, "The Old Man and the Three Young Men," "The Fox and the Turkeys," &c. &c.; with the two subjects Messrs. Cassell and Co. permit us to introduce, "The Sun and the Wind," and "Tircis and Amaranth"

Mr. Thornbury's translations are in every way

* The Fables of La Fontaine. Translated into English Verse by Walter Thornbury. With Illustrations by Gustave Doré. Published by Cassell, Petter, and Galpin, London.

satisfactory; the spirit of the originals has been well caught, and turned into our language most expressively, and in that easy, unstudied manner



TIRCIS AND AMARANTH.

which is always attractive in compositions of such a nature. A rare "gift-book," suited to young and old, is this unique edition of La Fontaine.

# INFLUENCE OF CERTAIN PHYSICAL CONDITIONS ON THE ORIGIN AND DEVELOPMENT OF ART.

BY PROFESSOR D. T. ANSTED, M.A., F.R.S.,
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It is not a mere barren fact to be recorded and forgotten that certain styles of Art have originated and flourished only in certain countries or certain parts of the world, or that some of these styles have borne well to be transplanted to other soils, while a few have flourished only in the place of their origin. Neither is it without signification that certain periods of human history, certain stages in the development of the human intellect, have been characterised by special forms of Art-growth; that while some few privileged races have been creators in Art, others, and the great majority, including some who have greatly advanced general civilisation, have simply copied or adopted without improvement. It is also an instructive fact, that the origin and development of styles and schools of Art, wherever it can be traced, is, almost without exception, peculiar and erratic when viewed merely in reference to political and social conditions, and can only be properly understood by actually studying the remains of great works still extant, and making out their real meaning and value as connected with climate, vegetation, and characteristic scenery. It may, however, be interesting and suggestive to consider, in a very cursory manner, the value and meaning of this influence of external nature on Art, as it is of very considerable importance in the history and progress of Art, and bears on the subject of Art-education.

The fundamental difference in taste and style that attracts attention, if we compare Chinese and Japanese productions of any date with early Egyptian or Ninevite works; the essential distinction, even where there is a kind of general resemblance in certain points, when we compare Egyptian and Assyrian styles; the rapid and almost marvellous creation of Greek Art, springing as it were out of nothing; the singular modification that Greek Art underwent in ancient Italy, first before, and then after, Roman influence was felt; the introduction and growth of Gothic Art at a later period, and the mode in which classical and Gothic ideas have been received, and have modified all Art since their introduction, are, at any rate, matters sufficiently remarkable to justify an attempt to discover the cause of such powerful contrasts.

No doubt it may be said that the difference that exists among the various races of men, at different times and places, explains much of this contrast. But whence this great diversity of race? and how is it that a race removing by emigration from one country to another becomes changed in its Art-tastes, and in the influences that modify both style and taste? Climate not only affects all that is most characteristic in vegetation and in animal life, but affects also the finer, higher, and more subtle intellect of man. Civilisation advances in a manner altogether distinct among two people derived from the same source, but moving into climates that have no resemblance. Art also, in such cases, takes its own course—not following precisely the movements of race, but adapting itself to the modifications and requirements of the inhabitants of the new country. In this way Art and its growth present curious, and often, it may seem, abnormal phenomena, which well deserve study.

It is not only climate which modifies men and Art. If this were so, the eastern shores of the Mediterranean, the cradle of so many schools, would exhibit remains of fewer and less complete varieties. The constructive materials at hand have also done much to produce peculiar styles of architecture. In Egypt granite and porphyry in abundance, a clear sky and dry air, admitting of grand distant effects across vast plains of sand, a population not too active, not democratic, and yielding rather than opposed to the yoke of authority, all contributed to the creation of that marvellous school which was initiated by the Pyramids as tombs of kings, which was intimately connected with religion, and which long continued to produce as its greatest works those which affected and suggested gloom, mysticism, and immensity. Neither time nor human labour were valued. It mattered little whether a monument, once commenced, lasted as a public work through one or many generations of architects and workmen. The plan was old, well-known, and rarely varied; and the construction was as familiar to all the masons employed as to the architect himself. Thus the style, once admitted, remained without change. Thus were produced works which, in respect to actual magnitude and impressiveness, have rarely been approached.

Now transfer the scene to Babylon. There also the value of labour and the respect paid to human life were certainly small. The climate differed but little, but the constructive materials were somewhat different. Mud and clay to make bricks existed in infinite abundance in all parts of the Nile delta, and throughout Lower Egypt, where sun-dried bricks have always been employed for domestic architecture, and were even adopted to a great extent in building some of the Pyramids. This material was almost the only one adopted in ancient Babylon; and the bricks not having been baked, except by the sun, they have altogether fallen to dust in many important buildings. There is, however, enough left to show us both the resemblance and the difference between the great works of these two remarkable people. But when we turn from Egypt and Asia Minor to Greece, everything is at once changed. In a country where limestone and marble lie everywhere close at hand, where admirable material both for ordinary and ornamental construction may safely be exposed to a clear sky and dry atmosphere for centuries without injury; where there suddenly grew up a love of liberty and independence among a race endowed with an extraordinary acuteness of intellect and an impassioned love of the beautiful, there appeared to start at once into life a style of Art which no one who has visited the country can help feeling to be admirably adapted to the race, to the climate, and to the soil. But a little knowledge of the more ancient constructions in Greece will show that this apparent novelty was, at the most, a rapid development. The germ of Greek Art lay hidden in the Cyclopean structures of a much earlier race, and many of these ancient works still remain. They are composed of vast blocks of stone, fitted together in the most workmanlike manner; and they have defied all the efforts of man and nature to destroy them for some thousands of years. They may yet continue to do so for thousands of years to come.

When we pass from Greece to Italy, and even when we follow the movements of very early tribes in their migrations westward through Europe, we see more clearly by their works than by written history how style, in all these cases, grew out of the material at hand rather than out of the intellect of men. Where stones were to be found that could easily be squared, and especially where there were means of obtaining long stones that, by resting on two uprights, could leave a convenient doorway, there the construction was comparatively regular. Where, on the other hand, these conditions did not exist, the idea of construction was carried out in a different way. At first the stones picked up from the hill-side in a stony district were cleverly fitted, without being touched by any tool, and were often so exactly matched that no interstices were left. The largest stones seem to have been selected for the main work, the smaller ones being only used to fill up gaps. But when convenient tools were invented, these huge blocks were hewn into more regular form, and by degrees they were accurately squared, so that at last the walls of a city were built of blocks so closely fitted as to leave no room even for the insertion of a knife-blade, and yet of stones so large that no ordinary force of the battering-ram could disturb them. Of such stones, and of walls built of them, there are numerous examples in the Greek islands, as well as on the mainland of Greece. The same idea is observable, and is carried out with modifications, evidently suggested by the nature of the material, in the old Etruscan towns of Italy whose walls still remain. These are numerous and instructive, and many of them are well preserved. A construction similar in principle, but on a rougher scale, and with less fitting, and not extending to continuous walls, is found in western Europe, especially Britany and in the British Islands, in those curious monuments called Druidical. Vast blocks of granite, too hard to be affected by the tools then at command, were with wonderful ingenuity placed one on another to form altars and temples. Even to this day it is a question whether mere brute force, unaided by such contrivances as involve the simple mechanical powers (the wedge, the pulley, and the inclined plane), could place these extraordinary blocks in their places. The curious rocking-stones, many of which still exist uninjured, are instances of the great ingenuity exerted in placing them. Such arrangements even show a certain kind of artistic taste, as well as a rough engineering skill, and represent perhaps the Egyptian style, introduced by the early Phœnician tribes, who visited the shores of Great Britain for metals long before civilisation had made any progress. The rude and savage, but grand monuments called menhirs, cromlechs, and kist-vaens, of which the number existing a century ago was certainly very large, and which may still be studied in Britany, Cornwall, and the Isle of Man; the nur-haags, and other ancient constructions of the island of Sardinia, and similar monuments of unknown age and doubtful purpose, are but examples of the same style transplanted into other climates, where the material at hand was very unmanageable, the religious ceremonies savage and wild, and where these local conditions governed very much the direction of the work.

The growth of Greek Art out of Cyclopean work of very rude construction, exhibiting not more real Art than a cromlech, and not more taste than the Pyramids, cor-

responds with the growth of such Egyptian Art as is shown in the ancient rock temples (and perhaps also with the growth of Indian Art), out of a similar idea of simple grandeur and of majesty founded on mere size. But tho direction taken by Greek Art was very different, owing, doubtless, to a taste for the beautiful which did not exist among the other races, and which among the Greeks was predominant. A sense of order and exquisite proportion converted a cromlech into a Doric temple, the foundation in both cases being the same, namely, upright detached stones, with cross stones on the top. Limestone and travertine were abundant, and marble (of which also there is an unlimited stock, cheaply chiselled and fit for ornamental work) was also used freely, and thus architecture advanced side by side with sculpture.

The Greek colonists in Sicily and Italy carried with them a highly cultivated taste and styles already fixed. In Sicily there was little change, at least during the flourishing days of Rome; but in the capital itself and the suburbs, where the constructive materials obtainable included travertine, some good limestone, and, after a time, marble of the finest quality, the influence of climate and race was seen in the modifications that occurred. Richer ornamentation was soon demanded to satisfy a less refined taste and luxurious habits. False taste overloaded the elegant and chaste simplicity of Greece with florid decoration; but there was little real invention, unless the incongruous mixing up of things essentially different could be so regarded. But in all this we see chiefly the influence of race, for so far as climate and material modify Art, there was comparatively little cause of change. The climate of Italy differs to some extent from that of Greece, it is true; but both are clear and pleasant and dry, the three essentials that influence structure and affect Art. The nature of the civilisation and progress of Rome, and the extreme opulence and almost infinite resources of the higher and wealthier classes, commencing with the foundation of the Empire, and increasing till the system collapsed from the very vastness of its expansion, were causes more than sufficient to account for the great and essential differences observable between the Art of the later Empire and that of Greece. With all this, climate had little to do. The temples and great public buildings, originally open to the day, were by degrees provided with roofs; and this, of course, involved certain modifications. Amongst the rest must be mentioned the use of sidelights, or windows. The later constructions of Rome, and of the other great cities of Italy, were always roofed and lighted from the sides; and architecture, once confined to great public buildings, was brought into use for palaces and villas, involving some modification of style, as well as introducing fresh material. Clay, whether as bricks or tiles, was far more commonly employed in construction, and became important for ornament in the form of terra-cotta, of which very beautiful and perfect specimens remain, showing the extent to which it entered into use. Lava also in various forms, the result of the eruptions from Vesuvius and Etna, especially the former, entered into use; but it is observable that this material—which, indeed, is ugly in colour and difficult to work into shape—never took a definite position as a building material for classical constructions to such an extent as to induce the creation of a new style, or even of any great or special modification. In the neighbourhood of Naples, where Pompeii and Herculaneum remain in their original state sufficiently to show how far this material, so close at hand, was rendered available for domestic as well as public purposes, it is clear that nothing had been done to adapt the style to the stone, which was simply made use of for rough purposes, and was often masked by some other material, or was whitewashed.

It is a somewhat curious fact, that although sandstones were occasionally employed in large blocks for Cyclopean structures, especially in ancient Etruria (as in the walls of Fiesole, near Florence), it does not seem to have entered into use in any classical building. I have seen, indeed, among tho columns removed from heathen temples, to build Christian churches in Rome and elsewhere in Italy, some few of striped sandstone, and some of quartzite; but the number is certainly very small, and the cases altogether exceptional. Limestone and marble have naturally been the most common materials used, as being the most abundant and the most manageable; and it seems curious to us that even in Southern Europe granite and porphyry should be decidedly next. And yet many sandstones are both durable and ornamental, and are not difficult to work. There are, however, examples of the use of sandstone in India, and many varieties of rock appear to be used in China, in both cases systematically, and not by accident. The cause of this cannot be entirely due to the facility with which limestone and marble were obtained, for even in the Serpentine districts, among which Volterra and other Etruscan towns are situated, the custom seems also to have been adopted.

Let us pass now to those countries which were to a very great extent dependent upon Greece and Rome, but in which the classical styles being transplanted and necessarily modified by difference of climate, soil, and constructive material, became so far overlaid as to assume the character of something new and distinctive, almost amounting to originality. Among these countries Spain and Portugal are, perhaps, the most remarkable, for although their buildings exhibit a mixture of Moorish with late Roman styles, combined in some places with Gothic, still the prevalent styles during the Middle Ages and later times, were certainly to some extent original and characteristic. It is impossible to look at the curious buildings, whether cathedrals, ordinary churches, convents, or town-halls, or to take even a passing glance at the domestic architecture of the principal towns, without recognising a style partly due to climate and constructive material, though, no doubt, partly to the modification of race. The extreme climate of Spain is illustrated in its church architecture, which is gloomy and almost dark, owing to the almost total absence of windows, except at such a height and size as to be unrecognisable from without. The reason of this is soon recognised by the observant traveller. In summer the glare of light and the intense heat, in winter the cold, are in this way best avoided. Throughout the great plateau of Spain, in the older as well as the newer cities, this peculiarity may be noticed, but it has not been carried into Portugal, where the climate is less excessive. In the same way all the house architecture of the Peninsula is modified in accordance with the climate, and the Moorish as well as the classical buildings abundant in the south show modifications which have grown up into a kind of mixed style. The exceptions to this, seen in some of the modern structures in Madrid, are due to the endeavour to restore a classical instead of to improve a native style, and they are comparative failures. The Moorish buildings of Andalusia and the south-eastern provinces of Spain offer curious contrasts in the endeavour to adapt the purely oriental style to the requirements of a European people and climate. The Alhambra is almost pure Moorish, but the interesting palace adjoining, the Generalife, is modified. In Seville, in Cordova, and in Valencia there are many specimens illustrating in a manner as instructive as it is singular, the growth of the modern structure out of the older elements, always with a view to the peculiarities of climate and the personal peculiarities of the race, which are in themselves largely due to climate. In Lisbon and its suburbs the modification is much greater, and the style much further removed both from Moorish and classical. This, at any rate, is the case with the churches; but the domestic architecture has been borrowed more from the north than the south, and has little character of its own. It is not so with the palaces of Northern Italy. These are impressed with the *genius loci* in a very remarkable manner, and are more indicative of the local history than the climate or rock. They also show much Gothic influence.

The development of Gothic Art affords, beyond doubt, the most striking illustration that can be obtained of the effect of climate in determining the direction of advance when Art is left to take its own course. The pointed arch was certainly a growth of circumstances, and is best interpreted by the associated high-pitched roof and the spire. All belong to the same set of feelings and instincts. All depend on the covered sky, the frequent gloom of the atmosphere, the frequent rain, and the need for selecting as material for construction a stone that can resist rain and frost. The rounded window and the cupola characterise the basilica; a modification of classical Art represented in Rome during the early centuries of the empire, and a modification rather of the house than of the temple. The early basilicas were the reception-rooms of large houses, and they grew into churches when they were detached from the house or villa of which they first formed a part. Their character was long retained, and its influence may still be traced. The early Gothic churches were as essentially northern and related to northern superstitions as the early basilicas were classical. It would take a long time to illustrate the way and the extent to which this was the case, and where tho various peculiarities arose; but it is impossible to visit the noble works of the Gothic school in northern Europe, to compare the Gothic with the classical buildings of the same date, and to study the mutual influence of one style on the other, without feeling that neither race alone nor climate alone will explain the cause of so many marvellous contrasts. We must look beyond and trace out the connection of style with material, and the influence of moral as well as physical causes.

Our own country affords admirable material for the study of this problem of the influence of climate and national habits on the form of Art-development. A mixed race—partly Latin, partly Teutonic—with a trace of the more ancient Celtic, a mild, damp climate with a gloomy sky, constructive materials of almost every kind at hand, a large amount of wealth, and a demand for all possible varieties of build-

ings and every kind of ornamentation that money can purchase, would seem calculated to create a style, or at least to bring forward some marked and essentially national modifications, adapted to the climate and the habits of the people. And, perhaps, to some small extent this has been the case. We find, however, that classical styles, whether Greek, or Roman, or later Italian styles, as adopted by Palladio in the fifteenth century, have generally been imported, with little consideration of the changes required by climate and the exceedingly different habits of the people; while such varieties of Gothic style as have not grown up in our island, and are thus essentially English, have been applied with almost equally little idea of their meaning. Thus the transplanting of styles has not been accompanied by much success, for the new growth after removal has been small, and the general result, as seen in the buildings constructed for modern purposes, whether civil or ecclesiastical, has rarely been very satisfactory. This is especially seen in the town-halls and other buildings for public purposes constructed during the present century.

The peculiarities of Gothic Art belong essentially to Northern Europe; and anything like a true and correct feeling for this style is as completely absent south of the Alps, as a true classical feeling is in the north. At the same time it is easy to trace that wherever, as in France, the Latin feeling and Latin influence were strong, a love for, and even an appreciation of, Gothic Art were weak. And this feeling still remains, for France has always exhibited a strong taste for classical Art as well as literature. Gothic Art is the development of artistic feeling among the German races. The advance of the basilica into the Gothic,—of which the steps are admirably seen in Palermo, where the influence of the northmon acted under a southern sky,—contrasts with the similar growth in northern France and southern Germany, where the same influence was unchecked by any national tastes already existing. But where, as at Milan, the Gothic has been introduced as it were by conquest, the case is different, and the result, though very striking, is by no means unexceptionable in point of taste. It may be submitted as a question worth consideration, whether marble is really the best material for a Gothic cathedral, and whether a Gothic construction is not rather confused than adorned by the vast multitude of florid sculpture met with everywhere on the outside of Milan Cathedral, while the interior owes much of its effect to a coloured representation of a groined roof. Certainly the principles of Gothic Art cannot have struck deep root where such results, however beautiful they may seem, have grown out of the transplanted system.

The inquiry here suggested has especial interest in reference to the prospects of Art development in America and Australia: two countries that must have a great future, and that are already sufficiently peopled from Europe to justify us in looking for some result. It is, however, certain that up to the present time there have been few if any attempts at originality, and that the modifications introduced are not very promising in point of taste. In the great cities of the United States there has hitherto been scarcely an attempt at anything beyond domestic architecture, and the tendency of this is rather Italian and French than classical. The churches are either of the same style, or are very impure Gothic. In Australia the conventional English styles have been introduced by English architects, and seem to have undergone little change. It is, perhaps, singular that in North America, where the climate is so much drier and more extreme than in England, and where other material is at hand, there should have been so little alteration in the styles of the more important buildings, and that the democratic form of government should up to the present time have done nothing whatever to show an interest in Art. The love of liberty that helped to produce such grand results in ancient Greece has not yet created even a taste for Art amongst the mixed race settled on the other side of the Atlantic. Sculpture is the only department in which any serious effort has been made, but the American sculptors seek their inspiration and carry on their work in modern Rome, under the shadow of St. Peter's, and among the classical treasures of the Vatican.

On the whole, we are forced to conclude that the growth of a new style, or any great creation of style in Art, are events that can only be looked for in the early history of a people as they emerge from barbarism, while colonies of civilised people simply adapt and scarcely change the principles of Art they carry with them. In the beginning, climate and constructive material have influenced the direction of Art-development, but afterwards they have only produced a certain variety of style, involving little more than necessary modifications. Physical conditions, therefore, have rather affected the origin than the development of Art, while the intellectual cultivation and material wants of colonists have, to some extent, over-ridden the natural capabilities of newly-colonised countries. It will be seen that these remarks apply to ancient as well as modern times—to the colonies of Greece and Rome as well as those of England.

## ART IN CONTINENTAL STATES.

Paris.—Thirty-five competitors contended for the honour of designing a statue in memory of Ingres, the distinguished painter; but the Academy of Arts felt unable to make a selection. The second prize, valued at £40, was, however, decreed to M. Maillet; and the third, of £24, to Messrs. Falginière and Boitte: the design was a joint composition, the former being a sculptor, the latter an architect.

Antwerp.—A statue of the late King of Belgium was erected last month in the market-place of this city.

Milan.—While taking down the church of Santa Maria del Giardino in this city, the workmen discovered a fine fresco in good preservation, which represents San Antonio of Padua, and is attributed to Bartolommeo Suardi, commonly called Bramantino. Suardi was a native of Milan, and lived there in the early part of the sixteenth century. Lanzi speaks of his being much employed in the decoration of the Milanese churches, and refers generally to these works as executed in a style of design superior to his contemporaries in the same school.

Naples.—An interesting discovery is reported from this city. On the wall of a house in the Via Stabiana, Pompeii, two fresco pictures have been brought to light. They are on the same wall, and are probably portraits of the ancient owner of the dwelling, and of his wife. That of the man represents him wearing the magisterial *toga;* the female is seated, and appears preparing to write a letter, for her right hand holds a style, which she points to her mouth, and in the left are tablets. The pictures are drawn with much delicacy and skill, and are said to be in excellent preservation.

## SELECTED PICTURES.

FROM THE COLLECTION OF TOM TAYLOR, ESQ., CLAPHAM.

### CARREG-CENNEN CASTLE, LLANDILO.

D. Cox, Painter. W. Chapman, Engraver.

Seated in the midst of a wilderness of lofty brickwork, with just as much deep blue sky overhead as shows how clearly the sun is shining, and feeling a temperature so intensely hot as to lead one to imagine our island had somehow or other "weighed anchor" and floated into a tropical meridian, it is absolutely refreshing to be carried in imagination by this scene into the wild mountainous Welsh country, with its heavy storm-clouds, from which a torrent of rain is descending on the earth. Who that has been pent up in our great metropolis during the sultry month of August, in which we are now writing, would not welcome such a thunder-shower as is now passing over Carreg-Cennen Castle? and does not almost envy the traveller on the rugged hill-path who has to encounter it, even at the risk of a thorough drenching?

The locality in which Carreg-Cennen Castle is situated is but little visited by the generality of those who make the tour of Wales; it is wide of the ordinary routes, and is not easily reached; but we can testify from personal observation of some portion of the district—and David Cox's beautiful drawing confirms it—that finer scenery cannot be found in any part of Wales. The castle stands about three miles south-east of Llandilo-Fawr, a small town in Carmarthenshiro, and on the borders of Brecknockshire, near the range of the Black Mountains, one of the wildest and most romantic districts of South Wales. The building, once a fortress of vast strength, but now in ruins, covers the summit of an insulated rock, upwards of three hundred feet in height, and accessible only on one side, that which is seen on the left in the engraving. Its origin is unknown, some writers ascribing its foundation to the early Britons, and some to the Anglo-Normans in the time of Henry I. It seems more than probable that the ruins as now seen belong to this later period. No distinct mention of the castle is to be found in authenticated history prior to 1284, when, according to Caradoc, it was delivered up to the English by the mother of Rhys Fechan, a Welsh chieftain, to punish him for some act that had incurred her displeasure; the son, however, soon afterwards recovered possession of the heritage. At a later period it seems to have been a stronghold of robbers, who were ultimately driven out by the joint efforts of the neighbouring proprietors.

Cox had often a grand method of treating a landscape; simple-minded as he was by nature, he had within him all the elements of a true poet, and a fine bit of scenery rarely failed to call forth their appropriate expression. The ruined fortress before us tells its story far more fittingly as we now see it than if it were represented under a bright sunny sky and a breathless atmosphere. The artist has surrounded it with all the attributes, as it were, of its own fortune—storm and disquietude; clouds career wildly over its head, and the rain-torrents are driven against its massive walls and the rock on which it stands. The intelligent observer will not fail to note how beautifully the light is thrown from the rifted clouds on to the centre of the picture.



DAVID COX., PINXT

W. CHAPMAN, SCULPT

# CARREG-CENNEN CASTLE — LLANDILO.

FROM THE PICTURE IN THE POSSESSION OF TOM TAYLOR, ESQE

LONDON, VIRTUE & Co

THE

# ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER VII.—THE ARMORIAL INSIGNIA BORNE BY EDWARD III. AND BY HIS QUEEN. ALSO THE INSIGNIA BORNE BY THEIR SONS AND DAUGHTERS, AND BY THE CONSORTS OF THOSE PRINCES AND PRINCESSES. A.D. 1327—1402.

THE reign of the Third Edward who, after the Conquest, wore the crown of England, is memorable no less in heraldic chronicles than in the annals of these realms. Long, splendid, and rich in stirring incidents, the reign of this great Prince

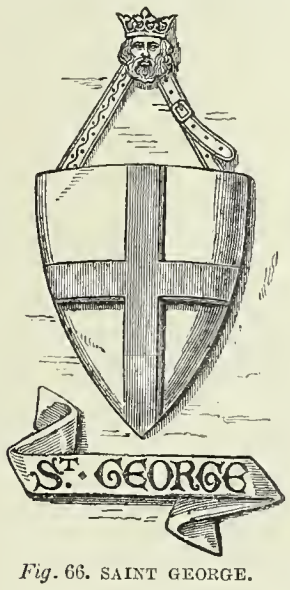



*Fig.* 66. SAINT GEORGE.

was favourable in the highest degree to the full development of mediæval Heraldry. Armorial insignia were in perfect harmony with the chivalrous spirit of the times: the influence of an heraldic sentiment, universally felt, was expressed as well in the noblest as in the simplest works of Art; and so Heraldry flourished and grew strong, in a happily congenial atmosphere, and surrounded on every side with associations which freely offered cordial sympathy and stimulating encouragement.

XIX. EDWARD III.; A.D. 1327—1377. On his accession, the King bore the same Royal Arms which had been borne by his father and grandfather, and by their predecessors from RICHARD I; that is to say, he bore the shield (Fig. 21)—*gules, three lions passant guardant, in pale, or*. I repeat this shield here, as it is displayed on the First Great Seal of the King, in order to avoid the necessity for reference.



*Fig.* 21. "ENGLAND;"—THE FIRST ROYAL SHIELD OF EDWARD III., ON HIS ACCESSION, A.D. 1327.

In the lifetime of his father, and before his own accession, EDWARD III. differenced the Royal Shield in exact conformity with the usage of his immediate predecessors: he bore, that is, the *Royal Shield differenced with a label of either five or three points azure*, as in either Fig. 39 or Fig. 43; which shields I also repeat. Before his accession, and while Prince Royal, KING EDWARD III. was EARL OF CHESTER, but he never was PRINCE OF WALES. He does not appear at any time to have borne any heraldic insignia for his Earldom of Chester. A charter, bearing date 1325, and attested by the Seal of Prince Edward, is preserved among the Cottonian MSS. in the British Museum. This Seal, on its obverse, represents the Prince Royal in armour and mounted on his charger; and his

* Continued from page 24.

arms (as they are shown in Fig. 43) are displayed upon his own person, on his jupon and ailettes, and twice on the barding of the charger: on the reverse, the same Seal is charged with the shield only, as in Fig. 39. These arms are also blazoned for Prince Edward, eldest son of

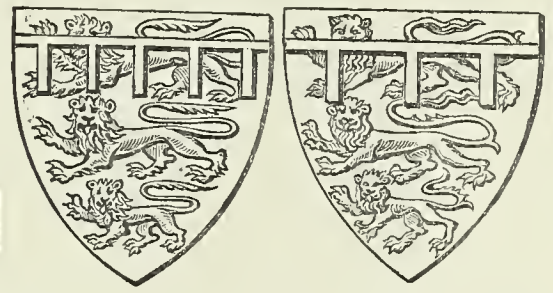


*Fig.* 39. *Fig.* 43.

EDWARD III., AS PRINCE ROYAL AND EARL OF CHESTER.

King Edward II., in the Roll of Arms of the reign of that Sovereign.

In the year 1340, and the 13th year of his reign, Edward III. claimed to be *de facto*, as well as *de jure* (in right of his mother, or deriving his right through his mother), King of France; and, accordingly, he both styled himself *King of France and England*, or *King of England and France;* and he also assumed, and from that time forward bore, the armorial insignia of both realms—the fleurs-de-lys of France and the lions of England, united by the then recently introduced form of marshalling, subsequently so well known as *quartering*. The King sometimes, in his style and title, places the word "England" before the word "France;" but he more generally bears the title of "King of France and England," the word "France" having the precedence: upon the Royal Shield, after 1340, the quartered arms almost always marshal *France* in the first and fourth quarters, and *England* in the second and third quarters, the precedence being thus conceded to the French insignia. The arms of France, which were quartered by EDWARD III., are blazoned in Fig. 36: the golden fleurs-de-lys here are *semée*—they appear to have been scattered or sown by the hand over the entire surface of the azure field, without any specified number; and they also are arranged in such a manner as to convey the idea of the shield having been cut out from a larger object, over the whole surface of which the lilies had thus been *semée*. This shield of France, distinguished as *France Ancient*, is blazoned in the first and fourth quarters of the Second Royal Shield of Edward III., as in Fig. 64; and this shield (Fig. 64) is thus



*Fig.* 64.

FRANCE ANCIENT AND ENGLAND QUARTERLY: THE SECOND ROYAL SHIELD OF EDWARD III. A.D. 1340.

blazoned,—*Quarterly: first and fourth, France Ancient; second and third, England.* This shield was borne by Edward III. till the close of his reign. Examples of it are still preserved, blazoned in colour on copper, upon the monument of the King in Westminster Abbey. Many other original fine examples of this shield, or of the same insignia that are marshalled upon this shield, are also in existence: of these, the most important appear upon the Third and succeeding Great Seals of the King; good examples will be found in Canterbury Cathedral, in Westminster Hall, upon the Burghersh Monument in Lincoln Cathedral, and upon another monument at Blythborough in Lincolnshire; the shield also is blazoned in the Roll of Arms of the 20th of Edward III.; and the quartered insignia are displayed about the person of the King himself, upon his jupon, in an armed effigy of him which is introduced into the canopy of the noble Brass to Sir Hugh Hastings, at Elsyng in Norfolk, A.D. 1347: in Fig. 65 a part of this effigy is represented.



*Fig.* 65. PART OF EFFIGY OF EDWARD III. AT ELSYNG, NORFOLK. A.D. 1347.

EDWARD III. was the first English Sovereign who bore a true CREST, as a distinct integral member of his Royal Insignia. This Crest, thus assumed and borne by the King, was also borne, duly differenced, by every Prince of the Royal House: it is a *golden lion statant guardant, imperially crowned*, and it has been already represented in Fig. 60; I repeat it, however, here,



*Fig.* 60. CREST OF EDWARD III.

as the Royal Crest of the King; when borne by the Duke of Lancaster, the lion certainly was differenced with the Duke's own label. The King bore the *lion standing on a chapeau, which rested on his helm*, as in Fig. 60; and it appeared for the first time upon the Third Great Seal of the King, which was published in England, Feb. 21, 1340; and the Crest was repeated upon the truly noble Seal which superseded it in the following June. This lion Crest has been retained, and borne by the successors of Edward III., as the *Crest of England*.

EDWARD III. is said also to have borne an *Eagle* as a Crest; but this appears to have been a personal device only, which never was formally recognised as a Royal Ensign.

EDWARD III. also sometimes has been supposed to have borne a *lion and a falcon* as *supporters;* but this supposition itself is unsupported by any authoritative testimony.

The First Great Seal of EDWARD III., which was used by him only until a new Seal could be prepared, is the Seal of his Father, EDWARD II., with a very slight, and yet a very significant addition. Edward II., throughout his troubled reign, used his father's Seal, having added to it, on the reverse, on each side of the enthroned figure, a *castle*, as the King's BADGE—a device derived from the insignia of his mother, Alianore of Castile (Fig. 35). When this Seal of EDWARD I., with its Badge of Castile added by Edward II., passed on to Edward III., that Prince placed, as his own Badge, *over each Castle a Fleur-de-lys*, derived from the arms of his own mother, Isabel of France.

EDWARD III. also bore, as his Royal Badges, *a lion of England, a falcon, a griffin, a lion sejant guardant, an ostrich feather, a greyhound, rays of the sun descending from behind a cloud, a sword*, and *the stock* or *stump of a tree, couped*—that is, cut off smooth.

A BADGE, I may here observe, is an heraldic figure or device, assumed for the purpose of

being borne either absolutely alone, or in association with one or more other Badges, or with a motto. Each Badge is complete in itself, and is a distinctive cognizance of some personage of high rank. In the first instance, Badges appear generally to have been selected with a view to some significant allusion which they might convey to the name, rank, office, property, personal appearance or character of the bearer, or to some important alliance or connection. These Badges also may be considered to have constituted in themselves an early Heraldry, since they certainly were in use before the adoption and recognition of regular Coats of Arms; and they continued to be held in high esteem throughout the true heraldic era. The Badges that were borne by the royal predecessors of EDWARD III., are—by EDWARD II., *a castle of Castile;* by EDWARD I., *a golden rose;* by HENRY III. and JOHN, *a star issuing from a crescent;* by RICHARD I., *a star issuing from a crescent; a star* and *crescent*, separately; *a mailed arm, the hand grasping a broken lance*; and *a sun on two anchors*, with the motto, "*Christo Duce;*" and by HENRY II., *the Plantagenista*, or *Broom-plant; an Escarbuncle; a sword;* and *an olive-branch.*

The institution of the MOST NOBLE ORDER OF THE GARTER by King EDWARD III., about the year 1350, causes the Armorial Ensign of ST. GEORGE, the saintly Patron of the Order, to be associated with the other Royal insignia of this magnificent Sovereign; and, accordingly, at the commencement of this present Chapter, I have placed the shield assigned to that "good knight," *argent, a cross gules*—a blood-red cross upon a silver field (Fig. 66).

The CROWN worn by Edward III., and which he bequeathed to his grandson, Richard II., appears to have been the same in its general character as the Crown of his father. Of the Crown of Edward II., a carefully executed representation is preserved, still encircling the brows of his effigy, in Gloucester Cathedral. The Crowns of the earlier Sovereigns, as we learn from effigies and coins, presented the same general type—an enriched golden circlet, surmounted by conventional foliage of great beauty.

2. PHILIPPA OF HAINAULT, QUEEN OF EDWARD III., daughter of William III., Count of HAINAULT, married 1327, died 1369. The arms of this most royal lady still linger, most beautifully carved in alabaster, in the relics of the once rich and splendid decorations of her raised tomb in Westminster Abbey. She bore, *quartered* with *England* only, also *impaled* by *England* alone, and again impaled by *France Ancient and England quarterly*, her paternal Arms;—that is, *Quarterly: first and fourth, or, a lion rampant sable*, for FLANDERS; *second and third, or, a lion rampant gules*, for HOLLAND.

To the alliance of King Edward III. also with Queen Philippa of Hainault, the Royal Armory of England appears to be indebted for the presence of the famous badge of the OSTRICH FEATHERS. As has been shown in a most able paper by the late Sir N. Harris Nicholas (*Archæologia*, vol. xxxi., pp. 350—884), the first time the Feathers are mentioned in any record in England is in a document, the date of which must have been after 1369 (Crecy was fought and won in 1346), and which contains lists of plate belonging to the King himself and also to Queen Philippa. It is to be particularly observed that all the pieces of plate that are specified in this roll as the personal property of the Queen, if marked with any device at all, are inscribed with *her own initial*, or with some heraldic insignia that have a direct reference to *herself*. One of these pieces of plate is described as "a large dish for the alms of the Queen, of silver gilt, and enamelled at the bottom *with a black escutcheon* (or shield) *with Ostrich Feathers.*" And these "Ostrich Feathers," thus blazoned on a sable field upon the silver alms-dish of Queen Philippa, Sir H. Nicholas believed to have been borne by the Queen as a daughter of the House of Hainault; and he suggested that these same "Ostrich Feathers" might possibly, and indeed very probably, have been assumed as a suggestive device, or charge, by the Counts of the Province of Hainault from the Comté of *Ostrevant*, which formed the appanage of their eldest sons. The assumption of the ostrich feathers, as his special badge, by the eldest son of Queen Philippa, and their adoption also by her other sons and their descendants, as heraldic ensigns which they all might claim to display, would naturally follow from this use of so beautiful a device by the Queen herself.

XX. EDWARD, the "Black Prince," K.G., eldest son of KING EDWARD III.; born A.D. 1330; EARL OF CHESTER, 1333; DUKE OF CORNWALL, 1337; and created PRINCE OF WALES 1343; died 1376. ARMS, before 1340, *England, with a silver label*, as in Fig. 39 or Fig. 43; after 1340, *France Ancient and England quarterly, differenced with a silver label of five or three points*—that is, the arms of Edward III. as they are blazoned in Fig. 64, with the addition of *a silver label over all.* This plain silver label, first adopted by the BLACK PRINCE, himself the first PRINCE OF WALES by creation, has been borne by all the succeeding PRINCES OF WALES as their special armorial distinction. Both the first and the second coat-of-arms of the Prince appear upon his seals; and his seal with his first arms of England only was used by him as late as the year 1372; see, in the British Museum, Cott. MS. Julius cvii., 158 B., 182 B.; and Harl. MS. 2,099, 433 B., 1 D., 14, 188; also Vincent SS., fol. 88, at the Heralds' College.

The quartered shield, with its silver label, is blazoned in colour upon the monument of Edward III., at Westminster, and on the monument of the Prince himself in Canterbury Cathedral; the same arms are also displayed on the jupon represented on the fine effigy of the Prince, as worn over his armour.

The CREST of the Black Prince, sculptured with his effigy at Canterbury, is the same as that of his father, Fig. 60, but the lion wears, like a collar about his neck, the silver label of the Prince, for difference, as in Fig. 67. Upon



*Fig.* 67. CREST OF THE BLACK PRINCE, CANTERBURY CATHEDRAL.

the monument of the Black Prince, in accordance with the express provisions of his will, his quartered shield alternates with a second shield; and these two shields the Prince, in that same document, styles severally his shields "for war" and "for peace;" and he further directs that, on the occasion of his funeral, these two distinct armorial compositions should be displayed immediately before his remains—one, of his Quartered Arms, for war—"*L'un pur la guerre, de nos armes entiers quartelles;*" and the other of his badge of ostrich feathers, for peace, "*Et l'autre pur la paix, de nos bages des plumes d ostruce.*" Accordingly, each alternate shield upon the monument bears, *on a sable field, three ostrich feathers erect, two and one, argent, with labels charged with the words* "ICH DIEN;" and also on a label over each of these shields "for peace," the same words, ICH. DIENE, are repeated, as in Fig. 68. Over each quartered shield (and each of the two shields is six times repeated), in like manner, is the other motto of the Prince, HOUMOUT. These mottoes, which are old German, signify "I serve," and "Magnanimous;" and it has been suggested by Mr. Planché, with his customary shrewdness and genuine heraldic feeling, that the three words really form only a single motto, signifying "Magnanimous, I serve,"—that is, "I obey the dictates of magnanimity;" or rather, "Being magnanimous, I know how to yield due obedience;" or, "How to render becoming service;" in other words, "My magnanimity teaches me to do my duty."

The will of the Black Prince proves the feathers to have been a *Badge*, and not a Crest, since he twice expressly calls them *our Badge of Ostrich Feathers*—"*Nos bages des plumes d'ostruce.*" The language of the will also is directly opposed to the traditional warlike origin and military character of the feathers as a Badge of the BLACK PRINCE, for it particularly specifies the peaceful significance and use of this Badge, and distinguishes it in the most marked manner from the insignia that were worn and displayed by the Prince when he was

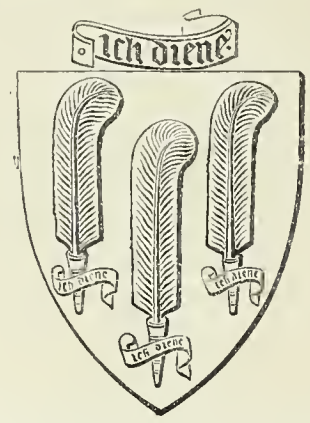



*Fig.* 68. SHIELD "FOR PEACE" OF THE BLACK PRINCE, ON HIS MONUMENT IN CANTERBURY CATHEDRAL.

equipped for war. The popular tradition, indeed, that the renowned Badge of the ostrich feathers was won from the blind King of Bohemia, at Crecy, by the Black Prince, and by him afterwards borne as an heraldic military trophy, is not supported by any contemporary authority, nor is the tradition itself recorded at all earlier than 1614. Instead of this tradition, it is at least quite as agreeable to believe that the Prince assumed his peaceful Badge in honour of his royal mother.

Upon the shield "for peace" of the Black Prince himself, as I have just shown in Fig. 68, *three* feathers stand distinct from one another, and all their tips slightly incline to the sinister. In seals, or when marshalled with a shield of arms, *two* feathers are seen to have been placed erect, after the manner of supporters, one on each side of the composition; and in such examples the tips of the feathers droop severally to the dexter and sinister. In all the earliest examples the feathers droop in the same manner, and then they begin to have their tips slightly inclining towards the spectator.

A single feather was borne as a Badge, with its scroll, as by Prince ARTHUR TUDOR, on his monument at Worcester, Fig. 69; or two



*Fig.* 69. AT WORCESTER CATHEDRAL.

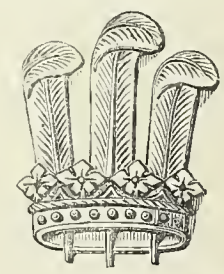


*Fig.* 70. AT PETERBOROUGH CATHEDRAL.

feathers, each with its own scroll, or the two on a single scroll, as also at Worcester. Again, three feathers were borne, grouped together with a coronet, as at Peterborough, Fig. 70; or with a single scroll, as in Ludlow Church, Fig. 71; and again upon a shield, the field of

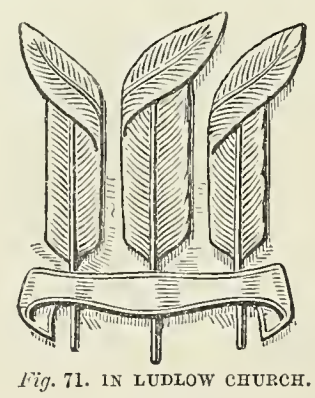


*Fig.* 71. IN LUDLOW CHURCH.

which is *per pale azure and gules*, in stained glass, in Exeter Cathedral, Fig. 72. In another example at Peterborough the three feathers are

grouped, within a coronet, more after the manner of a plume: and in one other example, in St. Alban's Abbey Church, a still more decided plume of three feathers appears, without any



*Fig.* 72. IN EXETER CATHEDRAL.

coronet, but with an escroll. The feathers appear to have been encircled with a coronet for the first time by Prince EDWARD, afterwards EDWARD VI., but who never was Prince of Wales.

As a Royal Badge, with his Royal Shield of Arms, the ostrich feathers were borne by EDWARD III. himself on one of his seals. We have seen that, about the year 1370, they were used, as an heraldic device having a distinctive significance, by his Queen, PHILIPPA. They appear on some, but not on all, the seals of the BLACK PRINCE; and they are omitted from some of his seals after Crecy. They were borne, generally (and probably originally always) with some slight difference, marking cadency, in all probability by all the other sons of Edward III., certainly by JOHN of Ghent, Duke of LANCASTER, and by THOMAS of Woodstock, Duke of GLOUCESTER. These ostrich feathers were adopted by RICHARD II., and were placed by him on either side of his crested helm in the heraldic sculpture in Westminster Hall, as I shall presently show in an engraved example (see Fig. 74); by this same Prince also the ostrich feathers were placed on his first royal seal, and they were habitually used by him for decoration and heraldic display; and by him, again, they were formally granted as a mark of especial favour, and to be borne as an augmentation of the highest honour, to his cousin, THOMAS MOWBRAY, Duke of NORFOLK. In like manner this same beautiful Badge was borne by the succeeding Princes, both LANCASTRIAN and YORKISTS, by at least two of the BEAUFORTS, by the Princes of the House of TUDOR, and by their successors the STUARTS. Thus it is certain that the ostrich feathers were held to be a *Royal Badge* from the time of their first appearance in the Heraldry of England, a little after the middle of the fourteenth century; and that, in that character, they were adopted and borne by the successive Sovereigns, and by the Princes, sometimes also by the Princesses (as in the instance of a seal of MARGARET BEAUFORT, mother of HENRY VII.) of the Royal Houses, without any other distinction than some slight mark of cadency, and without the slightest trace of any peculiar association with any one member of the royal family. From the time of the accession of the House of STUART to the crown of the United Kingdom, however, the coronetted plume of three ostrich feathers appears to have been regarded, as at this present day it decidedly is regarded, as the special Badge of the PRINCES OF WALES.

2. JOAN HOLLAND, wife of EDWARD the BLACK PRINCE; only daughter, and eventually sole heiress of EDMOND of Woodstock, Earl of KENT, youngest son of EDWARD I.; widow of Sir THOMAS HOLLAND, K.G., in her right Earl of KENT; married to the BLACK PRINCE, A.D. 1361; died, 1386. ARMS: those of her father, EDMOND, Earl of Kent, Fig. 44. This celebrated beauty, the "Fair Maid of Kent," might have quartered *France Ancient* for her father's mother, and *Wake* of Lydel, Fig. 45, for her own mother. The arms of her first husband, Sir THOMAS HOLLAND, in design resemble the arms of *Beaumont*, Fig. 61; but the field is azure instead of red, and the lion is *guardant*—he looks out from the shield towards the spectator; thus, for *Holland, azure, semée de lys, a lion rampant guardant or;* but for these arms the arms of Edmond of Woodstock were afterwards substituted, as *Holland of Kent*.



*Fig.* 44. HOLLAND OF KENT.

XXI. LIONEL, K.G., third son of King EDWARD III.; born A.D. 1338; Earl of ULSTER, 1355; Duke of CLARENCE, 1362; died, 1368. ARMS: *France Ancient and England quarterly, a label of three or five points argent, charged on each point with a canton gules.* The difference (a secondary difference, it will be observed, the label itself being the primary) charged on the label of Prince Lionel has been subject to considerable discussion, and it can scarcely be said to have been positively established in its true character (see "Heraldry Historical and Popular," Third Edition, p. 237, and Pl. xxxi.). It is probable that, at different periods of his life, this Prince may have borne different charges on his label; but this is a subject that requires further research and inquiry. The cantons are said to have been derived from a reputed ancient bearing of the great family of DE CLARE; and the Prince was created Duke of CLARENCE in consequence of his consort becoming a coheiress of the last Earl DE CLARE. A shield of Prince LIONEL is blazoned in colour upon the monument of EDWARD III. at Westminster.

2. ELIZABETH DE BURGH, first wife of LIONEL, Duke of CLARENCE, sole child and heiress of WILLIAM DE BURGH, Earl of ULSTER (see chap. vi., sect. xviii. 4, page 24); married, A.D. 1355; died, 1358. ARMS: *Or, a cross gules*, for *Ulster*, Fig. 63. This lady might have quartered *De Clare* for her paternal grandmother, and *Lancaster* for her own mother. Her arms of *Ulster*, impaled by the arms of the Prince her husband, are recorded to have been blazoned upon one of the beautiful shields, now destroyed, that originally were on the north side of the monument of Queen Philippa in Westminster Abbey.

3. VIOLANTE, daughter of the Duke of MILAN, second wife of LIONEL, Duke of CLARENCE; married, A.D. 1368. ARMS: *Argent, a serpent wreathed in pale azure, crowned or, gorging an infant proper*, for *Milan*. After the death of the English Prince, her first husband, this lady married OTHO PALEOLOGUS, Marquis of MONSERRAT.

4. WILLIAM, surnamed "of Hatfield," the second son of King EDWARD III.; died young, and apparently without having had any heraldic insignia assigned to him.

XXII. JOHN, "of Ghent," K.G., fourth son of King EDWARD III.; born, A.D. 1340; Earl of RICHMOND, 1342; Duke of LANCASTER, 1362; Earl of DERBY, LINCOLN, and LEICESTER, 1363; King of CASTILE and LEON, 1372; died, 1399. ARMS: *France Ancient and England quarterly; over all a label of three points ermine.* This ermine label may be blazoned as "of Brittany," having been derived from the ermine canton of John de Dreux, Count of Brittany and Earl of Richmond (see Fig. 62), on whose death, in 1342, the Earldom of Richmond was conferred by Edward III. on his infant son, Prince John. He impaled the arms of his first consort, BLANCHE of Lancaster, that is, *England*



*Fig.* 58. LABEL OF FRANCE, AND OF LANCASTER.

*with a label of France*, Fig. 58, which I repeat in this place. As King of Castile and Leon, he bore *Castile and Leon quarterly* (as in Fig. 35, which I also repeat here), on the dexter side, impaling on the sinister side his own arms as Duke of Lancaster. He also bore the *ostrich feather shield* (Fig. 68), the quills of the feathers being *gold*. CREST: the same as his brother the Black Prince, but the lion differenced with his own *ermine label*. BADGES: *an ostrich feather*, sometimes *argent*, sometimes



*Fig.* 35. CASTILE AND LEON, IMPALED BY JOHN OF GHENT.

*azure*, and *with a chain on the quill; a falcon and a fetter-lock*. Examples occur on seals, on the monument of Edward III., at Canterbury and Lincoln, Great Yarmouth, &c.

2. BLANCHE of Lancaster, first wife of Prince JOHN of Ghent; daughter, and eventually sole heiress, of HENRY, Duke of LANCASTER (chap. vi., sect. xviii.); married, A.D. 1359; died, 1369. ARMS: *Lancaster*, that is, *England with a label of France*, which thus is *the Label of Lancaster*.

3. CONSTANCE of Castile, second wife of Prince JOHN of Ghent, elder daughter of PETER, KING OF CASTILE AND LEON. Married, A.D. 1372; died, 1394. ARMS—*Castile and Leon* (Fig. 35).

4. CATHERINE SWYNFORD, third wife of Prince JOHN of Ghent, daughter of Sir Payn Roet, and widow of Sir Otes Swynford. Married, A.D. 1396; died, 1403. ARMS—*gules, three Catherine wheels or*, for *Roet*.

XXIII. EDMOND, "of Langley," K.G., fifth son of KING EDWARD III; born, A.D. 1341; Earl of Cambridge, 1362; Duke of York, 1385; died, 1402. ARMS: *France Ancient and England quarterly, and over all a label of three points argent, charged on each point with as many torteaux.* He impaled the arms of his Consort, ISABEL of Castile.

CREST: the same as the Black Prince, but the lion differenced with his label charged with the *torteaux*, or red roundles, which Prince EDMOND may have derived from the Shield of Wake of Lydel, Fig. 45 (See "Heraldry, Historical and Popular," 3rd Edition, p. 239).

BADGE: *an ostrich feather; a falcon within a fetter-lock*. Examples on Seals; Monument at King's Langley, Herts; St. Alban's Abbey; Great Yarmouth; Canterbury Cathedral.

1. ISABEL of Castile, first wife of Prince EDMOND; younger daughter of PETER, KING OF CASTILE AND LEON. Married, A.D. 1372; died, 1394. ARMS: *Castile and Leon* (Fig. 35).

2. JOAN HOLLAND, second wife of Prince EDMOND; daughter of THOMAS HOLLAND, Earl of KENT; married, about 1395; died, 1434. ARMS: *Holland of Kent* (Fig. 44). After the decease of her first husband, this lady successively married WILLIAM, Lord WILLOUGHBY D'ERESBY; HENRY, Lord SCROPE; and HENRY, Lord VESCI. She left no issue.

XXIV. THOMAS, "of Woodstock," K.G., youngest son of KING EDWARD III.; born, 1355; CONSTABLE OF ENGLAND, 1376; Earl of BUCKINGHAM, ESSEX, and NORTHAMPTON, 1378; Duke of GLOUCESTER, 1385; murdered, 1397. ARMS: *France Ancient and England quarterly, within a bordure argent.* He impaled the arms of his wife, ALIANORE DE BOHUN. Fig. 49, p. 22.

CREST: the same as the Black Prince, but the lion differenced, instead of a label, with a *plain silver collar*.

BADGES: *an ostrich feather with a garter upon the quill; a white swan.*

Examples on the Seals of the Prince; at Canterbury, Great Yarmouth, and on the Brass to his widow in Westminster Abbey. Upon one of the Seals of this Prince his shield is represented carried by his Swan Badge (derived by him from the De Bohuns), and supported by two of his own ostrich feathers. On another of his Seals, the field is diapered with ostrich feathers and swans.

2. Alianore de Bohun, wife of Prince Thomas; elder daughter and co-heiress of Humphrey de Bohun, last Earl of Hereford, Essex, and Northampton, of his family and name. She died, 1399. Arms: *De Bohun* (Fig. 49), quartering *Milo of Hereford*, that is, *gules, two bends, the one or, and the other argent.* On the fine Brass to this illustrious and unfortunate lady, still in almost perfect preservation in Westminster Abbey, her quartered Arms are blazoned, both alone, and impaled by the Arms of her husband. Her Arms also appear on her Seals.

XXV. Marks of Cadency for Princesses were first introduced into English Heraldry on the accession of the present Royal Family to the throne of these realms. Before that period the daughters and granddaughters of the Crown bore the Royal Arms *without difference*, in a lozenge if unmarried, as in the monuments to the youthful daughters of James I. at Westminster; or, if married, in impalement with the Arms of their husbands, as in the Shields now to be blazoned.

1. Isabel, eldest daughter of Edward III., married in 1365 to Ingelram de Couci, Earl of Bedford. Arms: *Barry of six vair and gules*, for *De Couci;* impaling *France Ancient and England quarterly* (Fig. 64).

2. Joan, second daughter of Edward III., wife of Alphonso, King of Castile and Leon; married and died, A.D. 1348. Arms: *Castile and Leon* (Fig. 35), impaling Fig. 64. This Shield is blazoned in colour upon the Monument of Edward III.

3. Mary, fourth daughter (the third daughter died an infant) of Edward III., wife of John de Montfort, Duke of Brittany. Arms: *Brittany*, a plain *ermine field*, impaling Fig. 64. Blazoned in colour on the Monument of Edward III.

4. Margaret, youngest daughter of Edward III., wife of John Hastings, K.G., Earl of Pembroke. Arms: *Hastings* and *De Valence quarterly impaling France Ancient and England quarterly* (Fig. 64). This fine Shield is beautifully blazoned in relief in alabaster upon the Monument of Queen Philippa, in Westminster Abbey. The Arms of *Hastings* are—*Or, a maunch gules;* and those of *De Valence*, the same as Fig. 59, but tinctured thus—*barry of ten argent and azure, an orle of martlets gules.*

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Chapter VIII. — The Armorial Insignia borne by Richard II. and by his Queens. Also the Insignia borne by those other Descendants of Edward III., who were Sons, Daughters, and Grandsons of either Edward the Black Prince, Lionel Duke of Clarence, or Thomas Duke of Gloucester; with the Insignia of their Consorts. A.D. 1377—1420.

XXVI. Richard II.; A.D. 1377—1399. Before his accession, on the death of the Black Prince, his father, Prince Richard, in 1376, was created Earl of Chester, Duke of Cornwall, and Prince of Wales. He then bore the Arms of the Prince of Wales, as they had been borne by his father—*France Ancient and England quarterly differenced by a silver label.* During the lifetime of his father, and after the death of his elder brother Prince Edward, Prince Richard bore the same Arms with the same Label, but *a red cross was charged upon the central point of the silver label.*

Richard II. as King. Arms: *France Ancient and England quarterly.* Also, the Arms assigned



*Fig.* 10. EDWARD THE CONFESSOR.

to Edward the Confessor, Fig. 10 (repeated here)—*azure, a cross fleuric between five martlets or*—and those Arms of the Confessor impaling *France Ancient and England quarterly.* These impaled Arms of the King are displayed on a Banner represented on the fine Brass to Sir Symon de Felbrigge, K.G., the Royal Banner-bearer, at Felbrig, in Norfolk. A part of the effigy with the Banner is shown in Fig. 73.



*Fig.* 73. PART OF EFFIGY OF SIR S. DE FELBRIGGE, WITH THE BANNER OF RICHARD II.

The Royal Shield also impaling the Arms of the first Queen of Richard II., is blazoned in this Brass. Other examples are on the Great Seal, the Royal Secretum, at Westminster Hall, and in the Abbey.

Crest: The same that was borne by Edward III., but sometimes the lion is not crowned.

Badges: *An ostrich feather; the sun in splendour; the sun's rays issuing from a cloud; a white hart lodged; a fetterlock* (on the Felbrig Brass); *a white falcon; and the stump of a tree.* In Westminster Hall, the Crested Helm of Richard II., between two feathers, is beautifully sculptured, as in Fig. 74; and his White



*Fig.* 74. CREST, &c., RICHARD II., WESTMINSTER HALL.



*Fig.* 75. BADGE, RICHARD II., WESTMINSTER HALL.

Hart Badge, from the same rich heraldic treasury, is shown in Fig. 75. The Badges are represented upon the King's effigy, on his monument in Westminster Abbey. Also the Royal Secretum, or private Seal, bears the Shield of the king, crowned, and between *two lions couchant, addorsed, each holding erect an ostrich feather.*

*Two white harts* have been assigned to Richard II. as supporters to his Royal Shield; but without any sure authority.

2. Anne of Bohemia, first Queen of Richard II., daughter of the Emperor Charles IV.; married, 1382; died, 1394. Arms: *Quarterly; first and fourth, or, an eagle displayed sable; second and third, gules, a lion rampant queue fourchée* (double-tailed) *argent, crowned or.* The eagle is sometimes blazoned in her Arms with one head, and sometimes with two heads: this shows whether the blazon was marshalled before or after Queen Anne's father became Emperor. These Arms are impaled either by the Royal Arms of Richard II.; or by his Royal Arms which also are impaled by those of the Confessor. Seal; Effigy at Westminster, &c.

3. Isabel of France, second Queen of Richard II., eldest daughter of Charles VI. of France; married, 1396. This lady was afterwards married to Charles, Duke of Orleans. Arms: *France Modern*, that is, *azure, three fleurs-de-lys two and one or.* Impaled, A.D. 1397, with the King's Royal Arms of the Confessor and France Ancient and England. This impalement may have first suggested to Henry IV. the change in his own Arms from *France Ancient* to *France Modern*, of which I shall have to make mention in the next chapter.

4. Edward of Angoulême, eldest son of the Black Prince; born, 1365; died, 1371. Arms: the same as those of his father, *a red cross being charged on the central point of the silver label.*

XXVII. Philippa of Clarence, only child and sole heiress of Lionel Duke of Clarence, second son of Edward III; born, 1355; married, in 1368, to Edmond Mortimer, 3rd Earl of March and Ulster. Arms: *Clarence* impaling *Mortimer:*—that is, *France Ancient and England quarterly, with a silver label charged on each point with a canton gules,* impaling the singular Arms that are blazoned in Fig 76.

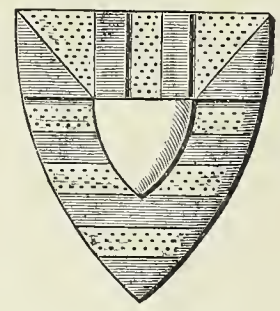


*Fig.* 76. MORTIMER.

2. The eldest son of Edmond Mortimer and Philippa of Clarence, Roger Mortimer, Earl of March and Ulster, the true Heir to the Crown of England, in the year 1387 was nominated by Richard II. as his successor. But he was killed in Ireland, in 1397, having married Aliamore, eldest daughter of Thomas Holland, Earl of Kent: their unhappy son, Edmond Mortimer, the rightful King of England, died in Trim Castle, in Ireland, A.D. 1424; but their daughter, Anne Mortimer, as will appear in the next chapter, was grandmother of King Edward IV.

3. Elizabeth Mortimer, elder daughter of Edmond Mortimer and Philippa of Clarence, was the wife, first, of Henry Percy, the famous "Hotspur;" and, secondly, of Thomas Lord Camoys, K.G., who commanded the left wing at Agincourt. At Trotton in Sussex, there is a remarkably fine Brass to this lady and her second husband. The Arms of *Percy* are—*or, a lion ramp. az.*, with a label of three points; and those of *Camoys* are—*or, on a chief gules three plates* (silver roundles).

XXVIII. Anne of Gloucester, daughter of Thomas Duke of Gloucester, youngest son of Edward III., was the wife, first, of Thomas, 4th Earl of Stafford; secondly, of Edmund, 5th Earl of Stafford (killed, 1403), from whom descended the Dukes of Buckingham and the Barons Stafford; and, thirdly, of William Bourchier, Count of Eu in Normandy (died, 1420), from which marriage were descended the Bourchiers, Earls of Essex, Lords FitzWarine, and Lords Berners; also the Earls of Essex of the House of Devereux. The Arms of *Stafford* are—*Or, a chevron gules.* The Arms of *Bourchier* are—*argent, a cross engrailed between four water-bougets, sable.* The Arms of *Devereux* are—*Argent, a fesse gules, in chief three torteaux* (founded on the Arms of *Wake* of Lydel, Fig. 45).

Henry Stafford, Duke of Buckingham, the father of Edward, the great Duke who was beheaded by King Henry VIII., in his Seal marshalled:—1. *Woodstock*, as borne by Thomas, youngest son of Edward III. (Fig. 75); 2. *Bohun of Hereford* (Fig. 49); 3. *Bohun of Northampton*, the same as Fig. 49, but with *three red mullets charged on the bend*; and 4, *Stafford.*

In the next two chapters I proceed to blazon the insignia borne by the Sovereigns and by the Princes and Princesses of the House of Plantagenet, from the period of the division caused by the rival claims of the two branches of Lancaster and York, until the crown passed from the last Plantagenet to the first of the five sovereigns of the House of Tudor.

## LEEDS EXHIBITION.

### PART III.

GALLERY OF WATER-COLOUR DRAWINGS.

So complete a collection of "British Water-Colours" has not been seen since the Exhibitions of "Art-Treasures" in Manchester and "the International" in London. This Gallery, admirably arranged under the direction of Mr. R. C. Saunders, constitutes, in fact, an epitome in our essentially national school of water-colour painting, and the student here may trace the history of the Art from its simple rise in the last century onwards to its highest development in the past generation, and downwards to its latest manifestation in our own day. Within the limited space at our command we will note what in the collection may possess most of value or novelty

The historic pedigree of the Art naturally opens with the earliest masters, such as Sandby, Varley, Robson, Barrett, and Girtin. The style of these painters is comparatively immature. The manner adopted indeed was not far different from the attempts we see even to this day in foreign lands, where the Art still remains in infancy. The method used was first to make a firm, often a scratchy, outline, then to shade in neutrals, and lastly to "stain," as it were, the paper with a thin wash of colour. The result gained, with a few signal exceptions, is somewhat poverty-stricken; the subject lies thin upon the paper, and the work, even when finished, has more the manner of a school-boy's sketch than of a fully-wrought drawing. Impatience was naturally felt at effects so inadequate; hence even the artists above named sought an elaboration, and acquired a style which speedily brought the Art to its highest developments.

Of special interest is it in collections like the present to trace back the style of Turner to its simple rise in the manner of his immediate predecessors. Turner commenced where his forerunners left off, and he did not end till he had brought to the nascent Art the rich and varied resources which water-colour materials and vehicles could yield. It is customary to suppose that the use of opaque pigments is a recent innovation. On the contrary, however, in the most ancient practice of historic Arts are found, in tempera and other processes, precedents for every method which Turner, or his most ultra disciples, have adopted. In Leeds is offered a rare opportunity of studying the greatest master of water-colours the world has known—the greatest master, we repeat, though the most extravagant. In London we have become so intimately acquainted with the glorious manifestations of Turner's genius, that deliberate criticism can no longer be called for. In the provinces, however, the people at large have still very much to learn from the singularly full representation given of a master who, in Protean creation, stands proxy for Nature herself. This rare advantage should not be lost. Here, as we have said, may be traced Turner's successive stages of development: 'The Crypt of Kirkstall Abbey' is unusually careful and quiet; 'The Temple of Ægina' brilliant; 'Wharfedale' lovely in colour; 'Arundel' visionary; 'Rafts of the Rhine' very choice, colour delicious in subtlest concords; and then lastly are encountered products of later years, such as views of 'Thun' and 'Geneva,' extravagant and mad. The ruling passion was strong even in death. Turner at last raved in colour.

The retrospect in Leeds presented of the immediate past, it is a treat to trace. De Wint, Müller, Bonington, Fielding, Cox, will henceforth become, for the thousands who flock to the Exhibition, something more than mere names. 'Yorkshire Wolds,' by De Wint, is in the artist's large, grand manner. 'View on the Thames at Putney' is another first-rate example of the master. The genius of William Müller is in glory. That 'Sketch for the Slave Market' is worthy of Tintoret, and three of the famed Lucian series show rare mastery—a series which we can never forget, though it is now more than twenty years since these sketches from Asia Minor were exhibited at the Philosophical Institution, Bristol, after the artist's return and speedy death. As a sketcher Müller was unsurpassed. His rapid, vigorous, and trenchant style was just suited for work in a nomadic tent. Bonington, another child of genius too soon cut off in the midst of a career of promise, we also again greet with rapture, yet regret. The reputation of this young painter, always high, seems likely to gain still further *éclat* by each successive exhibition. His fame, which was enhanced in 1862, is now sustained in Leeds: 'Verona' displays accustomed cleverness, artistic taste, and tact. Copley Fielding is another painter who may here be studied in his many moods. Lovely, indeed, are drawings of 'Dartmouth Harbour' and 'Fishing Boats off Fairlight Downs.' 'Windsor Castle from the Park' is large and grand; 'Loch Lomond' and 'Loch Leven' soft, refined, exquisite; 'Folkestone' light and brilliant; 'Storm at Sea' dark and tempestuous, like other famed examples of its class. Lastly, 'Sussex Downs' ranks as one of the most delicious examples ever seen of Fielding's treatment of grey-greens, of soft shadows cast by flying clouds as vapoury veils across the hills. No fewer than twenty-eight drawings by Copley Fielding are here collected. We have not seen so many in one spot within the last six years. Dear old David Cox we also once more greet with affection. His pencil, though rather garrulous at last, had, as here seen in its vigour, something better than mere vague suggestion. Cox's five-and-twenty or thirty drawings awaken slumbering memories. They record the master's manner when as yet it had not sunk confusedly into latest monotony and monotone. 'A Classical Landscape,' bearing the date of 1828, is in singular antagonism with the artist's style, when confirmed by age it verged on decay. Among drawings, most of which we recall in the gallery of the Old Water-Colours, is that never-to-be-forgotten 'Welsh Funeral,' a work that looks at Leeds grander than ever. Marvellous is it for large suggestiveness, for a treatment which gives scale, for light in shade, colour in obscurity, for fleeting gleam of sun quenched in darkness, fit symbol of sorrow and the tomb. David Cox, through the element of "dark obscure," gained mystery. More joyous, light-hearted, and sparkling in colour are 'The Haystack,' 'Landscape and Bridge,' and 'The Hayfield.' Neither can 'The Thames' be forgotten for loveliness of tone and tender gradation of colour. We are glad thus to revive our recollections of this truly English painter, whose honest, rugged, and picturesque features we have, during the past season, again and again gazed on among the portraits at Kensington.* For certain qualities of grey, certain tonalities of tender colour, David Cox has no equal among the dead or the living.

In this necrology of Art, Mulready, Hunt, and Cattermole find honoured place. Drawings by Mulready we are never able to pass by—we rush to them instantaneously, as by instinct, sure of a lesson, certain of a study of form, light, and shade. Here we have one of the artist's inimitable drawings in chalk, 'A Female Figure,' well known in the picture of 'The Bathers.' William Hunt also comes out strong, not only in birds'-nests, pine-apples, grapes, and pomegranates, but in rustic figures, rude in life, and humorous, of complexion ruddy, and of texture rough; 'The Attack' and 'The Defeat' are among the best known of the artist's matchless productions. George Cattermole, while we write, is snatched from the company of the living to join the memorable dead. For various reasons he had withdrawn from annual exhibitions, and was numbered by the public at large as already belonging to the past rather than to the present. Yet whenever, as, for example, in the Manchester treasures, in the London International, or now, again, in Leeds, our English school is mustered in its strength and versatility, George Cattermole stands conspicuous and unsurpassed. The artist's style may be fairly judged by masterly drawings, such as 'Grace before Meat;' 'Banditti,' almost Venetian in colour; 'Brigands Disturbed,' large, first-rate; 'Christ Preaching in the Temple;' 'Benvenuto Cellini requested by the Brigands to value one of his own Works.' Perhaps, however, 'The Defence of Lathom House' best exemplifies Cattermole's stirring mode of composition, his fire and spirit in action, his trenchant character, his decisive purpose of colour, his bold onslaught of execution. The manner of the artist, once seen, can never be mistaken. Cattermole's namesake in the Institute of Water Colours bids fair to follow in the master's steps.

Prout, strong in idiosyncrasy, is another artist whose posthumous fame is not diminished by these recurrent appeals to the tribunal of the public. His well-known picturesque treatment of old, time-worn tenements is here seen by characteristic examples. As somewhat out of the artist's common bent may be individualised a noble drawing, 'The Wreck of an Indiaman;' the artist almost appals the imagination by grandeur and suggestion of vast scale: the drawing is also admirable for such technical qualities as texture and colour. It is a work beyond price—one of the grandest achievements of our school. This master-work is comparable to 'The Indiaman Ashore' which, in Manchester, left on our mind an impression never to be obliterated.

Stanfield and Roberts again appear in yet another exhibition, brothers in Art, and contemporaries in a style now not so much superseded, as beyond the reach of our living painters. The genius of these twin artists is proved rather in the galleries of oil-pictures than in this collection of water-colour drawings. Here, however, it is interesting to observe how much of detail, care, and finish Stanfield threw into his smaller studies, and also how much more of delicacy may be found in Roberts's vignettes than in his large scenic compositions, which always savoured of the theatre.

It can scarcely be expected that a metropolitan journal shall find space for deliberate criticism on the works of living painters so well known to all exhibition frequenters as Richardson, Palmer, George Fripp,

* England has, but only of late years, learned to honour this great artist. Not long ago a picture originally bought by a dealer for £6, and sold by him to another dealer for £8, was purchased at public auction by him who originally bought it for £6 for the sum of £350.

Birket Foster, and Whittaker. Of Thomas M. Richardson, of course, nothing new can be said; he is brilliant and "decorative" as ever. Of Palmer, in like manner, little change can be predicted, for though he should by chance exhibit within the arctic circle, assuredly his sketching-stool is always planted on the verge of the tropics. In the same way, George Fripp is ever true to himself, though certainly in such drawings as 'Nant Frangau' we have the artist at his very best. By some happy chance, Birket Foster was never seen at greater advantage; his drawings at Leeds, which are among the very best he has given to the public, afford topics for universal eulogy. We need scarcely say that the compositions are old acquaintances in London.

Our pages contain year by year such lengthened criticism upon the old and new Water-Colour Societies, that our readers will scarcely expect we should pass under detailed review the many excellent productions of Tayler, Gilbert, Haag, Lewis, Burton, Lundgren, Setchell, and Shields. Miss Setchell, of whose rare talent we never obtain quite that abundant manifestation we could desire, is present in that never-to-be-forgotten 'Momentous Question;' this deliberate artist is also seen in another study of character, capital for intent, under the title, 'Ye shall Walk in Silk Attire.' Both pictures have been engraved, and are therefore well known. It is curious to observe how old favourites turn up again and again, both in town and the provinces. There is present, for example, in Leeds, that impressive drawing of which we thought we could never see enough in Pall Mall, 'The Bread Watchers,' certainly the *chef-d'œuvre* of F. T. Shields. Another artist who tells strong in Leeds, as in London, is F. W. Burton. Two ideal heads upon the screen, by this painter, are lovely for type and refined detail; we know not of studies more exquisite, either at home or abroad. It is curious in contrast to mark what we take for a youthful manifestation of the same artist, 'A Religious Ceremony in the Cathedral of Bamberg.' By Frederick Goodall we note several replicas of well-favoured works; the tenderness of the artist's latest manner translates kindly into water-colours. Lastly, it remains that we should record the presence of that drawing by J. F. Lewis, in itself worthy of a pilgrimage, 'The Frank Encampment,' which, twelve years ago, called forth a rhapsody from Mr. Ruskin that scarcely even now, strange to say, reads extravagant. A score of other famous painters in water-colours are seen here at their best; foremost among them may be named John Gilbert, Vicat Cole, Louis Haghe, Topham, H. B. Willis. Frederick Tayler, Carl Werner, Carl Haag, J. Linnell, Hardy, Duncan, Holland, Poole, &c. &c. We certainly miss some from the gorgeous list, but it is not too much to say there is not a mediocre work in the whole collection. And the collection numbers 362 of the choicest drawings that can well be found. Within a comparatively small compass, we repeat, is here compiled a complete epitome of that national Art whereof we are justly proud. Had such a display been made a year ago in Paris, the whole world would have been struck with wonder.

There are still several interesting matters connected with the Exhibition which it may be needful to notice; but they must stand over till the following month, when, in all probability, we shall conclude our review of the galleries.

## ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

Dublin.—The largest and most varied display of the works of the sculptor ever exhibited at the Royal Hibernian Academy is said to be that of the present year. During former years very few objects met the visitor's eye on entering the sculpture room, but at this Exhibition are seen no fewer than 260 statues, busts, medallions, groups of figures, and other products of the sculptor's chisel, executed in marble, clay, and plaster. The largest contributor to this department is Mr. Joseph Watkins, of Dublin. Mr. Watkins received the great national medal for the best specimen of modelling offered at the competitive trials at the South Kensington Museum, besides other honours awarded by the Royal Dublin Society, and various Art institutions. Among his contributions to the present Exhibition are busts of the Archbishop of Dublin, Sir George Hodson, Bart., and Lady Hodson, the late Dr. Robert Sullivan, &c. The remaining works are from a large number of artists—Mr. Joseph Kirke, Mr. John Farrell, Mr. Thomas Farrell, Mr. Harwood, Mr. Stevenson, Mrs. Hill, Mr. Millard, Miss White, and Mr. Woodhouse. It will be observed that two lady sculptors appear in this list; one of them, Mrs. Hill, is, we presume, wife of Mr. D. O. Hill, R.S.A. The works of this lady are not unknown in London.

Peterhead.—His Majesty the King of Prussia is about to present a statue of Marshal Keith to this Scottish town. Previous to the rebellion of 1715, the marshal was proprietor of all the land in the neighbourhood, including that on which the town is built. For the part he took in the rebellion of 1715, however, he forfeited his estates, which were then bought by a company of fishermen. This company became embarrassed, and the property fell into the hands of the Merchant Maiden Hospital, in Edinburgh, which still derives a considerable portion of its revenue from the fines. After leaving this country the marshal went to Germany, and rose high into rank and favour in the Prussian service. Some time ago the Town Council of Peterhead learned that a marble statue of Marshal Keith at Berlin had been replaced by one of bronze, and that the former was lying in a dilapidated condition in one of the military schools. They therefore made efforts to secure possession of the marble statue, but these proved ineffectual. Lately, however, the matter was brought under the notice of Count Bismarck, who communicated with the king on the subject. His Majesty resolved at once to gratify the people of Peterhead, not by giving them the broken marble statue, but by presenting them with a new one in bronze, which is to be sent free to some convenient port in Scotland. This information has been conveyed, through the Prussian ambassador in London, to the gentlemen at Peterhead who made the application.

Birmingham.—The Birmingham Society of Artists is henceforth entitled to use the prefix of "Royal," which the Queen has been pleased to confer upon the institution. The distinction has been obtained, we understand, chiefly through the influence of the Earl of Bradford, Lord Chamberlain, who has manifested great interest in the prosperity of the Society, one of the oldest and most flourishing of the provincial Art-institutions.

Ipswich.—An Industrial and Fine Arts Exhibition was opened at the end of July in the new Assembly Rooms of this town, with an excellent assortment of objects of all kinds.

Romsey.—The memorials of the late Viscount Palmerston, contributed by the inhabitants of this town, have been placed in their respective positions. One is a statue of his lordship, cast in bronze from the model by Mr. Noble; it stands in the centre of the market-place. The other is a triple stained-glass window, designed by Messrs. Clayton and Bell, and placed at the west end of the Abbey Church. The subjects of the paintings exemplify the idea of Government descending from heaven to earth. The general effect of the window is very rich and brilliant.

## OBITUARY.

### DR. GUSTAV F. WAAGEN.

Probably there is no modern name more widely known throughout Europe in connection with the literature of Art than that of Dr. Waagen, whose death is reported to have occurred at Copenhagen in the month of July. He was born at Hamburgh, in 1794, and commenced life as a painter, thus acquiring a practical knowledge of Art which served him in good stead in after years; and as he studied at Berlin, Dresden, Munich, and other great centres of Art, he gained an intimate acquaintance with the valuable pictures contained in the various galleries of those cities, while his frequent journeyings into other lands increased his stock of information as to their Art-possessions. In 1823 he was engaged in the Royal Museum at Berlin, and nine years afterwards was appointed director of the gallery. In 1844 he was chosen Professor of Art-history in the University of Berlin.

The work by which he is best known in England was originally published at Berlin, in 1837, under the title of "Art and Artists in England;" it was translated into our own language, and republished here. In 1854 a new and greatly-enlarged edition, in three volumes, made its appearance in this country, with the title of "The Treasures of Art in Great Britain;" it was followed, in 1857, by a voluminous "Supplement." Dr. Waagen spent a considerable time among us in collecting his materials for the work, which is, undoubtedly, the most comprehensive and complete account of the pictorial wealth of England, up to the latter date, that we have. There is not, we believe, a collection of any importance south of the Tweed that was not personally visited, and is not fully and faithfully described, though the opinions of the writer may not always be shared by others, especially with reference to some of the artists to whom he ascribes certain old pictures. As a rule, however, his judgment may be depended on, and certainly his criticisms are made in an earnest and appreciative spirit. The work is, in every way, valuable to all concerned in the matter of pictures. The Scottish galleries have not altogether been lost sight of in the general account.

Among Dr. Waagen's other writings may be mentioned his book on the Egyptian Antiquities at Munich, his treatise "On Hubert and John Van Eyck," "Art and Artists in Germany," "A Walk through the Art-Treasures Exhibition at Manchester," &c. &c. Our own pages have frequently been made the medium of valuable contributions from his pen to the Art-literature of the time.

### GEORGE CATTERMOLE.

So far as the life of a painter is associated with the exhibition of his works, this original and once-popular artist has been dead to the public for many years. He has now passed away for ever: his death occurred at his residence on Clapham Common, on the 24th of July, and in the sixty-eighth year of his age.

Mr. Cattermole was born at the little village of Dickleworth, near Diss, Norfolk, in the first year of the present century; and he had not reached the age of seventeen before his name appeared as one of the illustrators of Britton's "English Cathedrals;" so early in life had his attention been directed to antiquarian and architectural drawing, and so efficiently had he

pursued his studies in that direction. In 1830 he travelled through Scotland for the purpose of making sketches of localities mentioned in Scott's novels and romances; many of these drawings were engraved for the illustrated edition of these popular stories. But the book with which Cattermole's name is most intimately associated is the "Historical Annual," written by his brother, the Rev. R. Cattermole. The work is devoted to an account of the leading incidents in the great Civil War, and it affords abundant and interesting evidence of the genius of the artist in a field of Art that no predecessor had occupied. Another of his published works was called "Cattermole's Portfolio of Original Drawings;" it contained, as the name suggests, a series of fac-simile drawings of his own, executed in lithotint, an invention of Hullmandel, which Cattermole and J. D. Harding succeeded in bringing to great perfection. For more than twenty years he was a member of the Water-Colour Society, where his drawings constituted one of the great features of the annual exhibition. His secession from the society, now about eighteen years since, was matter of deep regret to the habitual frequenters of the gallery, as well as to every lover of Art; no member but could have been better spared; his works were unique, and the void his absence created has never been filled up.

What Mr. Louis Haghe has done for the mediæval history and legends of Flanders, Mr. Cattermole has done for those of England: the styles of these painters are totally distinct, but their aim is one. Cattermole, however, did not limit himself to interior scenes; some of his grandest compositions seem to have been sketched among the forests of olden time; of course a castle, a marauding attack, a battle of some kind, or a hunting party would be included. The spirit of the days of chivalry had entire possession of his mind, and the forcible and original manner in which he worked out his thoughts was unrivalled.

Except at an occasional picture sale, or at some artistic gathering, we have seen nothing from his hand for many years. He may have been busy during this time; if so, his productions have passed from his own studio direct into the hands of the collector; and fortunate is the possessor, if it be only a "bit" in his portfolio, of anything from the pencil of George Cattermole, who was a member of the Royal Academy of Amsterdam and of the Belgian Society of Water-Colour Painters. His nephew, Charles Cattermole, who exhibits at the Institute of Water-Colour Painters, is on the road to a good reputation in a style somewhat similar to that of his uncle.

More concerning the life and works of the latter will be found in the *Art-Journal* for 1857, where his name appears among the illustrated series of papers entitled "British Artists."

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GEORGE HOUSMAN THOMAS.

The death of this artist is announced to have occurred at Boulogne on the 21st of July. He was born in London in 1824, and commenced his career in Paris as an engraver on wood, after studying the art under Mr. G. Bonner. But it was as a designer for wood-engravers that his reputation was first made; for in 1845 he went to New York to illustrate a newspaper, and remained there two years, whence he proceeded to Italy. During his stay in Rome the French besieged the city, and Mr. Thomas contributed numerous sketches of the events which took place to the *Illustrated London News*. In 1850 he exhibited at the Royal Academy an oil picture from one of these sketches, 'Garibaldi at the Siege of Rome.' For some few years immediately following he appears to have been principally at work on wood blocks. One of the most successful series of designs executed by him about this period was that of the illustrations to an edition of "Uncle Tom's Cabin." Very remarkable drawings these were; we gave some examples of them in our volume for 1854. Another very clever set of drawings he made to illustrate "The Child's History of England." His pencil was, even till very recently, often called into requisition for similar work, for books, magazines, &c. He used it freely, and with remarkable power of drawing, giving to his figures at all times great expression and character. In this kind of work he appeared almost without a rival.

In 1856 Mr. Thomas reappeared at the Royal Academy, exhibiting a humorous and skilfully-painted picture of French military life, entitled 'Ball at the Camp, Boulogne,' which elicited our commendation at the time. Whether or not it was this work that gained for him the favourable notice of the Queen we cannot say, but we find him from about this period receiving Her Majesty's commands for pictures of certain public ceremonials and spectacles in which our Sovereign was present. The first of these, exhibited at the Academy in 1858, was 'The Presentation of Medals for Service in the Crimea by the Queen, in St. James's Park, in May, 1855.' The next, exhibited the following year, was 'The Review on the Champ de Mars, on the occasion of Her Majesty's visit to Paris.' In 1860 he exhibited at the Academy 'The Parade at Potsdam in honour of Queen Victoria;' and in 1863 'The Coronation of the King of Prussia—the Princess Royal doing Homage;' and 'The Marriage of H.R.H. the Princess Alice.' In 1866 appeared 'The Queen and the Prince Consort at Aldershot, 1859,' and grouped portraits of 'Their Grand Ducal Highnesses the Princesses Victoria and Elizabeth of Hesse, children of Prince Louis of Hesse and the Princess Alice.' The last of these royal commissions was in the Academy Exhibition just closed, 'Her Majesty the Queen investing the Sultan with the Order of the Garter, on board the Royal Yacht, *Victoria and Albert*.' These works have all passed under notice as they were exhibited.

As a picture of "society," we may point out Mr. Thomas's 'Rotten Row,' painted in 1862, of which a large engraving has been somewhat recently published.

There is but little doubt that the royal patronage enjoyed by this artist spoiled one who would have made an excellent painter of *genre* subjects. We have only to recall the few works of this kind exhibited by him to be assured of the fact. These are: 'Dimanche' (1860), 'Want of Confidence' and 'Happy Days' (1861); 'At the Canteen,' 'Boys and Boat,' and 'The Ghost Story' (1866); 'The Apple Blossom,' exhibited this year, together with a spirited though sketchy picture called 'Masterless,' a trooper's horse alarmed and running away without its rider. A large photograph of this painting now lies before us, with one of 'The Queen investing the Sultan;' both were taken by MM. Caldesi and Montecchi.

Mr. Thomas's early loss may be attributed to an accidental fall from his horse a few years ago, whereby he received a concussion of the brain, from which he never quite recovered. His visit to Boulogne with his wife and family was undertaken with the hope of recruiting his shattered health; a vain hope, as the result unhappily proved.

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THOMAS GARNER.

"Another of the local links," said a Birmingham newspaper somewhat recently, "between the present century and the last was broken, on July 14th, by the death of Mr. Thomas Garner, in the seventy-ninth year of his age. Although from his modest and retiring habits, and his vocation as a line engraver, Mr. Garner was little known except among artists, he had for sixty years borne an unblemished name, and was highly honoured for his artistic skill." He was born in Birmingham, in 1789, and resided in that town nearly all his life. He acquired a knowledge of his art under the late Mr. S. Lines, and became one of the founders of the Antique Academy, Birmingham, which ultimately has become, by a recent act of the Queen, as is elsewhere stated, "The Royal Birmingham Society of Artists;" an institution in which Mr. Garner during his long life took deep interest.

When those *bijoux* works of Art and literature, the Annuals, were the fashion, he found much occupation for his graver; and there were few of his contemporaries who handled it with greater delicacy. For the *Art-Journal* he executed several plates, as 'The Mountaineer,' after P. F. Poole, R.A.; 'The Vintage,' after T. Stothard, R.A.; 'L'Allegro,' undoubtedly his *chef-d'œuvre*, from the beautiful picture by W. E. Frost, A.R.A., in the Queen's collection; 'Il Penseroso,' from the picture by J. C. Horsley, R.A.; 'The Princess Charlotte,' after Lawrence; and 'Chastity,' after W. E. Frost; the last-mentioned plate was probably his final production of any importance, and appeared in our Journal so recently as 1866. The engraver must have long passed his seventieth year when he undertook the work. His portrait-plates of local celebrities are numerous.

We may offer our own testimony to that borne by the writer of the notice to which reference has been made. A singularly modest, unassuming, simple-hearted man was Thomas Garner, possessing, moreover, a cultivated knowledge of Art, and a disposition to impart what he knew to others. Such a man cannot fail to be missed and lamented by his friends and associates.

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SAMUEL LOVER.

Samuel Lover was born in Dublin in the year 1792, and resided there when Lady Morgan was the "dictatress" of literary and musical society, which at that time was occasionally electrified by the presence of Thomas Moore, who was among the first to foster by his admiration the lyrical talent of the young painter-poet — for Samuel Lover commenced his career as a miniature painter, and his miniatures were deservedly admired for their fidelity and delicacy. But at a very early age Lover sang and wrote verses, and composed music, or rather melodies, for of the "science" he knew nothing; but he had a correct ear, a command of both humour and pathos essentially Hibernian, and a voice of limited compass, but considerable expression. He composed and recited Irish stories admirably, and was always ready to contribute to the enjoyment of others. Mr. Lover

had a great deal of dramatic talent, and we recall five or six of his dramas that were eminently successful, one or two of them still keeping places on the stage.

The much-admired novel of "Rory O'More" grew out of the popularity of the song of that name, of which Mr. Lover composed both music and words. The melody had a wonderful "run"—on organs for a couple of years, and remains a favourite with us, and also with our continental neighbours, for the other day, at Brussels, we heard the bugler of the first omnibus that runs to Waterloo making the streets re-echo to the playful air of "Rory O'More."

Mr. Lover's "Handy Andy" was the most national, if not tho most successful, of his Irish novels, abounding in that racy Irish humour, and illuminated by sudden flashes of wit with which he knew how to enrich his inimitable shorter stories. As a lecturer Mr. Lover had to contend against physical defects which would have swamped a less persevering or adventurous spirit at the onset; but in England and America he lectured with great success. His voice, both in singing and speaking, was feeble, yet he managed to make expression take the place of strength; and the interest of his audience, once excited, he never suffered to flag. His features were really better than those of his matchless countryman, "Tom Moore," but they had not the buoyant, *joyeuse* expression, the "fly away care" bewitchment of

"The poet of all circles, and the *darling* of his own."

Still, the next delight to hearing Moore discourse the sweet music of his country was to hear "Sam Lover" murmur "The Angel's Whisper," "The Fairy Boy," "The Four-leaved Shamrock," or, abandoning pathos for humour, burst into "Molly Carew," or any one of those "rollicking" yet delicate songs that never called a blush, except of innocent pleasure, to a woman's cheek. Certainly Lover

"Ran through all changes of the lyre,"

and if not exactly "master of all," out of more than two hundred lyrics, he has left some that will strike the heart, and dim, as well as brighten, the eyes of all true lovers of genuine melody and poetry, as long as the English language endures.

One of the cherished treasures of Moore's cottage at Sloperton was a life-sized crayon portrait of Mr. and Mrs. Moore's beloved son, Russell, done as a tribute of affection and respect by Lover, and presented by him to Mrs. Moore. It was always shown with tender words, and tears would well up into Mrs. Moore's eyes while she repeated, "It was so kind—so very kind of Lover; and it is so like my darling boy."

Mr. Lover has been often accused of filching from one or other of the Irish melodies, and grafting his own ideas thereon. We have for years been familiar with his compositions, and consider such assertion a calumny; that a likeness may occasionally be traced is true, but it proceeds simply from his train of thought running in the same groove with those who had gone before him—a sort of family likeness that is found through the national melodies of all countries. Samuel Lover had too much genius to be a plagiarist; it was far easier for him to invent than to copy.

For several years the poet suffered from attacks of bronchitis; but his dire enemy, the foe of so many literary men and women, was disease of the heart. During the last three or four years he resided in Jersey, its mild, genial climate affording him great relief. Mr. Lover was twice married; by his first wife, Miss Lucy Berrill, who was considerably his senior, he had two daughters; he returned too late from his American tour to witness the death of his wife, but in time to watch over the last lingering months of his eldest daughter's—his beloved Meta—illness, whom he attended with the most unremitting care, until she was removed by that fatal disease—consumption. His second daughter is now the wife of an eminent German physician. Some six or eight years ago it was the poet's good fortune to enter again into the "holy state" of matrimony with Miss Waudley, a gentle and accomplished lady, and to receive from her during his life, both in health and sickness, the loving and tender attention of as devoted a wife as ever blessed even a poet's dream.

He was in the seventy-third year of his age, and to the very last, when he enjoyed a brief relief from suffering, his active imagination framed new melodies and new poems; his patience and resignation proved, even if words had not done so, his faith and trust in the lovingness and mercy of his Redeemer. He is buried at Kensal Green. A. M. H.

## THE ORNAMENTATION OF THE THAMES EMBANKMENT.

The numerous pedestals on the new river-wall of the Thames suggest that there is in contemplation a large measure of sculptural embellishment as a finish to the work. It does not, however, follow that the ornamentation will be completed in our time. According to our established antecedent, it may be fairly said, that in minor cases our public works wait for their ultimate enrichments a quarter of a century. Who can safely assert, in the face of the progress of twenty-five years, that the decorations of the Houses of Parliament will be perfected half a century hence? Yet when we look around us, we are more fortunate than some of our continental neighbours, certain of whose public edifices have fallen to decay without ever having been completed.

The pedestals which have drawn our attention to this subject are placed at the landing-stairs, which occur at intervals along the river front. These prominent masses of masonry may be said to consist of agroupments of pedestals, as there are in each block, at different elevations, tabular spaces, on which sculpture could be displayed with great advantage. Near the Temple there is an erection of handsome proportions, deriving lightness of effect from being pierced with an arch, and here, we presume, will be placed a dominant group. The present accessible extent of the line reaches from Westminster Bridge to Essex Street, the continuation from the latter point not being yet open to the public.

Our engineering essays are triumphs of Art, but the same unqualified commendation is not applicable to our public sculpture, and the admission is the more painful that we number among our sculptors those who, religiously eschewing the mystic and the theatrical, are second to none of any living school.

We are the more impressed with the importance of the occasion offered by the Thames Embankment, from having seen, in the course of inquiry, the design of what, in order to be intelligible, we must term the lamp-posts, which at intervals of about twenty yards, will be continued the entire length of the river-wall. The design is by Mr. Butler, a sculptor whose reputation stands high wherever his works are known, as being always distinguished by an elegant and refined taste. The composition shows two boys clinging round the shaft—one supported by the other—the upper of the two grasping a torch, with which he is about to light the lamp. The shaft is almost hidden by the two figures, that cling round it in a manner presenting the most effective system of lines and quantities, from which side soever the composition is viewed.

The boys are remarkable for the energy and activity with which they prosecute their declared purpose. Were we disposed to receive the composition as a merely playful essay, such an acceptation is overruled by the presence, on a lower panel, of a caduceus and a trident, which convey allusions we are bound to entertain according to their usual interpretation. The sculptor, therefore, proposes a serious reading of his theme, the most literal construction of which is a celebration of that national energy and resolution with which we pursue all objects worthy of a great nation; one of which, apparently indicated here, is the diffusion of the light of civilisation.

A lamp-post is by no means a proposition fruitful of suggestion, yet it is here met by a very happy idea which, neither poetical nor allegorical, but really practical and historical, points to the most brilliant pages of the records of our greatness. The design has, we believe, been selected from a competitive assemblage of works sent, it is understood, by desire of the Metropolitan Board of Works. We know not to whom the public owes the selection, whether to Mr. Bazalgette, the engineer of the works, or to the body just named; but such a lamp-support, placed on the river-wall as the commencement of a series of seulpturesque embellishments, necessitates a very high degree of excellence in those that are to follow.

The lion's head on each of the lamp-pedestals was also designed by Mr. Butler; but when placed, it was found that the ring in the mouth might be used for mooring barges and other river craft, a purpose not contemplated in fixing it there. It was therefore determined to sink them into the granite, which has been done, in order to prevent damage to the masonry.

The lamp-support we have described will necessarily be of metal, but the material for the other works is a matter for grave consideration. All the bronzes exposed to the London atmosphere become intensely black, and so heavy in effect as to lose entirely the character of bronze. It becomes, therefore, a question worthy of consideration whether it were not better to execute them in Sicilian marble, which we know is proof against the severest trials of our climate.

## ART-UNION OF LONDON.

The following list of pictures selected by prize-holders may be added to that we published some time back:—

*From the Royal Academy.*—The Head of the Glen, G. E. Hering, 200*l.*; Rustic Gallantry, C. Landseer, R.A., 150*l.*; Under the Willows, W. Field, 60*l.*; The Musical Genius, E. Opie, 40*l.*; Sunshine, J. H. S. Mann, 31*l.* 10*s.*; Look, here's Punch, T. K. Pelham, 30*l.*; The Baths of Caracalla, Rome, E. F. Fahey, 20*l.*; The Evening Hour, J. V. De Fleury, 20*l.*; Haymaking near Henley, late H. J. Boddington, 15*l.*; Cast Ashore, A. Corbould, 15*l.*; The Confluence of the Bure and the Yare, 15*l.*; In the Island of Capri, D. W. Deane, 15*l.*; A Moorland Stream, T. J. Banks, 15*l.*

*From the Society of British Artists.*—"About Nelson:" scene on board a Yarmouth lugger, T. Roberts, 75*l.*; Pembroke Castle, A. Clint, 50*l.*; The Grand Canal, &c., Venice, W. Henry, 50*l.*; Eswadodnan, near Land's End, H. K. Taylor, 45*l.*; A Lesson in Lace-making, H. King, 45*l.*; Junction of the Moselle and Rhine, Mrs. P. Phillips, 45*l.*; The Dogana and Ducal Palace, Venice, J. B. Pyne, 40*l.*; "Now came still Evening on," &c., W. Gosling, 40*l.*; Autumnal Morning, Lledr Valley, R. Harwood, 40*l.*; Tany-Rait, North Wales, A. Panton, 40*l.*; Off Folkestone, J. E. Meadows, 35*l.*; Entrance to a Dutch River, J. J. Wilson, 35*l.*; "In Ruins now," &c., R. H. Wood, 30*l.*; Girl Knitting, E. J. Cobbett, 30*l.*; The Farmyard, H. B. Gray, 25*l.*; View of Lacraal, Norway, A. Duncan, 25*l.*; The Path through the Wood, G. Wells, 25*l.*; Rochester—Winter Evening, G. A. Williams, 25*l.*; Cookham-on-Thames, W. Williams, 21*l.*; A Farm near Ongar, Essex, E. L. Meadows, 17*l.* 10*s.*; Barnard Castle, Durham, E. W. Robinson, 15 gs.; Elaine, Miss E. Perry, 15*l.*; On the East Ockment, Dartmoor, H. Moore, 20*l.*; The Penmaen Maur Mountains, A. J. Woolmer, 15*l.*

*From the Society of Painters in Water Colours.*—Maple, Durham Loch, W. Evans, of Eton, 35*l.*; Cartoon Gallery, Knole, Kent, J. Nash, 26*l.* 5*s.*

*From the Institute of Painters in Water Colours.*—Harvest, J. Absolon, 25*l.* 10*s.*; Desenzano, Lago di Garda, North Italy, C. Vacher, 50*l.*; Piazetta of St. Mark, Venice, W. Telbin, 40*l.*; Arundel Castle, J. Fahey, 15 gs.

The Exhibition of the prizes of all kinds was opened in the gallery of the Institute of Painters in Water-Colours on the 8th of August.

# THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

## Part VIII.

The manner of bringing up a youth of good family in the Middle Ages was not to send him to a public school and the university, nor to keep him at home under a private tutor, but to put him into the household of some nobleman or knight of reputation to be trained up in the principles and practices of chivalry. First, as a page, he attended on the ladies of the household, and imbibed the first principles of that high-bred courtesy and transcendental devotion to the sex which are characteristic of the knight. From the chaplain of the castle he gained such knowledge of book-learning as he was destined to acquire—which was probably more extensive than is popularly supposed. He learnt also to sing a romance, and accompany himself on the harp, from the chief of the band of minstrels who wore his lord's livery. As a squire he came under the more immediate supervision of his lord; was taught by some experienced old knight or squire to back a horse and use his weapons; and was stirred to emulation by constant practice with his fellow-squires. He attended upon his lord in time of peace, carved his meat and filled his cup, carried his shield or helmet on a journey, gave him a fresh lance in the tournament, raised him up and remounted him when unhorsed, or dragged him out of the press if wounded; followed him to battle, and acted as subaltern officer of the troop of men-at-arms who followed their lord's banner.

It is interesting to see how the pictures in the illuminated MSS. enable us to follow the knight's history step by step. In the following woodcut (No. 1) we see him as a child in long clothes, between the knight



No. 1.

his father, and his lady mother, who sit on a bench with an embroidered *tanker*† thrown over its seat, making an interesting family group.

The next woodcut (No. 2) shows us a group of pages imbibing chivalrous usages even in their childish sports, for they are "playing at jousting." It is easy to see the nature of the toy. A slip of wood forms the foundation, and represents the lists; the two wooden knights are movable on their horses by a pin through the hips and saddle; when pushed together in mimic joust, either the spears miss, and the course must be run again; or each strikes the other's breast, and one or other gives way at the shock, and is forced back upon his horse's back, and is vanquished. This illustration is from Hans Burgmair's famous illustrations of the life of the Emperor Maximilian. A similar illustration is given in Strutt's "Sports and Pastimes." A third picture, engraved in the *Archæological Journal*, vol. ii. p. 173, represents a squire carving before his lord at a high feast, and illustrates a passage in Chaucer's description of his squire among the Canterbury Pilgrims, which we here extract, with a few verbal alterations, to make it more intelligible to modern ears, as a typical picture of a squire, even more full of life and interest than the pictorial illustrations:—

"With him ther was his son, a younge squire,
A lover and a lusty bacheler;
His lockes crull as they were laide in presse,
Of twenty yere of age he was I guess.
Of his stature he was of even lengthe,
And wonderly deliver, and grete of strengthe.
He hadde be some time in chevachie,
In Flanders, in Artois, and in Picardie,
And borne him wel, as of so litel space,
In hope to standen in his ladies grace.
Embroidered was he, as it were a mede
Alle ful of freshe flowres, white and rede.
Singing he was or floyting alle the day,
He was as freshe as is the moneth of May.
Short was his gowne, with sleves long and wide,
Wel coude he sitte on hors and fayre ride.
He coude songes make, and wel endite,
Juste and eke dance, and wel poutraie and write.
So hot he loved that by nightertale
He slep no more than doth a nightingale.
Curteis he was, lowly and servisable,
And carf before his fader at the table."



No. 2.

Young noblemen and eldest sons of landed gentlemen were made knights, as a matter of course, when they had attained the proper age. Many others won for themselves this chivalric distinction by their deeds of arms in the field, and sometimes in the lists. The ceremony was essentially a religious one, and the clergy used sometimes to make a knight. In the Royal 14, E. IV. f. 89, we see a picture of Lancelot being made a knight, in which an abbess even is giving him the accolade by a stroke of the hand. But usually, though religious ceremonies accompanied the initiation, and the office for making a knight still remains in the Roman Office Book, some knight of fame actually conferred "the high order of knighthood." It was not unusual for young men of property who were entitled to the honour by birth and heirship to be required by the king to assume it, for the sake of the fine which was paid to the crown on the occasion. Let us here introduce, as a pendant to Chaucer's portrait of the squire already given, his equally beautiful portrait of a knight; not a young knight-errant, indeed, but a grave and middle-aged warrior, who has seen hard service, and is valued in council as well as in the field:—

"A knight ther was, and that a worthy man,
That from the time that he firste began
To riden out, he loved chivalry,
Trouthe and honour, fredom and curtesie.
Ful worthie was he in his lorde's werre,
And thereto hadde he ridden, no man ferre,
As wel in Christendom as in Hethenesse,
And ever honoured for his worthinesse.
At Alesandre he was when it was wonne,
Ful oftentime he hadde the bord begonne,
Aboven alle nations in Pruce.
* * * * *
At many a noble army hadde he be,
At mortal batailles had he been fiftene,
And foughten for our faith at Tramisene
In listes thries, and ever slaine his fo.
* * * * *
And tho that he was worthy he was wise,
And of his port as meke as is a mayde;
He never yet no vilanie had sayde
In alle his lif unto any manere wyht.
He was a very parfit gentle knight.
But for to tellen you of his arraie,
His hors was good, but he was not gaie;
Of fustian he wered a jupon,
All besmotred with his habergeon,
For he was late ycom fro his viage,
And wente for to don his pilgrimage."

Men who are in the constant habit of bearing arms are certain to engage in friendly contests with each other; it is the only mode in which they can acquire skill in the use of their weapons, and it affords a manly pastime. That such men should turn encounters with an enemy into trials of skill, subject to certain rules of fairness and courtesy, though conducted with sharp weapons and in deadly earnest, is also natural. And thus we are introduced to a whole series of military exercises and encounters, from the mere holiday pageant in which the swords are of parchment and the spears headless, to the wager of battle, in which the combatants are clad in linen, while their weapons are such as will lop off a limb, and the gallows awaits the vanquished.

Homer shows us how the Greek battles were little else than a series of single combats, and Roman history furnishes us with sufficient examples of such combats preluding the serious movements of opposing armies, and affording an augury, it was believed, of their issue. Sacred history supplies us with examples of a similar kind. In the story of Goliath we have the combat of two champions in the face of the hosts drawn up in battle array. A still more striking incident is that where Abner and the servants of Ishbosheth and Joab and the servants of David met accidentally at the pool of Gibeon. "And they sat down the one on one side of the pool, and the other

* Continued from page 127.
† A cover for a bench.

on the other. And Abner said to Joab, Let the young men now arise and play before us. And Joab said, Let them arise." So twelve men on each side met, "and they caught every one his fellow by the head, and thrust his sword in his fellow's side, so they fell down together." And afterwards the lookers-on took to their arms, and "there was a very sore battle that day; and Abner was beaten, and the men of Israel, before the servants of David." *

Our own history contains incidents enough of the same kind, from Tailefer the minstrel-warrior, who rode ahead of the army of Duke William at Hastings, singing the song of Roland and performing feats of dexterity in the use of horse and weapons, and then charging alone into the ranks of the Saxon men, down to the last young aide-de-camp who has pranced up to the muzzle of the guns to "show the way" to a regiment to which he had brought an order to carry a battery.

In the Middle Ages these combats, whether they were mere pageants or sportive contests with more or less of the element of danger, or were waged in deadly earnest, were, in one shape or other, of very common occurrence, and were reduced to system, and regulated by legislation.

Where only two combatants contended, it was called jousting; if only a friendly trial of skill was contemplated, the lances were headed with a small coronal instead of a sharp point; if the sword were used at all it was with the edge only, which would very likely inflict no wound at all on a well-armed man, or at most only a flesh wound; not with the point, which might penetrate the opening of the helmet or the joints of the armour, and inflict a fatal hurt. This was the *joute à plaisance*. If the combatants were allowed to use sharp weapons, and to put forth all their force and skill against one another, this was the *joute à l'outrance*, and was of common enough occurrence.



No. 3.

When many combatants fought on each side, it was called a tournament. Such sports were sometimes played in gorgeous costumes, but with weapons of lath, to make a spectacle in honour of a festal occasion. Sometimes the tournament was with bated weapons, but was a serious trial of skill and strength. And sometimes the tournament was even a mimic battle, and then usually between the adherents of hostile factions which sought thus to gratify their mutual hatreds, or it was a chivalrous incident in a war between two nations.

With these general introductory remarks we shall best fulfil our purpose by at once proceeding to bring together a few illustrations from ancient sources, literary and pictorial, of these warlike scenes.

A MS. in the Egerton Collection, in the British Museum, gives us a contemporary account of the mode in which it was made known to knights ambitious of honour and their ladies' praise when and where these opportunities were to be found. The heralds-at-arms of the king, or lord, or noble, knight, or lady who designed to give a joust went forth on horseback to castle and town, and sometimes from court to court of foreign countries, clad in their gay insignia of office, attended by a trumpeter; and in every castle court they came to, and at every market cross, first the trumpeter blew his blast and then the herald-at-arms made his proclamation as follows:—"Wee herawldes of armes beryng shields of devise, here we yeve in knowledge unto all gentilmen of name and of armys, that there bee VI gentilmen of name and of armes that for the gret desire and woorship that the seide VI gentilmen have taken upon them to bee the third day of May next coomyng before the high and mighty redowtid ladyes and gentilwoomen in this high and most honourable court. And in their presence the seide six gentilmen there to appear at IX of the clock before noone, and to juste aginst all coomers without, the seide day unto VI of the clok at aftir noone, and then, by the advyse of the seide ladyes and gentel women, to give unto the best juster withoute † a dyamaunde of xl$^{li}$, and unto the next beste juster a rubie of xx$^{li}$, and to the third well juster a saufir of x$^{li}$. And on the seide day there beyng officers of armys shewyng their mesure of theire speris garneste, that is, cornal, vamplate, and grapers all of acise, that they shall just with. And that the comers may take the length of the seide speirs with the avise of the seide officers of armes that shall be indifferent unto all parties unto the seide day."

Then we have a description of the habiliments required for a knight's equipment for such an occasion, which includes a suit of armour and a horse with his trappings; an armourer with hammer and pincers to fasten the armour; two servants on horseback well beseen, who are his two squires; and six servants on foot all in one suit.

As the day approaches knights and ladies begin to flock in from all points of the compass. Some are lodged in the castle, some find chambers in the neighbouring town, and some bring tents with them and pitch them under the trees in the meadows without the castle. At length the day has arrived, and the knights are up with sunrise and bathe, and then are carefully armed by their squires and armourer. This is so important a matter that it is no wonder we find several minute descriptions of the way in which every article of clothing and armour is to be put on and fastened, illustrated with pictures of the knight in the several stages of the process. Two such



No. 4.

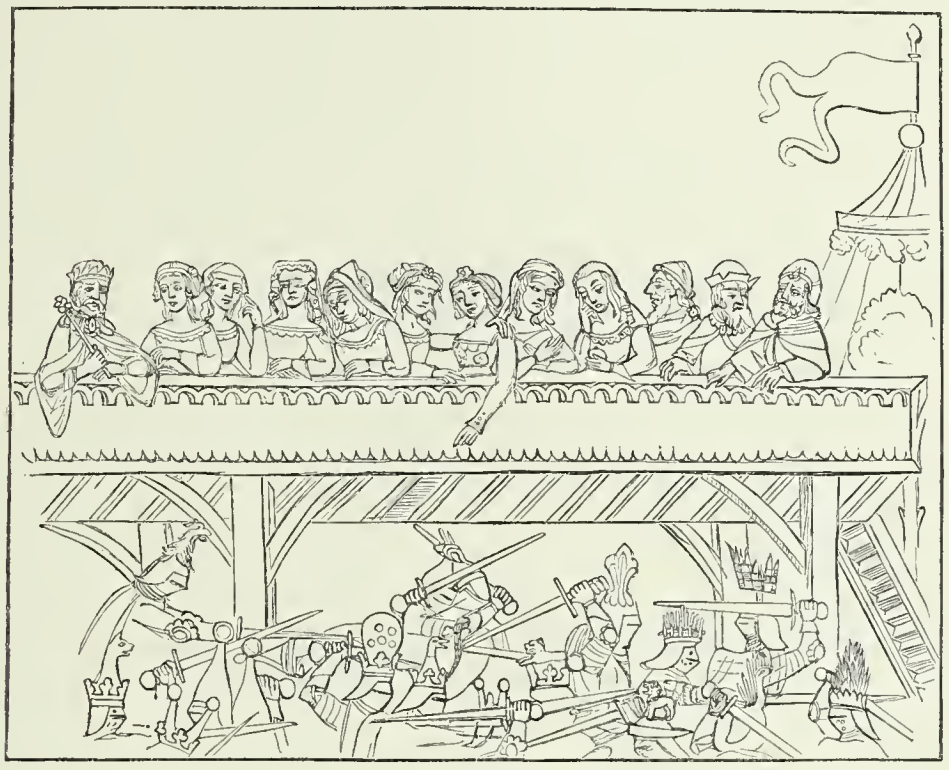
descriptions with engravings are given in the twenty-ninth volume of the "Archæologia," taken from the work of a master of fence, of date 1400. Another description, "How a man shall be armyed at his ease when he shall fight on foot," is given in the Lansdowne MS. under our notice. The same description is given in the tenth volume of the *Archæological Journal*, p. 226, from a MS. in the possession of Lord Hastings of the date of Henry VI., accompanied by an engraving from an illumination in the MS. showing the knight with his legs fully armed, his body clothed in the under garment on which the gussets of mail are sewed, while the rest of his armour and his weapons are arranged on a bench beside him. The weapons are a glaive and a pole-axe, which were the usual weapons assigned to the combatants in serious duels on foot. When all is ready, and the company are assembled, the MS. tells us what next takes place:—"The VI gentilmen must come into the felde unharnsyd, and their helmys borne before them, and their servants on horseback berying either of them a spere garneste, that is the VI speres which the seide VI servaunts shall ride before them into the felde, and as the seide VI gentilmen be coomyn before the ladyes and gentilwoomen. Then shall be sent an herowde of armys up unto the ladyes and gentilwoomen, saying on this wise: High and mighty, redowtyd, and right wor-

* 2 Samuel ii.

† *i.e.*, of the strangers. The challengers are afterwards called the gentlemen within.

chyfull ladyes and gentilwoomen, theis VI gentilmen hav coome into your presence and recommende them all unto your godo grace in as lowly wise as they can, besechyng you for to geve unto the iii best justers without a diamonde, and a rubie, and a saufir unto them that ye think best can deserve it. Then this message is doone. Then the VI gentilmen goth into the tellwys * and doth on their helmys."

Then comes the jousting. Probably, first of all, each of the six champions in



No. 5.

turn runs one or more courses with a stranger knight; then, perhaps, they finish by a miniature tournament, all six together against six of the strangers. Each strange knight who comes into the field has to satisfy the officers-at-arms that he is a "gentilman of name and of arms." The woodcut (No. 3) represents this moment of the story. This being ascertained, they take their places at the opposite ends of the lists, the presiding herald cries to let go, and they hurl together in the midst, with a clang of armour, and a crash of broken spears, amidst the shouts of the spectators



No. 6.

and the waving of kerchiefs and caps. If the course be successfully run, each breaks his lance full on the breastplate or helm of his adversary, but neither is unhorsed; they recover their steeds with rein and spur, and prance away amidst applause. If one knight is unhorsed, or lose his stirrup, he is vanquished, and retires from the game. If the jousting were not the mere sport which the MS. puts before us, but were a *joute à l'outrance*, the woodcut (No. 4) represents a very probable variation in this point of the game.

At length, when all have run their courses, the MS. resumes its directions: "And when the heraldes cry *à lóstel! à lóstel!* then shall all the VI. gentlemen within unhelme them before the seide ladies, and make their obeisaunce, and goo home unto their lodgings and change them." Then, continues the MS.: "The gentilmen* without comyn into the presence of the ladies. Then comys foorth a lady by the advise of all the ladyes and gentilwomen, and gives the diamounde unto the best juster withoute, saying in this wise:—'Sir, theis ladyes and gentilwomen thank you for your disporte and grete labour that ye have this day in their presence. And the saide ladyes and gentilwomen seyn that ye have best just this day; therefore the seide ladyes and gentilwomen geven you this diamounde, and send you much joy and worship of your lady. Thus shall be doone with the rubie and with the saufre unto the other two next the best justers. This doon, then shall the heralde of armys stande up all on hygh, and shall sey withall in high voice:—'John hath well justed, Ric. hath justed better, and Thomas hath justed best of all.' Then shall he that the diamound is geve unto take a lady by the hande and bygene the daunce, and when the ladyes have dauncid as long as them liketh, then spyce wyne and drynk, and then avoide."

The woodcut (No. 5), greatly reduced from one of the fine tournament scenes in the MS. history of the Roi Meliadus, already several times quoted in these papers, shows the temporary gallery erected for the convenience of the ladies and other spectators to witness the sports. The tent of one of the knights is seen in the background, and an indication of the hurly-burly of the combat below. A larger illustration of a similar scene from this fine MS. will be given hereafter.

The woodcut (No. 6) is from the MS. Life and Acts of Richard Beauchamp, Earl of Warwick (Julius E. IV., folio 217). It represents "howe a mighty Duke chalenged Erle Richard for his lady sake, and in justyng slewe the Duke and then the Empresse toke the Erle's staff and bear from a knight shouldre, and for great love and fauvr she sette it on her shouldre. Then Erle Richard made one of perle and p'cious stones, and offered her that, and she gladly and lovynglee reseaved it." The picture shows the Duke and Earl in the crisis of the battle. It would seem from the traces of splintered spears, which already lie on the ground, that a previous course had been run with equal fortune; but in this second course, the doughty Earl has just driven his lance half a yard through his unfortunate challenger's breast. In the background we see the Emperor Sigismund, and the Empress taking the Earl's badge from the neck of the Earl's knight. The whole incident, so briefly told and so naïvely illustrated, is very characteristic of the spirit of chivalry. As we close the page the poor nameless Duke's life-blood seems to be smeared, not only over his own magnificent armour, but over the hand of the Empress and the Emperor's purple who presided over the scene; and while we seem to hear the fanfaronade with which the trumpeters are cracking their cheeks, we hear mingling with it the groan of the mighty Duke thus slain "for his lady sake."

* Probably the tilt-house (the shed or tent which they have in the field at one end of the lists).

* The Lansdowne MS. says "gentlewomen," an obvious error; it is correctly given, as above, in the Hastings MS.

## EXHIBITION
OF
## MODERN PICTURES AT THE DUDLEY GALLERY.

About a hundred and seventy pictures, principally English, have been recently exhibited at the Dudley Gallery, among which were a few especially interesting as recalling the memory of men who were celebrities in their day, and whose works still hold their own when they appear even among the elaborate productions of more recent years. There are Sir A. W. Callcott, W. Mulready, D. Roberts, G. Chambers, Turner, R. P. Bonington, W. Etty, Leslie, F. Danby, Copley Fielding, and others. In mentioning these we name men whose works will ever be profitable lessons, because they so well understood the nice combination of Art and nature. And yet in the full tide of progress are some who may say that they know the living, but who were those dead men?

A picture, historical in more senses than one, is Mr. Millais's, 'The Tribe of Benjamin seizing the Daughters of Shiloh.' This is the study for which he obtained the gold medal at the Academy. Indeed, the academic character of the work is such as we might expect from a competition among students. No. 28, by W. Cave Thomas, was painted from the 38th and 39th verses of the 21st chapter of St. Matthew: "This is the heir; come let us kill him," &c., and shows the persecution of our Saviour previous to his crucifixion. It was produced some years since, but nothing before or since it was exhibited has excelled it in elevation of sentiment and exactitude of form. A large picture, by Charles Lucy, painted about ten years ago, from an incident mentioned in Bourienne's "Memoirs," presents, as the principal of a rather numerous assemblage, Napoleon I. on his passage to Egypt, disputing with the *savants* on the existence of a deity. The figures are all portraits from the best authority. 'The Sisters,' by Etty (86), is one of those loose and, it may be, ill-considered subjects to which Etty was in the habit of giving the most ill-assorted titles. 'Nearing Home' (133) made the reputation of the late J. Luard. 'Raffaelle painting the Fornarina' (149), by Sir A. W. Callcott, is not only a failure when we compare it with his landscapes, but independently of them still a failure. The head will never be accepted as a representation of that of Raffaelle. There is a pair of pictures by, we think—for they do not appear in the catalogue—J. J. Chalon, which have with age acquired a quality much beyond the promise of their youth. 'Ye Lady Margaret's Page,' by Maclise, is a life-sized figure of a boy in grey doublet and long hose, the very essence of such a *beau idéal* as might be gathered from Mill's "History of Chivalry;" or from "The Monastery,"—such a gentleman as Mistress Lilian boasted of being able to carve with a rusty knife out of a bean-pod. The picture reminds us pointedly of a certain Diego Velasquez. 'A View of Edinburgh' (26), by David Roberts, is very much the view that a man of fastidious tastes would select. He seems to have been thinking of Athens, and has really, by the suppression of the vulgar features of the city, given it much of a classic character. The picture is getting black and opaque, as we fear all Roberts's works will become that have been deeply toned. By F. Goodall there is (143) a small sketch of much beauty, the subject of which seems to be 'The Departure of the Emigrants.' No. 53, 'Fort Rouge, Calais,' by G. Chambers, and No. 54, 'Wind against Tide,' by E. W. Cooke, are charming little pictures by two of our most eminent marine painters. In 'The Chess Players' (65), R. Hillingford, are qualities of effect not commonly attained. 'A View in Surrey' (68), J. G. Linnell, although small, is very masterly in feeling. 'Gossip at the Well' (69) is a small picture by T. Faed, with, perhaps, more than his usual finish. 'A Lady with Dog' is by W. Etty and Sir E. Landseer. 'Bianca,' W. P. Frith; 'News from the Colonies,' George Smith; 'The Indian Maid,' R. P. Bonington; 'Supperless,' Henrietta Brown; 'The Novel Reader,' Alexander Johnston; 'The Isle of Arran, Sunset,' G. E. Hering; 'Rebecca,' W. Boxall; 'A Magdalen,' F. Stone; and others by W. Collins, T. S. Cooper, P. F. Poole, F. Danby, Mark Anthony, &c., the whole forming a collection suggestive of memories painful as well as pleasurable—the works of men who brought honour to our School of Painting, and of those who, happily, are yet living to sustain it.

## WILLIAM BILLINGSLEY,
AND THE
## CHINA WORKS FOUNDED BY HIM:
BEING A HISTORY OF THE
NANTGARW, SWANSEA, PINXTON, WIRKSWORTH, AND OTHER CHINA WORKS.

By LLEWELLYNN JEWITT, F.S.A.

Some of the porcelain works of this kingdom, with which collectors are least acquainted, but whose productions will well stand the test of close comparison with others better known, are those that owe their origin to the erratic movements and the nomadic life of William Billingsley, of Derby. To him and his wonderful practical skill is due the establishment of china works at Pinxton, at Mansfield, at Wirksworth, at Nantgarw, and at Swansea, and to some extent the improvement of those at Coalport and at Worcester, as well as much of the high-class of decoration at the old Derby Works. With this faint hint at the honour attributable to his name, let me open my present paper, which is intended to give a short notice of some of these manufactories, and of some of the incidents of his career.

Billingsley was a man of great genius, of extraordinary talent, of extreme ability as an artist, and of skill as a practical potter; but wanting stability, he became but a living illustration of the adage which says "a rolling stone gathers no moss." He settled only for a very short time anywhere before he again moved; but wherever he did remain, if only for a few months or a year or two, he left the impress of his name and the most indisputable evidence of his skill behind him.

William Billingsley was the son of William and Mary Billingsley, of the parish of St. Alkmund, Derby. He was born on the 12th of October, 1758, and on the 26th of September, 1774, when sixteen years of age, was bound apprentice, for five years, to Mr. William Duesbury, the proprietor of the Derby China Works,* and of the Chelsea China Works,† as a painter or enameller of porcelain ware. To Mr. Duesbury he served an apprenticeship of five years, during which time he received considerable instruction as a painter, from Zachariah Boreman,‡ one of the best artists of the old Chelsea Works, who had removed with those works to Derby. On the 4th of November, 1780, William Billingsley, then in his twenty-third year, married, at St. Alkmund's Church, Derby, Sarah Rigley, of that parish, by whom he had several children. On the expiration of his apprenticeship, William Billingsley continued in the service of Mr. Duesbury, and by his extreme skill as a flower-painter became the best artist of the manufactory in that beautiful line of decoration.

In 1785, the death of Mr. William Duesbury, the owner of the Derby, the Chelsea, the Bow, the Kentish Town (Giles's), the Lambeth (Pedlar's Acre), and other works, died; and the business was carried on by his son, the second William Duesbury, with whom Billingsley and other artists remained for some years. Soon after this time some correspondence having taken place between Mr. Duesbury and Mr. Coke concerning the properties of a bed of clay at Pinxton, in Derbyshire, which it was considered would be useful for the manufacture of china, trials were made, which ultimately resulted in Billingsley making an arrangement with Mr. Coke for the establishing of a manufactory at that place, of which I shall take occasion to speak later on.

Billingsley's name frequently occurs in papers and memoranda relating to the Derby China Works in my possession, and in that of my friend, Mr. Binns; and certain patterns and designs in the old pattern-books of the works are distinguished as "Billingsley's flowers." As it is highly interesting to know what artists and other principal "hands" were employed at the same time as, and worked along with, William Billingsley, I give the following copy of a document relating to the keeping of the men employed on one part of the works from entering any other part:—

"Derby China Manufactory, 23rd Nov., 1787.

"If any person in Future, either within the working Hours or at any other time, is seen or discover'd in the Rooms, Kilns, Apartments, or other Premises of the other (not having any proper Business relative to his particular Occupation there) he will positively be fined the sum of five Shillings.

"The Fines (if any are incur'd) to be put into the Box of Donations at pay time, on the Saturday after the detection.

| | | |
|---|---|---|
| "J. Duesbury. | Morledge. | G. Holmes. |
| Boreman. | Watthews. | Hill. |
| Smith. | Lawrence. | Farnsworth. |
| Billingsley. | Whitaker. | Whitaker. |
| Stables. | Porter. | Laurance. |
| Jno. Yates. | T. Moore. | Atkins. |
| Wm. do. | Shipley. | Morledge. |
| Longdon. | B. Orme. | Wedgwood. |
| Tayler. | ———* | Ash. |
| Blood. | Wells. | Wathews. |
| Cooper. | Keen. | Ball. |
| Butler. | Parish. | Thos. Soare. |
| Soar. | Spooner. | Jos. Stables. |
| Dickinson. | ,, Son. | Wm. Cooper. |
| Kay. | Wardle. | Jno. Yates. |
| Fogg. | Rogers. | Wm. Billingsley. |
| Webster. | Musgrove. | Jno. Blood. |
| Clarke. | Morrell. | Wm. Yates. |
| Barton. | Robins. | Wm. Longdon. |
| Mason. | Horsley. | Wm. Taylor. |
| M. do. | Green. | Jno. Buttler. |
| Atkins. | Lovegrove. | Wm. Smith. |
| Wedgwood. | Whitiall. | Z. Boreman." |
| Ash. | | |

Again:—

"In November last notice was given, that persons of *one* branch of the manufactory were not to go into the premises of the *other*, unless they had real business there relative to theire *particular occupation*, notwithstanding which the practice is still by some Individuals continued. Notice is therefore hereby *finally* given, that if any person in future (having received this Notice) shall intrude themselves contrary to this injunction they will positively be fined 5 shillings. "Sept. 24th, 88.

| | | |
|---|---|---|
| "Boreman. | Longdon. | T. Rogers. |
| Billingsley. | Blood. | Clarke. |
| Soare. | Taylor. | Dickinson. |
| Stables. | Smith. | T. Simes. |
| Cooper. | Buttler. | Webster. |
| Jno. Yates. | Key. | M. Mason. |
| Wm. do. | Fogg. | Shirley, Arthr." |
| Josph. Doe. | Barton. | |

The following is also an interesting document, signed by Billingsley along with other artists:—

"From the many injuries done to the trade by employing Women in Painting of China, &c., Particularly not being employ'd in London in any Painting or Gilding Shop whatsoever, we hope you will not withstand Granting us the favour of their not being employ'd here.

| | |
|---|---|
| "Edwd. Withers. | Benj. Brocklesby. |
| Samuel Keys. | Jos. Stables. |
| Jno. Brown. | Billingsley. |
| Wm. Cooper. | Soare. |
| Wm. Longdon. | Jno. Yates. |
| Wm. Yates. | Wm. Taylor." |
| Thos. Rogers. | |

In this matter of opposition to the employment of women Billingsley seems, later on, to have relented, as will be seen by the following very nice letter from Bernice Banford, one of the female painters employed, and wife of one of the men:—

"Sir,

"I hope you will excuse me for takeing the liberty to trouble you again, as my motive for writeing is to Return you thanks for the Favour you was pleased to confer in allowing me some work. I have only painted 4 Dozen and 3 plates, at 3*d*. each, which I believe is Charged Right, but know not whether I am so happy to merit your approbation in the Performance.

"Mr. John Duesbury would have sent me more work, but Mr. Banford Declin'd it till your return, as all the men (Mr. Bilinsley and Mr. Complin Excepted) treated him in a very unbecoming manner, and even threaten'd him if the work was continu'd to me, which would at this time be of the greatest service to my Family, and should be very happy to contribute to its support.

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* For an account of these works and of William Duesbury see the *Art-Journal* for 1862, p. 1.

† See the *Art-Journal* for 1863, pp. 21, 61.

‡ Frequently, but erroneously, called "Beaumont," "Bowerman," or "Bowman."

* The names down to this line have been crossed through.

"Pardon me, Sir, if I presume to say I am certain one word from you would ease their Doubts and effectually silence them. I am, Sir, with the greatest Respect, your Obliged, Humble Servt.,

"March ye 3. "BERNICE BANFORD."

Billingsley appears to have been paid from about £1 10*s.* to £2 per week at the Derby China Works, and several of his accounts and receipts are in my possession. In one of these (September 23rd, 1793), the balance due to him being £34 7*s.* 2*d.*, he asks for "a draft on London for £30 at twenty-one days' date," on account, as usual, and acknowledges to having "lost some little time, which in some degree differs from our agreement, but it has been a matter of necessity, not choice;" and states that as he shall "in the course of a fortnight quit the public business,"—he at this time, as I gather, being landlord of a public-house,—he shall be able to make up the time so lost.

It may be well here, before proceeding further, to say that, from a curious draft of an order to the painters employed at the Derby China Works, in my own possession, William Billingsley's number which he was supposed from that time (not long before he left) to mark on such pieces as he painted was 7. The document is so curious, and will be so interesting to collectors, that I give it entire. It is as follows, and is in the second William Duesbury's own handwriting:—

"Every Painter to mark underneath each Article he may finish, the number corresponding to his name, and any other mark which may be required, in such manner as he may be directed (viz.):—

| | | | |
|---|---|---|---|
| Thos. Soar | 1 | Wm. Longdon | 8 |
| Jos. Stables | 2 | Wm. Smith | 9 |
| Wm. Cooper | 3 | Jno. Blood | 10 |
| Wm. Yates | 4 | Wm. Taylor (except on blue and white) | 11 |
| Jno. Yates | 5 | Jno. Duesubry | 12 |
| | 6 | Jos. Dodd | 13 |
| Wm. Billingsley | 7 | | |

The Painter in fine blue, and in laying grounds to use for his mark the like colours.
Ditto, in other colours ..... Orange-red.
Ditto, in Gold ..... Purple.

"On omission of the above Injunctions, for the first Offence (after this public notice), the person so offending shall forfeit to the Box which contains donations for the Manufactory at large, one-fourth of the value of the Article or Articles found to be deficient in marking; for the second, one-half of the value; and for the third, the whole of the value, and discharged the Manufactory.

"And if any Painter is found working at any hour contrary to those already appointed for Business, without Permission or Orders, such person shall, for the first offence, forfeit to the Box 6*d.*; for the second, 1*s.*; for the third, 2*s.*, and so on, doubling each time."

In 1795 Billingsley determined upon bringing his connection with the Derby China Works to an end, and for that purpose gave notice to his employer, Mr. Duesbury. Knowing how ill he could be spared from the decorative part of the manufactory, his employer endeavoured to retain his services, and, not unnaturally, put various obstacles in the way of his leaving. Billingsley, however, seems to have determined on the removal, and, much to his credit, that that removal should be an honourable one. The following letter, written by him, will show that such was his determination:—

"SIR,—From the circumstance that occurr'd when I was last in Conversation with you, I am induc'd to take this mode of informing you of my opinion on the subject then in question. My opinion is, that I have fulfill'd the warning * I gave (my reasons in support of which it is not necessary to advance at this time). But as I am inform'd that you believe I have some further time to work for you before the Warning is fulfill'd—namely, to make up the time I lost in the six months I was under warning, and as it is my wish to leave no ground for dissatisfaction, I take this opportunity of informing you that I am willing to come and Work that time according to that opinion of the case. If the foregoing is according to your opinion and desire, your being so kind as to send me advise to that effect at any time in the course of a week, and likewise the time I have to work according to the rule and opinion above stated, I will attend your works accordingly. If I do not hear from you in the course of the time above stated, I must then conclude that you are satisfy'd, and the information that I have receiv'd is without foundation.

"I am, Sir, your Humble Servt.,

"Derby, "WM. BILLINGSLEY."
Oct. 14, 1796."

Shortly before this time Mr. Joseph Lygo, the London agent and manager of the business of the Derby China Works, wrote to his employer, Mr. Duesbury:—"I hope you will be able to make a bargain with Mr. Billingsley for him to continue with you, for it will be *a great loss to lose such a hand*, and not only that, but *his going into another factory will put them in the way of doing flowers in the same way*, which they are at present entirely ignorant of." Despite all this, William Billingsley left the Derby China Works, where he had been apprenticed, and in which he had worked for twenty-two years, and in 1796 commenced, for or with Mr. Coke, a small manufactory, as I have stated, at PINXTON, near Alfreton, not many miles from Derby.

Here his great practical skill as a potter stood him in good service, and the experiments he had long tried in china bodies were brought to bear good results. He succeeded in producing a splendid granular body (the fracture having much the appearance of fine loaf-sugar) very soft, but of extreme beauty. Here (at Pinxton) Billingsley remained, it appears, for about four years only, removing in 1800 to MANSFIELD, where he started a small concern, which he continued for about three or four years longer.

Having once become unsettled by his removal from Derby, William Billingsley does not appear ever afterwards to have rested long in any one place. In 1804 he is stated to have commenced, or joined, some small china works at TORKSEY in Lincolnshire; and a few years later he appears to have established a china manufactory at WIRKSWORTH in Derbyshire—no doubt being in part actuated in locating himself there through the fact of the existence of a beautiful white clay being found in connection with the lead mines at Brassington and other places in its neighbourhood. At Wirksworth, Billingsley was associated with the Hurts of Alderwasley, the Gells of the Gate-House, and many others who became joint partners in the works; indeed, the partners in the china works were nearly the same as those in an English and Welsh Mineral Company in the same place.

The Wirksworth Works, although successful as far as the production of an excellent body and a faultless glaze was concerned, appear to have been quite the contrary as a commercial speculation, and were soon closed. From here Billingsley, in 1811, removed to WORCESTER, where he engaged himself with Messrs. Flight and Barr, of the Worcester China Works. Here, as in some of his other migrations, he was accompanied by his son-in-law, George Walker, who had married his second daughter. Of the engagement of these two at Worcester, Mr. Binns says: "In 1811, Billingsley, the Derby artist, came to Worcester. As a clever flower-painter he was no doubt an acquisition, but that does not appear to have been the object of his visit. Billingsley knew something of making porcelain, and was possessed of a receipt which there is no doubt he valued very highly. From Messrs. Flight and Barr's letter to Mr. Dillwyn, it would appear that he had endeavoured to introduce this special body at Worcester, but we do not think he was allowed to interfere to any extent in the manufacturing department. Walker, Billingsley's companion and son-in-law, introduced a more important invention to the Worcester Works in the *reverberating enamel kiln*. These kilns had been in use in London and at Derby, but were now for the first time built at Worcester. Up to this time iron muffles were used, but from their arrangement requiring a preparatory kiln or muffle, after the same manner as the annealing oven of a glass-house, they were most objectionable, the ware having to be removed from one to the other whilst very hot. Previous to this iron muffle, a more original muffle still was used. The description given to us quite accords with the engraving in Blancourt, with the exception of the arrangement of the fire. In the old Worcester kilns the space between the bricks and the iron case was filled with small pieces of charcoal, and when the iron cover was finally placed, it was also covered with charcoal; the fire was then applied to the centre of the cover, and gradually extended all over and down the sides until it got to the bottom; the object of this arrangement was to get an equal heat all over, which would not have been the case had the bottom been heated first. The method of building these new enamel kilns was kept as a great secret, Walker always working by night. He built them both for Messrs. Flight and Barr and Messrs. Chamberlain."

After remaining two years only at Worcester, in 1813 Billingsley and Walker (the former under a name he had for cogent reasons assumed—that of *Beeley*) left that place and went to NANTGARW, a small, out-of-the-way village in Glamorganshire, near Cardiff, where they established themselves and commenced making china. From here they sent up a specimen of their ware to Government,* to show their special body, and to seek Government aid; and the Board of Trade, through Sir Joseph Banks, requested Mr. Dillwyn, of the Swansea pot-works, to visit Nantgarw and report on the quality of the ware. This visit of Mr. Dillwyn's resulted in his entering into an arrangement with Billingsley and Walker to transfer themselves and their works to SWANSEA, where he built a small manufactory for them, closely adjoining his other works. Not long after this Mr. Dillwyn received a notice from Messrs. Flight and Barr, of Worcester, informing him that Billingsley and Walker "had clandestinely left their service," and warning him not to employ them. This occurred, I believe, in about two years from the time of founding the Swansea China Works, and on Mr. Dillwyn being assured by Messrs. Flight and Barr that china, with the granulated body, could not be made to be commercially successful, he gave up the manufacture, and dismissed Billingsley and Walker, who then at once returned to Nantgarw, where they resumed their manufacture of china, and produced many beautiful services and pieces, which now fetch remarkably high prices.

The productions of this small manufactory having found their way into some of the best London dealers' hands—especially, it appears, into those of Mr. Mortlock, who had hitherto been solely supplied from Coalport—Mr. Rose, of the Coalport China Works, feeling that the Nantgarw trade, if allowed to continue, would seriously affect his business, went over to Nantgarw, and after some negotiation, made a permanent engagement with Billingsley and Walker, and bought up from them at once their stock, their moulds, and their receipt for the body, and removed them and all their belongings (as he did also those of Swansea) to COALPORT. Thus the manufacture of Nantgarw porcelain, just as it was approaching perfection and becoming known, was, unfortunately, at once and for ever closed.

William Billingsley remained at Coalport—living in a small cottage a short distance on the Shiffnal Road—for the rest of his days, which, however, were but few in number. In 1827 or 1828 (I am uncertain which), this remarkable man—one of the *most* remarkable in the whole line of English potters, and one to whose artistic genius the exquisite decorations of some of the Derby and of the Worcester productions are indebted, and to whose practical skill and life-long energies so many important factories owed their origin—passed away in complete obscurity and in much greater poverty than his talents deserved.

George Walker, after the death of his father-in-law, Billingsley, removed with his family to America, where he founded and built a manufactory in New Troy, which he called "Temperance Hill Pottery," at which he and his family were, I am pleased to add from reliable information, working to great advantage a few years ago, and where, I believe, they still continue.

In my next chapter I shall speak of the productions, the marks, and the histories of the works I have herein alluded to at Pinxton, Wirksworth, Nantgarw, Swansea, &c.†

* "Warning,"—notice to leave.

* "Mr. Billingsley, at the Nantgarrow manufactory, from Lynn sand, potash, and other components, made a porcelain which, as an artificial felspar, has some excellence, and approaches nearest real felspar; the expense certainly was great; and only was his ware defective through his being unacquainted with the *principles* of combinative potency. This was a notable instance how much the mechanical processes of pottery are in advance of the 'work and labour of love' for public benefit—the science of chemistry in regard to atoms."—SHAW'S *Chemistry of Pottery*, 1837.

† To be continued.

## ART IN PARLIAMENT.

We should admit a certain amount of disappointment if political questions passed the House of Commons without due ventilation; but we confess to intense mortification at the kind of ventilation to which Art-questions are subjected. If the ancient proverb that teaches us that opinions on matters of taste are beyond the pale of dispute have any sedative influence in society, it certainly does not operate in curbing the inveteracy of debate, which not only raises into quasi-importance subjects in themselves unimportant, but casts ridicule on matters which, from their very significance, are forced on the consideration of the House and the public. The House of Commons, for instance, is notoriously too small. A member asserts the necessity of enlargement, because it will hold comfortably only the half of the members; and he supports his statement by inexorable figures. Another member contradicts this statement, and adds that the House is ample for all purposes. That is a question which comes home to the members more directly than any other they will ever be called on to entertain, but it is unsusceptible of any form of demonstration that will act directly on constituencies. Art-questions require a manipulation more delicate than they are ever likely to receive from the House of Commons.

On the 15th of May the sum of nearly £48,000 was asked for, to continue the works at the Houses of Parliament, on which occasion the conveniences of the House were distinctly denounced by Colonel French and Mr. Bernal Osborne, the latter of whom remarked, that the original estimate was for £750,000, while already two millions and a quarter had been voted. This gentleman criticised severely the statues in Westminster Hall, and alluded to the ill-treatment Mr. Maclise had experienced in reference to his two great pictures. These observations were confirmed by Mr. Layard, who said that Mr. Maclise had received less than other artists because he had finished his work before them, and had committed himself to the hands of the Commission. When we remember the modicum of work executed by Dyce, and again by Herbert—the number of years consumed in its execution, and the indulgence that both these artists experienced at the hands of the Commission—it cannot be denied that Maclise has been ill-treated. He was the first to adopt the new method of mural painting (stereochrome); to master the practice of which he went to Berlin, and worked in this manner his two great pictures in the Royal Gallery. If other artists, after unaccountable and vexatious delays, have received compensation beyond the terms stipulated, *à fortiori*, how much more does he deserve reward who fulfils conscientiously the terms of his agreement? Mr. Layard said he would support any further grant to Mr. Maclise. Sir George Bowyer spoke in disparagement of Mr. Maclise's work, but, like honourable members generally on Art-subjects, Sir George Bowyer did not particularise the defects to which he alluded; yet had he done so, if his remarks were not more appropriate than those applied to the statues in Westminster Hall, it would not be less difficult than in the latter instance to understand him. In allusion to the observations of the member for Dundalk, Lord J. Manners stated that the statues were the works of the most distinguished sculptors of the present day, and if the criticisms of the honourable baronet were true, they were a melancholy reflection on the artistic taste, knowledge, and skill of the reign of Queen Victoria. They were intended for the Royal Gallery, but when certain of them were placed there, it was found that they were too large for the room, and it was ultimately suggested that they should be placed in Westminster Hall, when it was expected that the House would express a formal opinion as to their fitness for that situation, which it has not done, though it indulged in some idle "talk" on the subject. It is impossible to understand what Sir George Bowyer means by saying they are "in the style of the reign of George III." But it is too often the case that when such matters are touched on by members in what is intended to be a serious vein, their observations are not more lucid than that quoted above. We say in a "serious" vein, because the introduction of Art is always a signal for jocularity, and in the reports generally of the proceedings on the subject, the parenthetical (*laughter*) occurs more frequently than in the discussion of other questions. We have already described at length the appearance of the statues in Westminster Hall, and setting aside their merits or demerits, we are glad to find that the opinion we expressed with respect to proportion and effect is also that of the public in so far as we have been able to ascertain it.

With respect to Burlington House there is scarcely any practicable method of appropriation or conversion that has not been proposed. On the vote of £44,000 for the purchase of a site for the National Gallery, the entire subject was reopened and treated with a freshness which recognised no antecedent discussions or explanations. In answer to questions, Lord John Manners explained the intentions of the Government with respect to the National Gallery, to which reference was at the time made in the *Art-Journal*.

On a vote of £141,000 to complete the sum necessary for the salaries and expenses of the Department of Science and Art, and the establishments connected therewith, there was the usual expression of diverse opinion. Since 1851 upwards of £700,000 had been expended on the establishment. It was said in the course of the discussion that the sum of £20,000 should not be appropriated to the establishment of a museum at Bethnal Green, inasmuch as it would be a local museum; but it was denied by Lord R. Montague that it was a museum especially for Bethnal Green, any more than the British Museum was a museum especially for Bloomsbury.

On the vote of £2,500 for the "Art Catalogue," which in the whole is to cost £8,000, a motion was made by Mr. Dillwyn for the reduction of the item by £1,000, but on a division the amendment was lost.

Among the important subjects introduced towards the end of the session were those of monuments to Lord Palmerston and Lord Brougham, as also that inexhaustible theme, the site of the Canning statue. We have referred more than once to the placing of the statues of our celebrities; and it is to be hoped that the opportunity now afforded by the opening of Parliament Square will be made available for a fitting distribution of bronzes—a question in comparison with which the placing of the Canning statue is of little moment. In Palace Yard a beginning has been made without an intention; yet it is sufficiently clear what the beginning will lead to, notwithstanding the absence of design. Of the Peel statue nothing can be added to what has been already said of the class of works to which it so unfortunately belongs. It might have been innocently supposed that the warning voices which are incessantly raised by the figures in Trafalgar Square would be sufficiently loud to have prevented the continued perpetration of such atrocities as have of late years been erected to disgrace our most public thoroughfares. We believe it to be demonstrable by sound logic, that the authors of such offences against public feeling are liable to criminal prosecution. It is not difficult to understand the repugnance expressed during life of many of our great men to be perpetuated in bronze; they are naturally enough apprehensive of being satirised in metal like many others of whom their enemies (not their friends) have made statues. In matters of taste a public prosecution is really as necessary as in cases of crime. It is scarcely necessary for us to touch upon a subject here the proprieties of which suggest themselves. It will, of course, be the rule in all future contributions to Palace Yard and Parliament Square that the works be all identical in stature. The Deans and Chapters of Westminster and St. Paul's are not acknowledged as committees of taste, but they enjoy the rights of proprietary bodies and committees of location. It does not appear to us that these reverend bodies have ever sufficiently apprehended the vast importance of the duties devolving upon them in respect of the monuments they are called upon to receive within the sacred edifices over which they preside. There is, perhaps, more than one remarkable instance of their having refused erection to monuments proposed to them—and it had been a matter of public congratulation if they had discountenanced many other applications. It will surely prove no scandal to the cloth that there should be some exercise of taste in the discharge of duties in which their responsibilities extend beyond merely pleasing themselves. We instance these bodies only to say that, from a public committee endowed with similar powers, and qualified with a proportion of Art-knowledge, we might hope for better things than those which disfigure our public places.

There has never been a session of our legislature in which ornamental Art has been so frequently introduced as a casualty. The special subjects, with the statues in Westminster Hall, were (at different times, be it understood) a statue of Cromwell, those of Sir Robert Peel and Mr. Canning, and a monument to Lord Brougham. The last was brought to the notice of the House by Mr. Roebuck, who asked if it was the intention of Government to erect a monument to the memory of Lord Brougham in Westminster Abbey. Sir George Bowyer, Mr. B. Osborne, and Mr. C. Buxton concurred in the motion, and Mr. Disraeli quite agreed with the member for Sheffield that there should be some public recognition of the career and character of Lord Brougham, one that by the influence of Art may produce some lasting impression on the public mind, and bring to perpetual record the great deeds of him who was, no doubt, one of the most considerable persons this country has produced. Mr. Disraeli assured the House that Her Majesty's Government would give the subject their consideration. We have referred to it in a subsequent page.

It would be absurd to say that we look to a new House of Commons with the same hope which has been so cruelly betrayed by the old House. Art-questions are now brought forward under the guise of matters of business, and, more than that, of matters of money; and as such questions will certainly rather increase than diminish in number, the absolute squandering of so much money in false taste and insufficient designs is becoming more than ever a consideration of importance.

## THE SPIRIT ENCHAINED.

FROM THE DESIGN BY P. DELAROCHE.

The history of painters shows that it is not uncommon to find them associating the sculptor's art with that of their own, sometimes as actually working in the marble, sometimes only modelling, and sometimes limiting themselves to the production of designs for sculptors.

Paul Delaroche would occasionally, as we have heard, amuse himself with modelling in clay: whether or not he ever carried out the work here engraved, we have been unable to ascertain; but the design is certainly his, and intended for sculpture. It is a conception often adopted by poets when referring to the desire of the soul to be emancipated from the body; the longing to cast off the "tabernacle of the flesh," and to soar upwards to the unknown land where, we are told, there is neither suffering nor death, and "into which nothing that defileth can enter." The figure embodies the idea very beautifully and expressively; the face is painfully eloquent in its supplication for release, and the outspread wings wait only for the "silver cord to be broken" to give freedom to the captive. If the design has never actually been executed, it undoubtedly ought to be, and could not fail, with certain improvements in the modelling, to result in an exquisite work of sculpture.



Cml De La Roche del.

A. François sculp.

THE SPIRIT ENCHAINED

## NIELLO.

Niello (Low Latin *nigellum*, hence Italian *niello*) work is line-engraving, usually on silver, filled in with a black metallic substance. Engraved ornaments are found of the highest antiquity. The Patriarch Nicephorus, of Constantinople, sent, in 811, to Pope Leo two jewels adorned with niello. Marseilles was eminent in this art during the reign of Clovis II. and Dagobert. The art was also practised by Benvenuto Cellini. A chalice figured in Shaw's "Dresses and Decorations of the Middle Ages," (i. 24), is a fine example of niello and enamel work combined. This is an authentic specimen of Italian Art of the thirteenth century. It was given by Pope Nicholas IV. (1288—1292) to the Church of Assisi, in Italy. The inscription testifies that it was made by an artist of Sienna, named Guccio.

The niello composition consists of one part silver, two copper, and three lead, melted together in a crucible: this alloy, while in a state of fusion, is cast into an earthenware vase or bottle, partly filled with powdered sulphur. The substance which results is then reduced to a granular powder, and spread over the surface of the engraved plate. Heat is then applied, when the composition is speedily melted, filling up all the incised lines, and of course covering the entire surface of the work, and entirely concealing the design. When cold, the superfluous niello is scraped or filed away, nearly down to the surface of the silver; a thin film only being left, which is in turn removed by gentle friction with fine tripoli and charcoal: the design then appears in a brilliant black tint, in the strongest possible contrast with the pure white of the silver ground. (Robinson's "Treasury of Ornamental Art"). The ancient artists obtained an impression by filling in the incised lines of the plate with a black pigment, and then taking a sulphur cast. This, of course, was done before the niello had been filled in. After a time, impressions were taken on paper for the sulphur casts, like wood engravings. Finally, impressions on paper were taken from the incised plates, and then it was that the art of copper-plate engraving was discovered. The engraving of a pax suggested to its author, Maso Finiguerra, a Florentine goldsmith, the first idea of copper-plate printing. Some of the productions of Maso are still to be seen in the Church of St. Giovanni, in that city. He afterwards executed many engravings on copper, of considerable merit, which are highly valued by collectors. A splendid pax, in niello, by this artist, is now in the British Museum. It represents the "Virgin and Child," with seven figures of saints and two of angels, executed for the Church of St. Maria Novella, in Florence. It is set in the original form, and was bought at Sir Mark M. Sykes' sale in 1824 for £315.

We may remark, *en passant*, that the origin of the pax is derived from the practice of the early Christian Church, when the faithful followed literally the injunction of St. Paul—"Greet ye one another with a holy kiss." The custom is mentioned by Tertullian, St. Clement of Alexandria, and Origenses. The clergy kissed the bishop, the laymen the laymen, and the women the women. But in the seventh century, a sense of decorum dictated the use of the instrument, which was kissed first by the priest, and then by the people who assisted. It is first mentioned in this country in the Constitution of Walter de Gray, Archbishop of York, A.D. 1250, under the name of *osculatorium* ("Concil Labbri," tom. xi.)

Dr. Rock has a portable altar of oriental jasper of the thirteenth century, ornamented in niello; it shows the great perfection and delicacy of workmanship of the Italian *orefici* of that early period. It was formerly in the possession of the Cardinal Bessarione, who shortly after the Council of Florence, A.D. 1439, was appointed *commendatario* of the monastery of Avellana; he presented to the church of that abbey the remarkable altar now in Dr. Rock's posession, with other precious ornaments described in the ancient records of Avellana. Count Cicognara has published a very elaborate fac-simile of the upper part of this super-altar, and of the nielli, in his memoirs relative to the history of chaleography. A good engraving will be found in the *Archæological Journal* (iv. 246). In Shaw's work, before quoted (ii. 71), is a fine plate of a beautiful cup in the British Museum, executed in the fifteenth century, when the art was at its greatest perfection. It was formerly in the possession of the noble family of Van Bekerhout, who presented it to Colonier, the celebrated sculptor of the statue of John Van Eyk, in the Academy of Arts at Bruges. The cup was purchased from his widow, by Mr. H. Farrer, and has been acquired by the British Museum for £350.

The late Dr. Waagen said that of impressions on paper from nielli, the finest of Finiguerra's works "in point of size, beauty, invention, and execution," is 'The Adoration of the Three Kings.' "In the richness of the composition the artist has evidently taken for his model the exquisite picture of 'Gentile da Fabriano,' now in the Academy of Florence." An idea of the richness of the British Museum collection may be obtained from the fact that Duchesne selected all the specimens to illustrate his "Essai sur Nielles," (Paris, 1826), from that collection. Lanzi gives the following explanation of how Finiguerra judged of the effect of his work:—"When he had cut the plate, he next proceeded to take a print of it, before he inlaid it with niello, upon very fine earth, and from the cut being to the right hand and hollow, the proof consequently came out on the left, showing the little earthen cast in relief. Upon this last he threw the liquid sulphur, from which he obtained a second proof, which, of course, appeared to the right, and took for the relief a hollow form. He then laid the ink (lampblack, or printer's ink) upon the sulphur in such a manner as to fill up the hollows in the more indented cuts, intended to produce the shadow; and next, by degrees, he scooped away from the ground (of the sulphur) what was meant to produce the light. The final work was to polish it with oil, in order to give the sulphur the bright appearance of silver."

Count Leopoldo Cicognara, the author of the admirable "Storia della Scultura," commenced, not many years before his death, a history of engraving ("Memorie Spettanti alla Storia della Calcografia," 8vo., Prato, 1831), but, unfortunately, only lived to publish the first three sections, in the first of which nielli, their origin, composition, and decomposition, were treated. He gives 124 plates of examples all in his own cabinet. He proves, by a quotation from a treatise ("Diversarum Artium Schedula") by a monk of the eleventh century of the name of Theophilus, that Russia had distinguished herself in the manufacture of nielli at a very early period—one considerably anterior to the revival of the art in Italy; and the learned Campi has shown in his "Authologia Florentina," that the character then acquired by her was never lost, but was continually maintained by the introduction of fresh engravers from other countries. Ottley has entered at much length into the subject of nielli in his great works, "The History of Engraving," and "A Collection of Fac-similes of Scarce and Curious Prints of the Early Masters of the Italian, German, and Flemish Schools." The latter contains engravings of 56 specimens of nielli.

Occasionally gold received this species of decoration. A gold niello, found at Matlock, Norfolk, is in the possession of R. Fitch, Esq. The crucified Saviour is represented upon it, not with the Virgin;—the Mater Dolorosa standing, as usual, on one side of the cross and St. John the Evangelist on the other;—but on this niello we have on one side a bishop mitred and holding his pastoral staff, and St. John the Baptist on the other, pointing with his right hand to the Agnus Dei recumbent on a book held in his left. Dr. Husenbeth says he has seen "S. Dominic substituted for the beloved disciple, and St. Catherine of Sienna for our Blessed Lady. In other cases, S. Francis of Assisi or St. Anthony of Padua. The bishop is probably meant for S. Nicholas, as when a bishop stands without any emblem, it is generally he who is represented. My idea is that S. Nicholas, the patron of mariners as well as of children, was placed there as most appropriate for the wearers of the reliquary." Mr. Fitch's niello being of gold makes it very rare; one other only is known to exist. This was found at Devizes, and is in the possession of the Rev. W. Maskell. What is very extraordinary is, that it also bears the figures of the Baptist and an archbishop, with flowers by their sides. They may have been both engraved in honour of some particular prelate, or to commemorate some remarkable occurrence. In the Devizes niello the Crucifixion is wanting, and the figures stand singly on the two sides of the little casket. Of Mr. Fitch's niello, one only of the sides or face of the casket remains. A labourer found it in a deep rut in a clayey field. No religious house ever existed at Matlock. No man of rank or opulence is known to have resided there, though the Paston family were lords of the soil from 1467 to 1740. Being very shallow, it has been suggested that both these examples were "not improbably destined to receive one of the consecrated tablets of wax, the Agnus Dei, blessed by the Pope at Easter, in the first year of his pontificate, and every seventh year subsequently, and accounted to be of especial efficacy against pestilential vapours, the falling evil, sudden death, and other calamities" (*Archæological Journal*, v. 157). A young Scotch artist (Mr. Mackenzie), an engraver in one of the large houses at Sheffield, has recently produced some successful nielli; so that the art has some chance of being revived in this country.

## WALL-DECORATIONS. AS ILLUSTRATED IN THE PARIS EXHIBITION.

BY J. BEAVINGTON ATKINSON.

Decorations for the walls of private dwellings or public buildings, may be classified according to styles of designs, or materials of manufacture; or again, they may be considered according to nationalities. A classification founded upon styles would comprise, for example, Pompeian, Renaissant, Gothic, &c.; a classification correspondent to materials, would give distinctive prominence to paper-hangings, tapestries, wood-paneling, ceramic tiles, &c.; or lastly, a classification based upon nationalities would array for contrast or comparison the distinguishing Art characteristics of France, England, Germany, Italy, &c. The divers topics here designated far surpass our present limits; we will therefore, without further preface, at once proceed.

Never was displayed such endless variety of wall decorations as in Paris: the whole Exhibition was a study of mural ornament: many of the courts were clothed and coloured as examples, not only of the taste of individual exhibitors, but of the creative power of collective nations. Specially as manifestations of national Art may be quoted the screens, or façades, set up before the courts occupied by Italy, Prussia, Portugal, Turkey, Egypt, Tunis, Morocco, China, and Japan. And not only did these façades illustrate, as it were, a grammar of national ornament, but they served for an index to the contents within. The style of these wall-decorations was, in fact, in consonance with the decorative Arts of the respective nationalities. And herein was, indeed, exemplified an essential law, that mural decoration shall hold close relation, not only with the wall structure, but also with immediate surroundings and adjuncts. These illuminated walls, indeed, were as ensigns, under which the peoples marched to the Champ de Mars, as banners under which they fought the battle of international Arts. These walls, too, by change

of metaphor, may be made to signify and symbolize the languages and dialects of the world of Art. Upon them we read the thoughts of nations, and recognise the ideas which, from time immemorial, were proclaimed in the palaces of princes, or spoken in the dwellings of the common people. Thus, from the façade of the Italian Court, the Cinque-cento looks down, through a vista of three centuries, upon the Arts and Manufactures of modern Italy. Gothic forms, it is obvious, find no place in the Southern Peninsula. Again, on approaching the States of Northern Germany, a painted façade gives notice that classic styles, still supreme in the streets of Berlin, are equally dominant in domestic decorations, used alike in the cornice of a house, in the pattern of a wall-paper, and in the design of a cabinet or a carpet. The mural decorations adopted by Oriental nations were no less indicative of the state and condition of Art in distant lands, and among divers peoples. The Turkish screen was in itself an epitome of history; the Courts of Tunis and Morocco were gilded as by the rays of an Afric sun, and the colours illuminated on the walls became reflected upon richest fabrics within the cases. So true is it, that no one Art can, in a vital national development, stand in isolation—neither the design of the architect, nor the pattern woven in the loom, can be in antagonism with the civilization of the period or the genius of the people. And it is, perhaps, just because these eastern and southern civilizations are corrupt, that a taint of barbarism or a stain of debauch may mar a system of decoration otherwise matchless. I must confess, that these gorgeous displays of eastern magnificence, while they tickle and delight the senses, leave the mind's eye uninformed by intellectual intent. The mere fact that Mahommedan artists are not permitted to bring the human form into decorative service, must for ever keep these eastern kingdoms of ornamentation subordinate to the systems of the west. Thus the Loggie of the Vatican will retain higher rank in the history of mural decoration, than the palace of the Alhambra; and, for like reason, the screen put up by modern Italy is of greater worth than the façades to the Courts of Tunis, Morocco, or Turkey.

England, we regret to say, was weak in mural decoration. She showed herself a novice in the art, and notwithstanding the strenuous efforts made to deliver her dwellings from the dominion of whitewash, she gave in Paris small sign of progress. It is, however, but fair to remember that the South Kensington authorities were mainly responsible for the crude and poverty-stricken aspect of the English Court. In the first place they committed the mistake of emphasizing instead of disguising a structure in itself singularly unsightly; and, in the second place, by way of decoration, they could think of nothing better than a diluted wash of pea-green, which brought upon all beholders a shiver and a chill. Thus while in the eastern and southern quarters raged a fever of polychrome, while France warmed herself in the sun, England still starved in the winter of discontent.

It was reserved to France to teach the world how with utmost variety and with best possible effect the art of polychrome could be practised. There was scarcely a court in the French department that might not be taken as a study of wall-decoration. Examples there were without end how walls should be treated as pictorial backgrounds, how articles of domestic furniture should be disposed in the foreground of the composition, how effect should be preserved in breadth, how detail should be saved from being scattered, how colour should gain harmony in variety and force in contrast, and how light and shade should give relief, and bring the interior of a room, even as the canvas of a picture, into unity and repose. Such is the science of mural decoration, of which the French are supreme masters.

The French courts, as I have said, presented exquisite studies of mural decoration. The French exhibitors proved themselves artists by apt treatment of an intractable interior; they disguised lines of construction which were ungainly, they hid by draperies an interior which by its baldness was not only utilitarian, but absolutely ugly. When there was no architecture to decorate, it became vain to strive after an architectonic system of ornamentation. The courts, for the most part, were treated as rooms or boudoirs, and received decoration accordingly. The walls were used as backgrounds; they gave shadow, repose, force, relief, or needed colour. They held a just relation to the objects they encircled: in tone and colour they preserved a happy mean between harmony and contrast. The French system of colour, though sumptuous, is preserved in moderation. While southern and eastern schools burn with furnace heat and break into fever and frenzy, French polychrome keeps within the temperate zone, equidistant alike from the florid excess of the tropics and the cold polar snow which stands as nature's symbol for whitewash. Art is best taught through examples, and in Paris, whether in the French courts of the late Exhibition, or in the *salons* of the city at large, the true principles of wall-decoration receive ample illustration. The French decorator is unapproached for taste, tact, fancy, and manipulative skill. He is studious of subtle and recondite harmonies; he knows the value of complementary, secondary, and tertiary colours. While redolent he is reticent, while sumptuous subdued. The work he makes he does not mar. The right thing is in the right place; the relation of the parts to the whole is just and true.

This science of ornament reached its climax in the grand court devoted to the Imperial Manufactures of France. Here the supremely national fabrics of the empire furnished, as was most fit, the materials for mural enrichment, and thus while the walls were decorated, the industries of the people were illustrated. I take it for granted no one would clothe his house in paper-hangings if he could command the tapestries of Beauvais or the plaques of Sèvres. Truly the decorations in this court must be accounted as palatial and imperial. From ceiling to floor were hung Gobelin and Beauvais tapestries. The pictures which decorated the walls, such as Guido's 'Aurora,' Titian's 'Sacred and Profane Love,' and Le Sueur's 'Three Graces,' were all fabrics woven in the loom. Not a paint-brush had touched the walls. Ceramic plaques also served as pictures, certain of which we gladly recognise among the judicious purchases made for the Kensington Museum. The designs of Yvon have a breadth and force which, when translated into ceramic ware, tell strongly on a wall. Also the figures of Hamon, who worked at Sèvres on clay before he transferred his art to canvas, show a pretty grace when used for surface decoration. Thus in France, as in Italy of the middle ages, there is no art too proud or high for decorative use, no talent which is not willing to descend from the ministration of State and Church to the service of the people. Hence the dwelling even of the humble citizen becomes a work of Art.

From nationalities I will now pass to materials. Having formed an estimate of the comparative position occupied by competing countries, we will now examine the many media used in mural decoration.

Varied materials and methods received in Paris ample illustration. Among the modes there exemplified may be mentioned painted arabesques, mosaics, tapestries, imitation leather hangings, carton-pierre, wood panels, slate slabs, ceramic plaques, and divers sorts of tiles. The order of this enumeration, in fact, indicates the historic development of the art of mural decoration. First came wall-paintings in tempera, encaustic, or fresco, methods contemporaneous with the most ancient monuments. Scarcely less time-honoured is the noble art of mosaic, which has received in our day notable revival. Then came the custom of hanging walls with various materials; canvas which received painted designs, tapestries worked by hand or woven in the loom, leather stamped and coloured, paper printed by hand or machine. Also existed an era of stencilling, an art which, under mediæval revivals, has again come into use. Likewise occur periods when wall-surfaces and ceilings were decorated with bas-relief arabesques, executed in stucco. Furthermore, domestic architecture has obtained comfortable coating and clothing from wood panels carved after divers devices. Likewise we all know that for dados, friezes, and fireplaces, the Saracens, the Italians, and the Dutch were accustomed to use majolica ware, ceramic plaques, or painted tiles. Latterly a still further expedient has found much favour in France and in England. The material called carton-pierre is extensively used as a substitute for stucco, wood, and stone, in ceilings, friezes, pilasters, &c. Now it may be asserted that not one of these numerous modes of mural decoration known in ancient or modern times remained unrepresented in Paris. Some of the materials may have fallen into neglect in certain nations, but taking the world as a whole, as represented in International Congress, it may be said that all these several methods are at this very moment in actual use—that all may be brought practically to bear upon the decoration of our dwellings. Hence the conclusion would seem to follow that never has there been a period in the history of Art when the architect and house-decorator had placed at his disposal so large a measure of beauty-creating power, as at present, and that at a comparatively moderate cost.

### WALL-PAINTINGS.

Wall-painting proper could scarcely secure in any exhibition adequate representation; small reduced designs for large works alone can find space. Thus the magnificent mural paintings, of which Paris is justly proud, hardly obtain record in the annals of International Exhibitions. If, however, we descend from the vast and severe phases of monumental art down to the lower sphere of mere decorative painting, we find unmistakable signs of the prolific power of production possessed by the professed Parisian "dessinateur." Mons. Adan, for example, exhibits a painted design about as large as the side of a small room; the style employed being a compilation, not without skill, of Pompeian materials. I noted also for commendation

tasteful sketches by M. Maincent, of more than usual simplicity. The architectural lines, panels, &c., preserve constructional proportion and symmetry; the borders possess pretty propriety: floating figures and flying Cupids occupy the panels after the usual fanciful fashion. Also Messrs. Paullet and Tetrel exhibit designs for walls, &c., in which flowers are utilised decoratively. M. Henry, likewise, is an approved "dessinateur," after the Parisian fashion; he paints landscapes for walls and papers; he will, if you desire, turn your drawing-room into a cornfield, with flowers for the foreground, and birds flying across the sky or perched among the trees in the middle distance. The compositions produced by MM. Wauquier and Delforre, floral and florid, for ceilings and panels, if not very novel, are pretty, playful, and pleasing. M. Ouri exhibits designs for walls and ceilings, some little out of the common. In one of these ceilings has been introduced an illusive representation of structural form and perspective distance, after the manner of the famed canopies painted by Giulio Romano. The centre of another vault is an open oval, which serves as a loophole, through which are seen a painted sky and birds on the wing!

France has long been celebrated for ceilings—triumphant and wild extravaganzas, which riot in the unruly elements of air, fire, earth, water. Addison, when on his travels, wrote, with merited satire, of a ceiling at Versailles, wherein Le Brun had celebrated the victories of the reigning monarch. Here Louis XIV. is represented again and again, "with all the terror and majesty that you can imagine, in every part of the picture." "The painter," continues Addison, "has represented his most Christian Majesty under the figure of Jupiter, throwing thunderbolts all about the ceiling, and striking terror into the Danube and the Rhine, that lie astonished and blasted with lightning a little above the cornice!" Yet, notwithstanding the florid excess of many a French ceiling, it is evident that we in England have much to learn from the bold, defiant practice of our neighbours. "The neglect," writes Mr. Gilbert Scott, "of the simpler decoration of ceilings in this country is one of the thousand-and-one absurdities to which our insular position and self-satisfied disposition lead us deliberately to blind ourselves." Indeed, there is scarcely a nation in the world, civilised, or semi-barbarous, that neglects so persistently all but the most commonplace modes of ceiling decoration. The ceilings in Germany are sometimes even too elaborate. In modern Italy, also, artisans abound who can extemporise decorations for the vaults of dining-rooms and drawing-rooms, which would put an English Art-workman to shame and confusion. The visits of our British artisans to Paris will prove of avail, if we may some day see in the ceilings of the ten thousand tenements yearly built in our towns and counties, designs of more novelty than sham ventilators. Since the great cinque-cento era for ceilings in Italy, France is the country which has taken the lead in this sphere of decoration; one painted vault alone—that of the *salon* of Louis XIII., at Fontainebleau—comprises enough in the way of pictorial and arabesque ornament to serve any country with decorative material for a century. Certainly this one ceiling could furnish stock ideas which might make the fortune of ordinary builders, not to say routine architects in the provinces. Indeed, the French themselves have not created much that is essentially new of late years; their best designs are adaptations of approved historic precedents.

Ceilings, according to their structural form or pictorial treatment, admit of a twofold classification: first, the ponderous and cavernous, which may be likened to the vaults of the rock-hewn chambers in India and Egypt; and second, the aërial, elemental, or atmospheric, which carry the eye into sky and cloud, and lead the imagination into illimitable space. In the Exhibition were materials and designs by which ceilings, either of the first or the second description, might be decorated. In our own country the ceiling of the Banqueting Chamber, Whitehall, designed by Rubens, is a notable example of ponderous construction, relieved by resplendent decoration. Each of the two systems has specific advantages; a ceiling, solid in beams and traversing rafters, gives to a room a compact, snug, warm, and habitable aspect; on the other hand, ceilings which soar as canopies, which are light and aërial as the cope of the heavens, may be deemed expressly in keeping with festive abodes and *salons*, which, as in Paris, are devoted to gay receptions. The historic precedents that abound in Europe, and the displays made at successive exhibitions, prove there are fortunately many ways in which ceilings may receive ornament and be brought into agreeable "tonality" with walls, carpets, and curtains. Speaking generally, it is well, when practicable, to make the ceiling the lightest part of the apartment. Sir Gardner Wilkinson thinks that the roof of a room should incline to blue, because the sky is blue. I have seen at Thebes a temple vault thus treated; and we all know that Giotto gave to the canopy of the Arena Chapel the aspect of the midnight sky of Italy spangled with stars. I do not find, however, in Paris evidence that such precedents obtain favour in modern Europe. The methods, as we have said, by which ceilings may be brought, by appliances within ready command, into agreeable harmony with their surroundings, are manifold; artistic knowledge and taste alone are needed to ensure fit combinations. The best precedents in former and present days seem to indicate, as a true law, that the colours on the walls should be gathered up into the roof—that cornice and frieze should be treated as dividing yet connecting members to bring walls and ceiling together into unison. According to this law, the chromatic tones which play around the apartment obtain echo and reverberation in the roof till they die into distance and fade into space. In ceilings thus treated, there is outlook—an escape from confining barriers into open air. A room thus gains in loftiness. Yet it were absurd to dogmatise in a sphere where Art should be left free to disport herself as the wind that blows in sky and cloud. I have dwelt, however, all the more on these modes of decoration, because I think it were well that we should be taught by International Exhibitions to rectify the singular poverty and crudity of the designs of our English ceilings. Yet it were better that we should adapt to our use the purer and earlier styles of Italy than the meretricious modes of French ornament, which, in historic origin, were contemporaneous with mistresses of grand monarchs, Diana de Poictiers, Madame de Pompadour, and the like. All that Mr. Ruskin has in wrath written in denunciation of the degenerate phases of Venetian ornament, may be turned with a vengeance against the seductive styles which have grown rampant in France under the second Empire. Signs, however, were not wanting in the Exhibition that French decorators, inclining to forsake these delusive paths, are ready to retrace their steps to the pure sources of Italian and Grecian art. French cleverness we covet, while French corruption is abhorrent to taste as to morals. If in Art it were possible to engraft French dexterity, adroitness, and *savoir-faire* upon the honest stock of English common sense, we might yet hope for a perfect national style of design and ornament.*

## THE NEW ROYAL ACADEMY.

The building in Burlington Gardens is now in that satisfactory state described by contractors as "well in hand;" a condition of progress which justifies the expectation that it will be finished without delay. One of the difficulties in the way of advancement has been the removal of the library of the Royal Society; but this will be obviated by the construction of a temporary erection at the back of the western wing of Burlington House, a small space having been cleared in order to facilitate the commencement of operations at once: the architects in this case are Messrs. Banks and Barry. By this arrangement the whole of the works will be finished within three years, and but for which five years must have been occupied in their completion. The roof is not yet entirely glazed in, but the whole will shortly be covered. On the whole of the lower part of the north front are disposed the schools of painting, sculpture, the life, and the antique, and we have now a better opportunity of judging of the light than before the rooms were built and covered in. The lighting of these schools is greatly affected by the London University, which rises at a very short distance north of the Academy, and has its principal front in the street called Burlington Gardens. In order to obtain the largest possible amount of light for the schools, a lean-to has been thrown out to the extent of about fifteen feet, whereby the light within the rooms is much assisted. Four of the schools are lighted by three large windows, placed about nine or ten feet from the floor; and for drawing, painting, and modelling, the arrangement at present promises to be ample. As the most delicate definition will be required in the school of painting, the room appropriated to this department is that at the western extremity, two of the large windows of which are open to a large space of the north-west sky, entirely clear of the University building—indeed, here the light is unexceptionable. On the wall of the north front are four circular medallions, each of which bears the inscription *Art. Acad. Reg.*, surrounded by a chaplet of laurel; besides this, there is no other ornament on the lower part of the north front. It is confidently expected that the centenary will be held in the new building, as also the Exhibition of 1869.

There are few who take any interest in the Art-matters of the metropolis who will not rejoice at the accomplishment of a work which will enlarge the sphere of the Academy's operations, and set free its present "holding" for the proper development of the National Gallery—so long "cribbed, cabined, and confined," within its present comparatively narrow limits.

* To be continued.

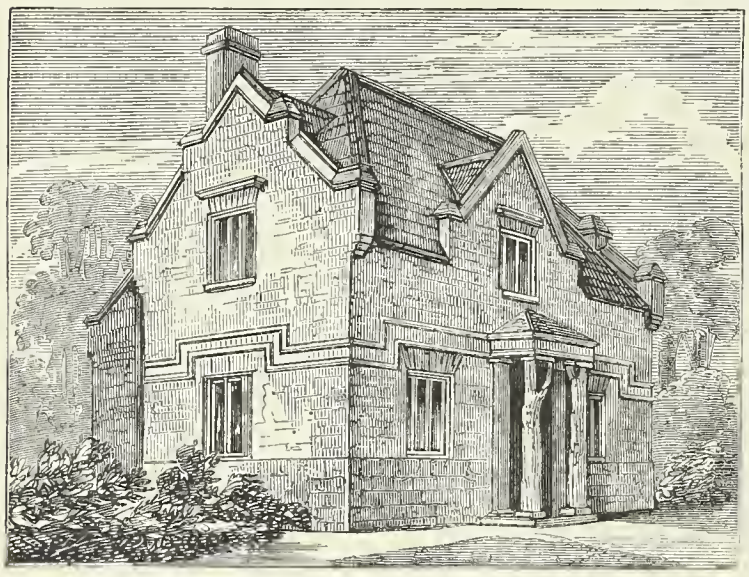
# PICTURESQUE COTTAGE, GARDEN, AND VILLA ARCHITECTURE.

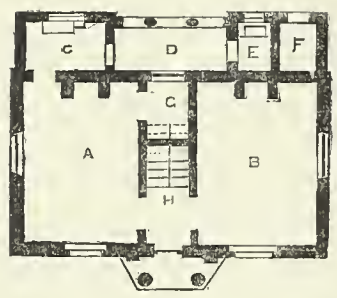
BY C. J. RICHARDSON, ARCHITECT.

## Part III.

## THE OUTER LODGE, EAST SUTTON PARK.

This cottage or lodge is so placed that the sun shines on all the exterior walls; this is of great importance. In buildings of such description, the sun should find entrance at all the windows whenever it is bright; the interior is then kept warm and cheerful. It can always be accomplished by placing the building, supposing the plan be either a square or a parallelogram, so that a north and south line will form the diagonal of the figure. This being done, the offices should be placed on the north-west side of the square; the dairy and pantry should always, if possible, be on the same side, for the sake of coolness. No dark corner should exist in a cottage; the importance of light for the full enjoyment of health is very great; it is said to be most important during childhood, because it directly influences the physical development. Large rooms with plenty of solar light are best for habitation, for it has long been known that the amount of disease in light rooms, as compared with that in dark rooms, is infinitely less.





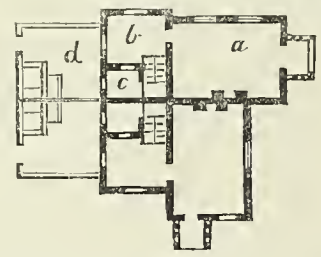

THE OUTER LODGE, EAST SUTTON PARK.

The outer lodge at East Sutton stands by the side of a public road, and therefore in a cheerful position, less solitary than if placed within the grounds or park. It forms a prominent object in the landscape, each of its four sides being seen; they are therefore made picturesque; indeed, the back part, with its portico of rustic columns looks better than the front. The details of the exterior are exactly similar to those of the triangular lodge given in our first paper. The plan shows the general arrangement of the interior: *a* is the kitchen; *b* the parlour; *c* the scullery; *d* covered colonnade; *e* the closet; *f* a place for coals; *g* the larder. The rooms are of good size, obtained by the device of having a cottage staircase, each step of which has a double rise, so that the staircase only occupies half the usual space. Staircases of this kind may be made in any confined space; instead of a double rise in each step, they could have three, so that a staircase which requires a length of nineteen feet could be confined to seven. It is requisite there should be plenty of light, so that each step may be clearly seen, and where there are three steps in the rise, a single baluster and handrail at the side steps. The writer has constructed several staircases of this description. For long-train female dresses they are not suitable, but for simple rustic attire there is no objection to them; while the saving of space is considerable.

The most picturesque of all our small domestic buildings is the timber cottage found almost in every county throughout throughout England, with their projecting windows and highly ornamented barge boards. Several large houses in Cheshire and Shropshire remain to satisfy us that such construction is as lasting almost as brick or stone, when the timber is felled at the proper time, and thoroughly seasoned before it is made use of. The timbers are placed on a brick foundation. Houses of this kind have been known to rock or bend before severe storms, and to stand intact, while adjoining brick buildings have been blown down. In all the ancient English examples we find the lofty roof, the rafter being of the same length as the span of the building. In many instances the spaces between the upright quarters are filled with loam work, or wattle and dab, as it is called, stamped with ornamental patterns. Sometimes tiles are nailed on the outer face; brick-nogging always fills up the spaces between the posts, and these are thrown into quatrefoils, lozenges, and other forms by the introduction of carved woodwork; the inside being lathed and plastered. Such structures were not the habitation of the labourer, small as they are, but they formed the dwelling of a class far above him. The cottage of the labourer, or hind, in the olden time, must have been little better than a miserable shed. Cottages in the north of England still exist, along the border counties, that are bad at the very best. The tenants have to bring everything with them—partitions, window-frames, fixtures of all kinds, grates, and a substitute for a ceiling; they are almost mere sheds: they have no byres for their cows, no sties for their pigs, no pumps or wells, nothing to promote cleanliness or comfort. The average size of these sheds is about 24 ft. by 16 ft. They are dark and unhealthy, often occupied by two families, and then the partition is formed by the back of the beds — wooden boxes made to open, placed against each other.

It is interesting to trace the various changes that our domestic architecture has gone through during a succession of ages. We are told by Cæsar that the habitations of the Britons were built of the frailest materials, and the residence of the most powerful chieftain differed only in





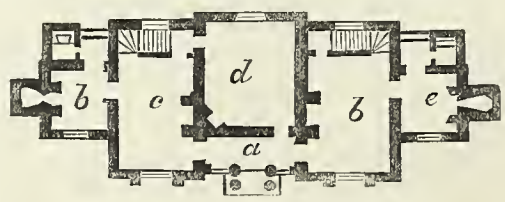

LABOURER'S DOUBLE COTTAGE.

size from the cabin of the meanest of his tribe. A similar remark respecting Abyssinian dwellings, was made by Lord Napier of Magdala, on his entering the mountain-fortress of King Theodore. The Romans, with us, introduced the use of stone and brick. In the Saxon and Norman period, while the churches and castles were built with stone, the dwellings of the people were constructed with a mixture of clay and timber, a practice which continued to prevail in the country till the commencement of the seventeenth century.

The following letter from the celebrated Erasmus to Dr. Francis, physician to Cardinal Wolsey, gives a vivid description of the interior of common dwellings in the reign of Henry VIII:—

"I often wonder, and not without concern, whence it comes to pass that England for so many years hath been continually afflicted with pestilence, and above all with sweating sickness, which seems in a manner peculiar to the country. We read of a city which was delivered from a plague of long continuance by altering the buildings according to the advice of a certain philosopher. I am much mistaken if England by the same method might not find a cure. First of all they are totally regardless concerning the aspect of their doors and windows, to the east, north, and south. Then they build their chambers so that they admit not a thorough air, which yet, in Galen's opinion, is necessary. They glaze a great part of the sides with small panes, designed to admit the light and exclude the wind; but the windows are full of chinks, through which enters a percolated air, which, stagnatizing in the room, is more noxious than the wind. As to the floors, they



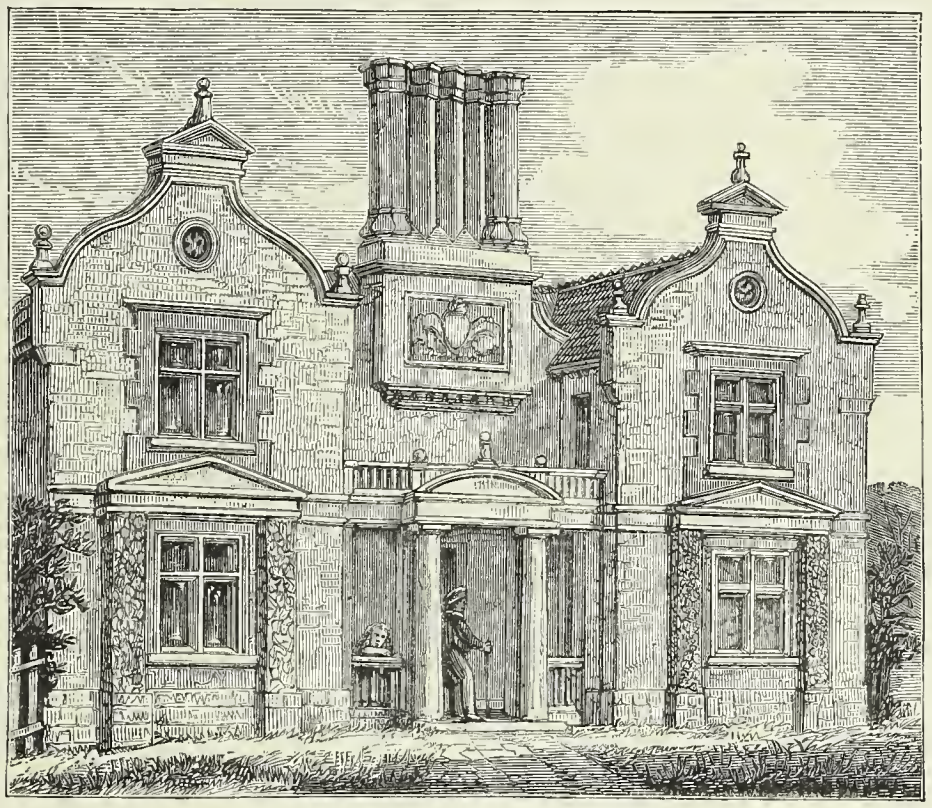



DOUBLE COTTAGE AND SUNDAY SCHOOL.

are usually made of clay, covered with rushes that grow in fens, which are so slightly removed now and then, that the lower part remains for twenty years together, and in it a collection of spittle, beer, scraps, and other filth; thence, upon change of weather, a vapour is exhaled very pernicious, in my opinion, to the human body.

"I am persuaded that the island would be far more healthy if the use of these rushes were quite laid aside, and the chambers so built as to let in the air on two or three sides, with such glass windows as might be either thrown quite open or kept quite shut, without small crannies to let in the wind; for as it is useful sometimes to admit of the air, so it is sometimes to exclude it."

We have certainly improved in the construction of our dwellings since the time of Erasmus, and have in consequence, as he predicted, lost all the sweating sickness, the pestilence, and plagues with which we were so constantly visited. Such old letters show us the extent of our improvements, but although much has been done, more remains to do. There are wretched buildings throughout London, in the neighbourhood of our best and most fashionable streets, and in the vicinity of the Houses of Parliament, that equal in dirt and filth anything which can be found in the most distant counties of England.

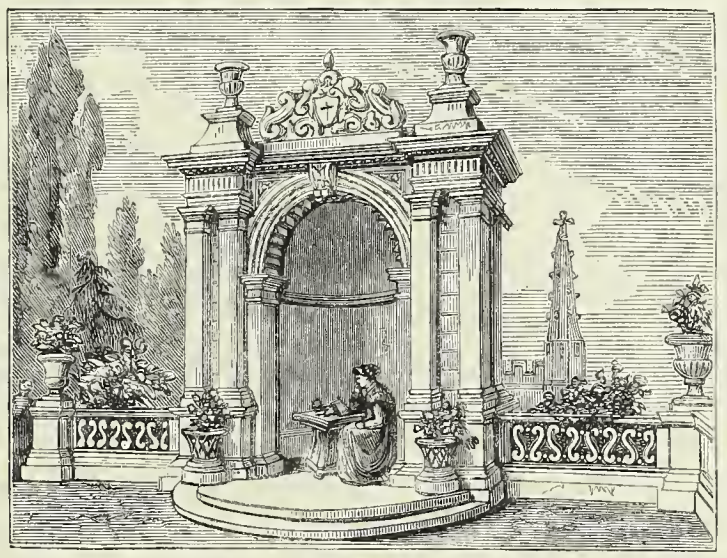


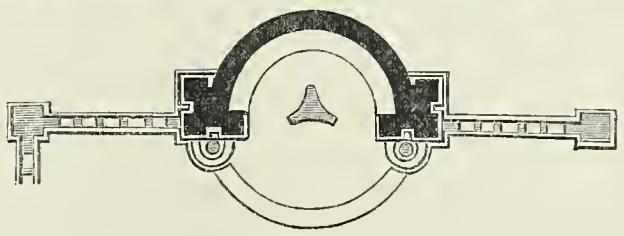
DOUBLE COTTAGE AND SUNDAY SCHOOL.

To return to a more pleasant subject: an example is given of a double cottage, in the picturesque olden style. This may be supposed to stand on an ornamented farm or small estate where the grounds are carefully kept, and so constantly attended to that the presence of the labourer on the land is both necessary and convenient. The structure forms the habitation of two families. The living-room, *a*, entered from a porch, is 14 feet by 10 feet; the scullery, *b*, is 8 feet by 8 feet; *c* is the larder, *d* the yard, with the usual conveniences. A cottage staircase in the interior leads to three sleeping-rooms, the largest of which is 11 feet square, with a fireplace. The lower story of the building is of brick and stone, the latter laid in random courses. The upper, of fir-framing, is filled with brick-nogging, and plastered.

The French method of decorating gable and barge-boards is now coming into use in England; it is totally different from ours. It consists of separate pieces of carved woodwork, cut by machinery out of lime-tree plank, each piece about 6 inches in width, and 1 foot 6 inches in depth; the piece is nailed or screwed on separately, and taken round the building where the roof projects, attached to the facia behind the guttering. The effect is very good, but certainly not equal to that of our ancient style. It has been used for the flat roofs over the covered platforms of many of our railway stations, and for these it is very suitable. Another innovation introduced from France, which deserves notice, as it is a great improvement on our own method, is the decorated cast-iron panels for external entrance doors, in buildings where the upper panels of the doors are filled with glass for the purpose of giving light to the hall. An iron ornamental casting is placed within, for the sake of security. The French method is to place the iron outside, and to form the glass into a casement to open and shut. So that in warm weather fresh air can always be let into the building, the door remaining closed.

A larger and more important building, forming a village Sunday-school as well as a double cottage, is our next example. This structure was designed to occupy a prominent position in a village, in one of the midland counties, made up entirely of picturesque buildings, and its character and outline are intended to be bold and striking. The sides of the building had the plain gables of the district, but the greatest care and amount of enrichment were bestowed upon the chimney-stack. The whole of the chimneys were grouped in the centre of the front, their general proportion, detail, and moulding, being carefully copied from a fine old example in the neighbourhood. The shield-of-arms of the proprietor is placed in a panel beneath them. The plan shows the disposition of the rooms—one cottage has three on the ground floor, the other two. The living-rooms were each 17 feet by 12 feet 6 inches. These formed the Sunday-schools—one for boys, the other for girls—under the guidance of the clergyman of the parish, who could pass from one room to the other under the protection of the portico, which was made ornamental to render it of importance. A scullery and bake-house are on each side of the living-rooms. The staircases lead to the upper rooms, of which one cottage had three, the other two. The materials used are light bricks, with red-brick dressings round the upper windows, flint pilasters, compo facia and pediment round the lower. The columns are plain trunks of trees, with slight wood balustrading above and below. This plan for a double cottage was a very favourite one of the late Sir John Soane. He built one at Wimpole, in Cambridgeshire, for the Earl of Hardwicke in the year 1794; the walls were of clay, 3 feet and 1 foot 6 inches in thickness, without any ornamental exterior. The roof was covered with thatch, a very common method with architects at that time, of covering such structures; but now known to be objectionable from the serious evil of the numerous insects generated in the decaying thatch, which render the dwelling at times almost untenantable.





GARDEN SEAT.

The selection of a site for a garden-seat is as important as the selection of a site for a cottage. Garden-seats are either placed in sequestered situations, opposite to the end of a walk, often shaded by trees and protected from the glare of the mid-day sun, or placed where they command an extensive and fine view. The public are familiar with the rustic enclosed seats of Kensington Gardens. The old alcoves of Westminster Bridge form excellent rustic seats in Victoria Park, but no new ones have lately been erected, and some of our parks are deficient in them altogether.

The design for the garden-seat here given was made for the beautiful grounds of Castle Coombe, in Wiltshire. The garden was at the side of the mansion, and rose from the valley in terraces, very quickly, one above the other. This structure was meant to crown the summit. The village of Castle Coombe is in the distance, the small turret at the top of the church-tower is seen in the view. The design is in the Elizabethan style of architecture, and was intended to be executed in brick and stucco. The seat commands a general view of the house and valley in which the mansion stands; and from the balustrade by the side an extensive view of the country beyond is obtained.

A selection of the best examples from the works of the various architects who, for the last hundred years have published so many books on the subject, together with examples erected that have been unpublished, would form an interesting and valuable collection. Designs for the simple cottage, those which had obtained premiums might be selected; one or two designs from each book for garden-seats and structures to ornament gardens, such as the pebble alcove, the dairy house, the cold bath, the rustic bridge, the hermitage with its secluded chapel. The latter, however, went out with the "hermit" at Vauxhall, but they were favourite subjects on which the best talents of the designer was bestowed, and in such works a collection of most excellent examples might be found.

On the conclusion of these papers, it may be remarked that our first example, the Lodge at Queen's Gate, designed by the writer, and constructed under the approval of his Royal Highness the late Prince Consort, has, in consequence of the necessary reconstruction of the road in front of the Prince's Monument, been taken down, and is being rebuilt on the left of the Queen's Gate, in a more convenient position; and another lodge, its exact fac-simile, is being put up at the Prince's Gate, so that one lodge forms the entrance, the other the exit, from the road in front of what will be the grandest monument in England.

## MINOR TOPICS OF THE MONTH.

The National Gallery has had bequeathed to it, by the late Mr. Fraser, of Lancaster Gate, Hyde Park, the following pictures and drawings by modern artists:—'Sea-side View,' E. W. Cooke, R.A.; 'Portrait' Madame Henriette Browne; 'Cow and two Sheep,' T. S. Cooper, R.A.; two pictures by D. Roberts, R.A.; by W. Hunt, 'A Young Water-Carrier,' 'A Peasant Girl,' 'Apples, Apricots, and Peaches,' and 'Black and White Grapes;' 'A Farm House,' Birket Foster. The last five are water-colour drawings.

The British Museum.—The additions which have recently been made to the Art-department of the Museum are very important. Of the Slade Collection some details shall be given, with the assistance of the catalogue, in an early number; as also a description of the Etruscan vases presented by Mr. Addington, of which the most valuable was purchased at Rogers's sale for £170 5*s*.

The Hundredth Exhibition of the Royal Academy, 1868, has not been so productive of revenue as that of 1867, although, we believe, it has exceeded that of any other year preceding the last. The result is attributed mainly to the excessive heat of the weather, which has acted, we presume, disadvantageously upon all the other Art-institutions. The exhibition was closed, as usual, with an evening reception, at which assembled very many celebrities.

Science and Art Examinations.—The results of the recent examinations by the Science and Art department of the drawings executed in the year 1867-8 are as follows:—As respects schools for the children of the labouring poor, 788 schools were examined, being an increase of 200 on the number examined in 1867; 87,300 exercises worked by 58,000 children were examined, being an increase in the year of 17,300 exercises, and 15,106 children. As respects schools of Art and night classes, the number examined in 1868 was 204, being 38 more than in 1867; 8,500 students worked 16,700 exercises, an increase during the year of 1,700 students and 4,200 worked papers; 152 of these schools and classes sent up for examination 51,000 drawings, executed by 8,000 students in the ordinary course of the year's study, an increase of 24 schools, 19,000 works, and 1,500 students. In 1867, out of 44 candidates examined for the third grade, or Art teacher's certficate, 15 were successful. In February, 1868, 62 candidates were examined, and 25 succeeded in passing the required examinations. Finally, the results show a total increase in 12 months of 240 schools examined, 18,306 candidates, and 40,500 works and exercises. In 1867 the number of persons receiving instruction in drawing from teachers holding drawing certificates granted by the Science and Art department was,—in public and other schools, 79,411; in provincial schools of Art, 14,639; in metropolitan district schools of Art (including those in connexion with the National Art Training School), 2,702. Students in training for masters and National scholars at South Kensington, 44; schoolmasters and pupil teachers, 1,651; in night classes for instruction in drawing, 2,553; in private schools, grammar schools, &c., 4,529; total, 105,529.—The Lords of the Committee of Council on Education having, by a minute dated the 3rd of January, 1868, offered prizes—viz., one sum of £50, three sums of £40, five sums of £30, ten sums of £20, and twenty sums of £10—to the head masters of the schools of Art in the United Kngdom, in which the general amount of work, considered with reference to the number of students under instruction, should be found after the examinations to be most satisfactory, and having had the results of the recent examinations laid before them, have awarded the above prizes as follows:—Charles D. Hodder, Edinburgh, £50; J. S. Rawle, Nottingham, £40; J. P. Bacon, Stoke-on-Trent, £40; Edwin Lyne, Dublin, £40; D. W. Raimbach, Birmingham, £30; Edward R. Taylor, Lincoln, £30; W. G. Muckley, Manchester, £30; C. M. Clarke, West London, £30; Louisa Gann, Bloomsbury, £30; W. L. Casey, St. Martin's, £20; Susan A. Ashworth, Edinburgh, £20; Joseph Kennedy, Kidderminster, £20; John Sparkes, Lambeth, £20; Robert Greenlees, Glasgow, £20; John Anderson, Coventry, £20; Herbert Gilbert, Lancaster, £20; Walter Smith, Leeds, £20; George Ryles, Warminster, £20; S. F. Mills, Spitalfields, £20; James Ford, Macclesfield, £10; J. S. Goepel, Frome, £10; John N. Smith, Bristol, £10; F. M. Black, Kilmarnock, £10; W. H. Sounes, Sheffield, £10; Samuel Elton, Darlington, £10; James Carter, Hanley, £10; F. F. Hosford, Llanelly, £10; William Stewart, Paisley, £10; Alexander Macdonald, Oxford, £10; W. H. Stopford, Halifax, £10; W. C. Way, Newcastle-on-Tyne, £10; John Parker, St. Thomas Charter House, £10; W. J. Baker, Southampton, £10; J. B. Birkmyer, Exeter, £10; Robert Cochrane, Norwich, £10; Edwin Chandler, Hull, £10; W. T. Griffiths, Ipswich, £10; John Finnie, Liverpool (south district), £10; R. C. Puckett, Bath, £10.

French Copyright in Art-Manufacture.—Two of the most eminent bronze manufacturers of Paris, M. Barbedienne and M. Graux-Marly, have been before the legal tribunal of the city on the following question. It appeared on the trial, that M. Toussaint, a distinguished French sculptor, having executed a group of figures entitled 'The Two Indians,' sold the copyright of it to M. Graux-Marly, the defendant in the suit. Subsequently the sculptor, desirous of seeing his work among M. Barbedienne's famous collection of bronze figures, gave him permission to make a reduction of the group for that purpose. This was done, and a cast, half the size of the original, was sent to the late International Exhibition, where it was impounded by M. Graux-Marly. Upon this M. Barbedienne brings an action against him, claiming £1,000 for the injury sustained by the seizure. Tho court ruled that, though the plaintiff had clearly interfered with the defendant's right of proprietorship, yet that the seizure was illegal, and M. Graux-Marly was condemned to pay M. Barbedienne the sum of £400.

Statues for the Thames Embankment.—The new Thames Embankment being regarded as an excellent site for statues and drinking-fountains and similar architectural ornamentations, it is intended to remove several statues now inappropriately placed, and locate them along the range of the grand river esplanade. Noble's statue of Sir James Outram is to be placed, we hear, on the embankment, near the Houses of Parliament. It will probably be followed by a statue of Sir James Brooke. But surely places will be found for some of our artists and men of science and letters. The *Builder* suggests that trees should be planted along the Embankment, if only for the purpose of affording a screen for pedestrians during the summer-time, to say nothing of the ornamental character they would give to this fine esplanade. We trust the authorities will not lose sight of the hint when the proper season for planting arrives; and it will soon be here.

A Statue of the late Lord Holland is to be erected on a site offered by Lady Holland, on the south side of Holland Park, adjoining the Kensington Road. The cost will be defrayed from the surplus, about £2,600, of the fund subscribed for the memorial of his lordship in Westminster Abbey.

Wilkie's Picture of 'The Toilette of the Bride,' which was sold some few months since, on the dispersion of the Artharber Gallery, Vienna, for £690, and since then by Messrs. Christic and Co., was bought in, at the price of £300, for its owner, M. Lepke, of Berlin, a picture-dealer, who has it now in his possession.

Liverpool Art-Societies.—We learn with great satisfaction that the Liverpool Town Council have sanctioned plans for a new local Gallery of Art, to cost not less than £10,000. We have long and frequently advocated such a measure, and rejoice to know that it is now in progress. The great city of British commerce, which contains also many judicious and liberal patrons of Art, has public buildings of the very best order of Art, devoted to nearly all purposes excepting *the one*. That reproach its citizens are about to remove; the natural and necessary consequences cannot be otherwise than good.

At Ruthin, in North Wales, there is now an exhibition of pictures and other works of Art, lent by several collectors in the neighbourhood. It is a good and instructive gathering, and we trust will amply recompense the benevolent gentlemen by whom it is instituted. Reference was made to it in our last number.

The late Lord Brougham.—Just before Parliament broke up a short conversation took place in the House of Commons, with reference to some public memorial of this distinguished statesman and lawyer. Mr. Disraeli then stated that Government was desirous of doing honour to the memory both of Lord Brougham and Professor Faraday, and was considering the best means of carrying out these objects: the delay, he remarked, was occasioned by *the lamentable decay in this country of the sculptor's art*. Assuming the truth of the observation—which we by no means do, though we are prepared to admit that our public statues are, as a rule, anything but creditable to us—it is still some consolation to know that our French neighbours appear to be in no better plight than ourselves, for, as reported in our Continental news, on another page, the models sent in to the Paris Academy of Arts for a statue of Ingres, the distinguished painter, were so inferior that the Council refused to adjudge the first prize. We shall, ere long, give attention to the subject of street sculptures more especially, and those also that "decorate" our public buildings.—The Court of Common Council has voted the sum of £250, for a bust of Lord Brougham, to be placed in the Guildhall: we will hope it will not discredit the liberality of the Corporation of London.

West London School of Art.—Mr. Beresford-Hope, M.P., presented the prizes to the successful students of this Institution on the 18th of July, in the theatre of the Geological Museum, Jermyn Street,

and in the presence of a large number of visitors. The success of this School, though the youngest of the ten metropolitan schools, has surpassed them all in the number of pupils attending the classes, which now has reached nearly 500. Among them during the past sessional year were 67 draughtsmen and designers, 45 decorators, &c., 41 wood, stone, and ivory carvers, 9 modellers, 27 glass painters, 11 papier-maché workers, 18 goldsmiths, &c., 23 engravers and die-sinkers, 16 metal workers, 21 cabinetmakers, 31 upholsterers, 9 musical instrument makers, 43 carpenters and joiners, 14 machinists, 4 masons, 18 salesmen and clerks, and 23 teachers. After the distribution of the prizes had taken place, the meeting was addressed by Mr. Ruskin, Mr. Digby Wyatt, and Mr. Peter Graham. The School is under the able management of Mr. Macdonald Clarke.

Portfolio Stands.—Convenient and comprehensive stands for properly showing drawings and engravings are numerous enough: every now and then, however, there comes before us some improvement. One has been recently produced by Mr. Bunyard, an ingenious bookbinder of 104, High Holborn, that greatly surpasses in all requisite advantages any we have yet seen. It is difficult to describe it: it opens easily, and leaves various "spaces;" combining simplicity with strength, and is so constructed that the drawing may be placed either above or below the sight, as well as even with it. Open, it is broad and wide; and closed, it becomes a graceful piece of furniture; moreover, its price is singularly small, considering the obvious cost of its production. The stands are of several sizes, and of various woods and leather. Mr. Bunyard has established high repute as a binder of large books for drawings, engravings, plans, and so forth. There are many who require aids of the kind who may thank us for this introduction to a skilful and meritorious working tradesman.

The Crystal Palace.—An additional means of giving interest and instruction to the visitors has been recently adopted in the North Transept, chiefly by the instrumentality of Mr. Banfield, whose court of ceramic produce has long been one of the attractions of the Crystal Palace. This novelty is the assemblage of examples of ceramic art of an exceedingly good order, some of which were candidates for fame at the Paris Exhibition, or are reproductions of those to which medals were awarded. Chief among them are, of course, those of Minton; but there is also a large assemblage of paintings on porcelain by two accomplished Englishmen—Mr. George Eyre, of Staffordshire, and Mr. Bott, of Worcester. Glass also, of a very beautiful order, has been added by Messrs. Pellatt and Mr. James Green. This may be—and we suppose is—a tradesman's show; but it is an agreeable move in the right direction, that of rendering the Crystal Palace a teacher of Art.

The Bust of Stothard.—This work by Mr. Weekes, and one of the finest of his productions, has been placed in the hall of the National Gallery as a pendant to that of Mulready. There is in the features a somewhat that reminds us of Lord Eldon. The shaggy eyebrows, the dense pendent locks on each side of the head, together with other characteristics, give to the whole an ideal cast, which not only removes the head out of the category of portraiture, but takes it back to the best Olympiads of the Athenian school. The forward bend of the head sorts well with the age at which Stothard is here represented; but in order to give due effect to this inclination, the bust should be seen on a pedestal at least two feet higher. Mulready is represented as, perhaps, fifteen years younger than at his decease, but this has enabled the sculptor to present a set of features endowed with an extraordinary earnestness of inquiry which describes well the character of the man, for Mulready was a student until the last days of his long life.

Lace in Devonshire.—The Albert Memorial Institute at Exeter is receiving many rare and valuable acquisitions, of an instructive as well as interesting order. We find in one of the local papers the record of a large and liberal gift presented by Mrs. Treadwin, who has established a high reputation throughout Europe as a maker of British lace. It consists of old Devonshire laces from about the seventeenth century, containing examples of the various changes as to pattern and workmanship which have taken place in the manufacture. Also, antique laces known as Venice point, Greek lace, Point D'Alençon, Flanders, Binche, Guipure, Mechlin, &c. There are some choice specimens of modern Honiton manufacture made for her Majesty the Queen and members of the Royal Family. The collection includes old caps, collars, and lappets, and forms a most interesting and complete illustration of the lace manufacture. It is a most important addition and a good commencement of the collection illustrative of the local industry of Devonshire, and will be of immense value to students of the School of Art in the venerable city.

Designs for Stained Glass Windows.—A young artist, Mr. J. R. Thomson, has shown us several designs for stained glass windows, which have pleased us much in appropriateness of subject, arrangement of colour, and delicacy of drawing. Mr. Thomson has evidently great taste and skill in works of this kind, and his talents would undoubtedly be found useful to any engaged in the production of stained glass, especially for ecclesiastical purposes.

An Exhibition of Works of Art, antiquity, and manufacture, will take place at Bolton in September, the object being to pay off a debt for the building of a Mechanics' Institution in that busy, active, and important town. We earnestly hope it will be successful, and we see no reason why it should not be. Certain it is that such exhibitions cannot fail to be very useful, and the more of them we have in our provincial towns the better. There is an immense amount of Art-wealth in the locality, and everywhere there exists a desire to aid a plan that honours the contributor and benefits the receiver. Great good cannot fail to arise from this—the best mode of educating the people. The list of "patrons" of this scheme at Bolton contains the names of several gentlemen whose contributions, taken alone, would make an exhibition. We hope the committee will bear in mind that a collection of the kind they contemplate may be too good, as well as not good enough; and that it will be more wise to exhibit objects that all can understand and appreciate, than such as, not to speak irreverently, are above the comprehension of the masses, which they cannot therefore value, and which, consequently, for them can have no instructive issues.

Stained Glass.—Much discussion has lately appeared in the public papers respecting the windows in Fairford Church, attributed now by some disputants to Albert Durer. The subject will probably have our attention next month.

## REVIEWS.

The Pictures by the Old Masters in the National Gallery, photographed by Signor L. Caldesi. With Letterpress Descriptions, Historical, Biographical, and Critical, by Ralph Nicholson Wornum, Keeper and Secretary, National Gallery. Part I. Published by Virtue & Co., London.

Photography applied to paintings possesses both advantage and disadvantage over the art of the engraver: the former is a complete reproduction of the *subject*, with all its faults and merits; the disadvantage is the frequent impossibility of delineating by means of the *camera* all that the picture has really to show. Now, though these assertions appear to contradict each other, they do not actually: for example, take the background of a photograph from a painting, and although the whole of the artist's composition may be there, it is often so indistinctly rendered as to be almost unintelligible: this most commonly occurs in paintings where the colours have faded through time, or the use of bad pigments or deteriorating varnishes. And even in works fresh from the artists' easels, there are colours which photograph so imperfectly as to weaken, when it does not destroy altogether, much of what has been put on the canvas. Looking, then, on both sides of the question, the result will generally be found that the advantage and disadvantage balance each other.

The project of photographing a considerable number of the finest pictures in the National Gallery will be received with satisfaction by that portion of the community—and it is not a small one—who know how to value these works at their proper estimate. The task could not have been entrusted to abler hands than those of Signor Caldesi, whose reputation among us as an experienced and skilful photographer is widely known. The difficulties he had to encounter, arising from the causes to which reference has been made, have been for the most part ably surmounted in the twelve photographs now before us, which form the first part of the publication. The pictures here re-produced are Raffaelle's 'St. Catherine of Alexandria,' that lovely figure to whose expressive face no engraver could do full justice; the first and third compartments of Fra Angelico's 'Christ and the Angels,' somewhat dark in the photographs, yet perfectly clear and intelligible; Correggio's well-known 'Ecce Homo;' Orcagna's 'Angels Adoring the Trinity,' a group of exquisite faces; 'The Tailor,' by Moroni; 'Portrait of Gerard Dow,' by himself; which tells in the photograph like one of Rembrandt's etchings for colour and effect; Fra Angelico's 'Adoration of the Magi,' somewhat obscure; also Bello Melloni's 'Journey to Emmaus,' a singular composition, but remarkable for truth of sentiment and its powerful expression; Aretino Spinello's triptych, 'St. John the Baptist, St. John the Evangelist, and St. James,' also rather obscure, especially the first-named figure; Guercino's 'Dead Christ,' soft and beautiful in tone; and Gaddi's altar-piece in several compartments, representing 'The Baptism of Christ.'

These twelve photographs constitute in themselves a choice series of works of the Old Masters. What principle has dictated the selection of so many very early pictures to form the first part of the publication, or what it is intended to introduce in future parts, we know not; but if pictures of later date, and of other schools than the Italian are to be included—there is only one such picture among these twelve—it would be desirable to give them a larger share hereafter, to ensure variety, and to offer stronger appeals to popular taste in a work that aims at popularity. Sacred Art, as represented by Fra Angelico, Orcagna, Spinello, and even by Raffaelle, is understood and loved only by few; the many are rarely interested but in such subjects as come home to their intelligence and ideas. We throw out this hint by way of suggestion, not to find fault with what is now before us, which we cannot too highly value.

Mr. Wornum has long been an ardent student of ancient Art, and is an authority when he writes about the subject. The remarks he introduces do not refer to the pictures as arranged in the publication; but he has adopted the plan of historical classification of the masters; one which possesses the advantage of combining the characteristics and chronology of Schools; and thus we have in this first part, short biographies of some of the early Florentine painters. As a guide to the history of painting the plan is undoubtedly good, but the public generally would, we think, have been better satisfied to read the descriptions contemporaneously with the examination of the artists' works.

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Clouds: their Forms and Combinations. By Elijah Walton, F.G.S. Published by Longmans & Co., London.

Mr. Ruskin, in his first volume of "Modern Painters," has treated the subject of clouds so comprehensively, both from a scientific and an artistic point of view, as to leave other writers but little to say. And yet there is no reason why they should not express the result of their own observations and ideas on these wonderful and glorious aspects of nature. Perhaps there is no country in the world where the artist has such favourable opportunities of studying clouds in all their infinite variety and beauty as in England—

"Rich queen of mists and vapours"—

and without doubt it is in no small degree owing to the advantages the climate thus offers that our landscape-painters are indebted for the pre-eminence their works have over those of continental artists in diversity of treatment, brilliancy and freshness of colour. We have everything here to invite these qualities, and the painter who fails to impart them to his canvases, either neglects his opportunities, or is incapable of availing himself of them. "It may be supposed by some," says the author of the work before us, "that clouds in England are different in character from those formed in the Tropics and elsewhere; but this is not the case. I have seen in England skies as rich and lovely in form and combination as any that can be seen abroad, with exactly the same class of clouds in more or less stages of development. No constant observer of nature can fail to find that which he seeks for." Mr. Walton might, we imagine, have gone further than this: he might have said, without fear of contradiction, that nowhere else could he meet with greater variety of cloudland or with grander and more magnificent effects than are sometimes observable in our own country.

Mr. Walton's volume contains a large number of photographic pictures of clouds. Knowing him to be a skilful photographer, we assumed, before glancing at the text, that he had produced these pictures from nature with the *camera*. Such, however, is not the case; they are taken from drawings made by himself. Most persons will think this is a mistake; for no pencil, dexterous and accurate as may be the hand which wields it, can copy nature, and especially such ever-shifting scenery as clouds, with the unerring truth of photography; and there is no reason why the *camera* should not have been employed instead of the pencil. Mr. Ruskin has noted the difficulty with which the painter has to contend in work of this kind:—"It is totally impossible," he says, "to study the forms of clouds from nature with care and accuracy, as a change in the subject takes place between every touch of the following pencil, and parts of an outline sketched at different instants cannot harmonise, nature never having intended them to come together."

The most valuable portion of Mr. Walton's book to the Art-student will be found in the text, of which the illustrations, evidently not intended as examples to be copied, form the groundwork. If he has seen Mr. Ruskin's remarks on the same subject, he makes no allusion to them, and evidently writes with perfect independence of any previous author. Concise, and yet sufficiently ample, scientific, but oftentimes expressed in poetical language, drawn forth involuntarily as it almost seems by the charm of his subject, his observations ought to have the result he intends they should have, that of assisting students who desire to represent those forms of clouds we so often see, to a better knowledge of that which is beautiful in Nature and perfect in Art.

Nearly the whole of the drawings were made in the East; the majority of them while on an excursion up the Nile.

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Caricature History of the Georges; or, Annals of the House of Hanover, compiled from the Squibs, Broadsides, Window Pictures, Lampoons, and Pictorial Caricatures of the Times. By Thomas Wright. With nearly Four Hundred Illustrations on Steel and Wood. Published by J. C. Hotten, London.

It is now more than twenty years since this book first appeared, and then with the title of "England under the House of Hanover," and a more amusing work of its kind never issued from the press. It is, in fact, a history of the period referred to, as exemplified in the works of the great caricature-artists of the time—Hogarth, Rowlandson, Gillray, Bunbury, Sayers, and others. The stories of these pictures Mr. Wright has worked out with all his historical knowledge, and his well-known acquaintance with subjects of this nature.

During the last century political antagonism was carried on with a virulence and in a manner neither of which would be tolerated at the present day, though we are bad enough in these respects. The battle of party was waged almost as much by the artist as by the pamphleteer and the song-writer. Newspaper controversy was then but little known. Mr. Wright truly says:—"This was the period during which political caricatures flourished in England—when they were not mere pictures to amuse and excite a laugh, but when they were made extensively subservient to the political warfare that was going on." But for any one unacquainted with the history of the time—not alone in the broad facts presumed to be known by all educated persons, but also in all the details connected with them—for such an one to examine a volume of sketches by Rowlandson or Gillray would be comparatively like turning over the leaves of a book written in a language he does not understand. Now Mr. Wright acts the interpreter, and from every available source at his command, as set forth in his title-page, tells the stories of Whig and Tory, Jacobite and Brunswicker, and all else except religious disputation, which is very wisely set aside, that agitated society of every class throughout the last century. The field of operations is extensive, and would, therefore, if analysed minutely, have expanded his work to twice its present size. To avoid this he has taken only the more prominent points of history in his treatment of the subject. And it is right to state that, inasmuch as this class of literature as well as artistic work, was, as we have intimated, too often defiled with coarseness and even indelicacy, he has done all it was possible to do under the circumstances to rid his book of the evil.

It is intended, we believe, to follow the volume with another, bringing down the history of English caricature to our own day—that of Cruikshank, Leech, Doyle, and Tenniel. There are ample materials for such a work.

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Picturesque "Bits" from Old Edinburgh. A Series of Photographs by Archibald Burns; with Descriptive and Historical Notes by Thomas Henderson. Published by Edmonston and Douglas, Edinburgh; Simpkin, Marshall & Co., London.

Rarely, if ever, have we seen a book, illustrated by the art of the photographer, so thoroughly well done as this: of the whole pictures, fifteen in number, there is not one absolutely imperfect specimen. These rich "bits" of the old Scottish city, so dear to the artist and antiquarian, come out of the camera with remarkable vividness, clearness, and beauty; though the prints are of small dimensions, almost miniature pictures, in fact. The subjects, moreover, are well selected, both as to picturesque quality, and as examples of the domestic architecture, now being rapidly swept away north and south of the Tweed, erected by our forefathers. All who have visited Edinburgh will easily recognise such "bits" as 'High School Wynd, Cowgate;' 'Head of West Bow;' 'Advocate's Close, High Street;' 'Allan Ramsay's Shop, High Street;' 'John Knox's House, in the Netherbow;' 'Canongate Tolbooth;' 'White Horse Close;' 'The Towers of James V. at Holyrood;' 'The Doorway of Holyrood Chapel;' 'Cardinal Beaton's House.' These and other "mighty old houses," as a writer has said, "built long ago, and standing like architectural boulders, dropped by the former diluvium of wealth, whose refluent wave has left them as its monument," are pleasant pictures to look upon with the eye of an artist. This Edinburgh of the past grows less and less year by year, and will soon live only in such pages as those before us. "Improvements," either effected or contemplated, have removed, and will remove, all its venerable landmarks.

Mr. Henderson's text serves as an excellent guide to the several localities illustrated: he gives a succinct and well-digested account of their histories; interspersing his narrative with anecdotes and incidents associated with the various notable occupiers of the edifices brought before the reader. The author professes to be nothing more than "a gatherer of other men's stuff," but he has made a serviceable use of the materials with which preceding writers have supplied him.

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Kynwith: and Other Poems. By Robert B. Holt. Published by Longmans & Co., London.

It is not uncommon for men engaged in trade to cultivate acquaintance with the Muses. The change from one pursuit to the other is a relaxation and a relief: but it is more than that. There can be no source of pleasure more pure, no occupation that more effectually establishes and extends enjoyments of home, or more thoroughly strengthens the ties of social and domestic happiness. The author of these poems is the Director of the "French Court" at the Crystal Palace. In his business he has supplied ample evidence that he is a man of taste, for his collection includes a very large variety of elegant and graceful articles, chosen from several of the best marts of Europe. We do not, therefore, go out of our way when we greet him with a cordial feeling when he appears among the men of letters. From this volume we might select passages that would do no discredit to any English author living or dead; while the compositions are distinguished by a high tone of morality, and inculcate sentiments that evidence soundness both of mind and heart. The first poem is a story, the scene of which is laid in Britain in a far-away time, among Vikings, Angles, Norsemen, and monks, evil and good. The minor poems are simple, often of much dignity and grace, and smooth and easy while occasionally vigorous in style.

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The Illustrated Photographer: Scientific and Art Journal. Published at 54, Paternoster Row.

This monthly publication has been in existence a short time only. As its name implies, it is devoted solely to matters connected with photography; and to professors and students of the art, the general information contained in the work will be found useful. The papers are varied, and evidently written by those who have both a practical and theoretical knowledge of the subjects under discussion; the photographic art-news, moreover, is ample. The title of the work leads to the assumption that the illustrations introduced are really photographs. This is not the case; most of them are wood-cuts, and very indifferent engravings, too, from photographic pictures of various kinds; others are done by the graphotype process, also from photographs: as works of Art, little can be said in favour of these any more than of the others.

# THE ART-JOURNAL.



LONDON, OCTOBER 1, 1868.


## THE PICTURE-GALLERY OF THE HERMITAGE, ST. PETERSBURG.

### CHAPTER II.

OUR last chapter on the royal collection of pictures in St. Petersburg was principally occupied with a history of the formation of the gallery; no opportunity appears to have been lost, and no money was spared by way of adding gradually to what previously existed; while the knowledge and discernment which in most instances were exercised by those entrusted with the selection of works are conspicuous in what the visitor sees displayed on the walls; it would have been well if equal judgment were apparent in the disposition of the pictures. These are contained in a series of rooms, and are hung without order or method; the productions of different schools of painting are thrown together as if at random, and works of the same master are scattered about wherever a place could be found for them. For every purpose of study this absence of all chronological and scholastic arrangement is certainly to be deprecated; to the ordinary visitor it probably is matter of congratulation, as tending to obviate the weariness caused by sameness or repetition.

Under the conditions supplied by the manner in which the paintings are displayed at the Hermitage, there seems scarcely any other alternative, in attempting to give a description of such as demand special notice, than to take them in the order most convenient for our purpose, particularly with reference to the illustrations we purpose to introduce, among which will be examples of the great ancient schools of Italy, Spain, and the Low Countries.

The gallery is remarkably rich in works of the Dutch and Flemish schools. Going back to the illustration on p. 167, in the last chapter, the reader will find a notable example of P. Wouvermans, of Haarlem. This 'CHARGE OF CAVALRY' was added to the collection in 1770, and is one of the spirited compositions of the master, who ranks among the most versatile and notable Dutch painters of the seventeenth century. As a painter of horses he had no rival in his day; and few artists since his time have so well succeeded in overcoming the difficulties of a cavalry encounter, or of the excitement of a stag-hunt, or of rendering gracefully and effectively the more quiet representation of a country inn affording refreshment and good accommodation for man and horse. In the first-mentioned of these subjects we have an admirable example in the engraving introduced; a composition full of fiery vigour and animation; horses and men capitally drawn, while a stormy sky gives additional force to the fierce *mêlée* of the battle. The colouring of the picture, like most from the same palette, is very brilliant, and the pencilling is no less delicate.

The Hermitage gallery contains other works of this justly-valued artist, who, during his comparatively short life—for he died, in 1668, at the age of forty-eight—is stated to have left behind him no fewer than eight hundred pictures. This, in all probability, is a much exaggerated number, though he is known to have been most industrious in his art. His works, however, were but little esteemed in his own day, and he died a poor man. The other pictures by Wouvermans in the royal collection at St. Petersburg are—'A Stag-Hunt,' an exceedingly fine example, originally in the possession of M. de Julienne, of Paris, afterwards



THE POOL.
(*Ruysdael.*)

in the Choiseul gallery, from which it was sold, in 1772, to the agent of Russia for about 780 guineas; 'A Flemish Feast,'another work of high quality; 'Hawking;' a battle-scene, known as 'The Mill on Fire;' 'The Riding-house;' 'Huntsmen Watering their Horses.' These are the most important, but there are still others which it is not necessary to point out.

Of Rubens, "the glory of Antwerp," as he has been termed, the Hermitage possesses no fewer than fifty-four examples. It is true, all are not of equal value, yet among them are several not to be surpassed by those in any other city, except it be the famous pictures kept as sacred treasures in the place associated with his name. The Russian gallery holds the noble 'Descent from the Cross,' presented by the city of Bruges to the Empress Josephine. 'The Feast in the House of Simon the Pharisee' is another of Rubens's great works of which its imperial owner may well be proud; and with it may be classed 'The Adoration of the Magi.' Of the portraits, of which there are many, may be specially noted that of Elizabeth of France, daughter of Henry IV., and wife of Philip IV.; and that of 'HELENA FOURMENT,' Rubens's second wife. A reference to the engraving in our former chapter will show what a magnificent example of portrait-painting is revealed in this superb figure. Habited in a costume at once picturesque and splendid, her hat of the well-known *chapeau-de-paille* type, set gracefully on the head, a feather-fan in one of the hands so easily and naturally placed across her waist, and her face lighted up with a smile mingled with archness, she looks



THE GARDENER'S WIFE.
(*Murillo.*)

the very personification of sweet young womanhood in its prime. At what period of her life the portrait was taken there is no record. When she married Rubens, to whom she previously stood in the relation of niece, she was but sixteen years old, while Rubens was in his fifty-fourth year. As their union was only of ten years' duration—for her husband died in 1640, leaving her a widow—it is probable that the picture was painted at about the age of twenty; she scarcely seems to be older. Both the wives of Rubens were handsome, but Helena Fourment is said to have been of rare beauty; while each in her turn often served him as a model for the heads of women. In the Marlborough gallery, at Blenheim, are two portraits of the second wife.

The Dutch school of landscape-painters is well represented in the works of some of its greatest exponents. Jean Wynants, of Haarlem, is signalised by two of his finest productions; one is called 'The Courtyard of a Farm.' This artist, who was born in 1600, has been spoken of as the first master who applied all the developed qualities of the Dutch school to the treatment of landscape painting; but his figures and animals are feeble. He was not insensible to this defect, and consequently employed his pupils, P. Wouvermans, A. Van der Velde, Lingelbach, and others of less note, to supply his deficiency. The other example is one of those compositions of which he painted many somewhat similar in character; it represents a road running between a high sandy bank and a pond; by the side of the latter a horseman has stopped to allow his horse to drink. Both works show truth of nature and

great delicacy of handling. As companions in the gallery, and also as fellow-countrymen, are Hobbema, A. Van der Velde, Cuyp, Both, Everdingen, Van der Neer, and Jacob Ruysdael.

Ruysdael and Hobbema are universally placed at the head of the old Dutch landscapists. Hobbema's works are more scarce than Ruysdael's, and the finest examples realise very large sums; for instance, the Marquis of Hertford bought, at the sale of the late King of Holland's gallery, in 1850, a small canvas called 'The Water-Mill,' for which he paid £2,250. Ruysdael's pictures show, generally, more poetical feeling as compositions than Hobbema's; this quality asserts itself in 'THE POOL,' of which an engraving is given in a preceding page: the picture is undoubtedly one of this master's *chefs-d'œuvre*. The genius of solitude seems to have made this spot his abode. On the surface of the pool, which extends far into the distance, and is unstirred save by a brood of waterfowl, the broad leaves and large white cup of the water-lily are visible in the foreground. On each side are groups of chestnuts and beech trees of ancient growth, whose stately and wide-spread branches have been riven or decapitated by the storms of successive winters.

By way of diversifying our illustrations, we have introduced into this chapter an engraving from a picture by Murillo, to which has been given the title of 'THE GARDENER'S WIFE.' We postpone any reference to it, however, to another opportunity, which will be offered by the introduction of an engraving of the companion picture to this, when we shall speak generally of the Spanish school of painting as represented at the Hermitage.

At the head of the Dutch painters of *genre* subjects stand, for



THE LETTER.
(*Terburg.*)

delicate execution, approaching the exquisite finish of miniature, G. Terburg, Metsu, Gerard Dow, Netscher, and F. Van Mieris, whose style seems to have been revived by some artists of our own day, among whom the French Meissonnier is prominent. Terburg's 'THE LETTER,' engraved on this page, is one of the choicest gems of the Russian gallery, and was originally in the collection of the Count de Bruhl. The scene is an apartment in the house of a wealthy Dutch burgher, whose wife, probably, is reading a letter, the bearer of which stands by demurely, waiting for an answer. The lady is dressed in a white satin gown, a favourite costume of the painter, judging from its frequent recurrence in his works, who always made it his principal light. The dress and the tapestry table-cover are especially painted with consummate skill and delicacy; but the whole picture shows the mastery Terburg had over his materials, and the taste he exercised in the delineation of his subjects. Scarcely, if at all, inferior to this is 'The Visit,' by the same artist. It represents a gentleman seated near a young lady wearing a mantle of swan's-down, dyed a pale yellow, over a skirt of white satin trimmed with golden embroidery. She holds in her hand a tumbler of water, in which is some lemon-peel, and she is stirring the contents with the point of a knife; while behind her, and resting her hand on the young lady's shoulder, stands an elderly female.

We shall find occasion to notice in a future chapter other Dutch painters of this class.

JAMES DAFFORNE.

## SELECTED PICTURES.

FROM THE COLLECTION OF ROBERT RAWLINSON, ESQ., C.B.

### 'WHERE THEY CRUCIFIED HIM.'

P. R. Morris, Painter. J. C. Armytage, Engraver.

As a student at the Royal Academy Mr. Morris received all the honours which that Institution could confer upon him. In 1856 he gained a silver medal for the "best drawing from the life;" in 1857 a gold medal for the "best historical picture," 'The Good Samaritan,' and a silver medal for the "best painting from the living draped model;" in 1858 the gold medal entitling to the "travelling studentship," for the "best historical painting," 'Where they Crucified Him.'

It cannot be matter of surprise that the Academy should have singled out this work for special honour; for, independent of its merits as a painting, rarely have we met with a composition of greater pathos and more solemn thought: it is a sacred lyric, original in construction, and beautiful in expression. Let the mind revert to the place, and to the great event that has for ever made it memorable, and what is the language which this picture speaks to us? Darkness hung over the battlemented walls, gorgeous temple, and city of Jerusalem "till the ninth hour;" it is evening, and the bodies of the malefactors and of Him who was crucified between them have been removed, because they "should not remain until the sabbath-day;" the sun sets in an atmosphere of rich mist, and the moon rises over distant hills amid clouds radiant with varied colour, recalling Byron's well-known lines—

> "The moon is up, and yet it is not night;
> Sunset divides the sky with her."

On the site where but a few hours before multitudes were gathered to witness the most wonderful and important deed that ever engaged the attention of mankind, there broods a silence broken only by a sound of that workman's tools as he lowers the central cross whereon our Saviour was crucified. He is now rolling up, with deep reverence, the inscription Pilate caused to be placed over the "King of the Jews." Grouped over the prostrate beam of the cross are three children, companionship and curiosity having attracted them to the place. They take up a nail which has been used in the great sacrifice, and apparently examine it minutely. Do they know its meaning? It almost seems from the manner in which they handle and inspect it that the story of Calvary has been told them. Will they behold the cohorts of Titus encompassing Jerusalem, encamped on that very spot, and remember what they had noticed in the days of their childhood? as if so, they would witness with horror the fulfilment of the prophecy uttered by Christ that one stone of that doomed city should not be left upon another. The picture is, as we have intimated, full of such poetic suggestion.

We have heard it spoken of as not topographically correct; this can only be matter of opinion, not of proof. The exact spot called "Golgotha" in the Scriptures has never been clearly laid down; the most trustworthy writers and commentators agree only on one point—that it is *not* the place claimed for it now, and for years past, in the city of Jerusalem. The picture represents Jerusalem of the present day, and not an ideal city, such as Martin and Roberts painted. The incident is of necessity ideal.

## WALL-DECORATIONS.
## AS ILLUSTRATED IN THE PARIS EXHIBITION.*

BY J. BEAVINGTON ATKINSON.

### PAPER-HANGINGS.

PAPER-HANGINGS naturally correspond in style with the prevailing character of wall paintings: the figures or arabesques painted by hand are emulated by mechanical means. Thus Parisian "papiers peints" follow, almost as a matter of course, the currents in decorative Art dominant for the passing day. If not pure in design they manifest a taste, a style, and a brilliance of colour that carry away fancy captive, and command fashion in every capital of Europe. It is in vain that strict canons of criticism, even when proclaimed under the authority of Governments, seek to curb extravagance. A Parisian paper-hanging has proverbially a power to please which proves all-prevailing. The whole work is deliberately arranged for popular effect: the subjects chosen are showy; small patterns and geometric designs give place to expressly pictorial compositions: conventional treatment is forsaken for naturalistic, and instead of forms in the flat, are preferred broad shadows and bold relief from the ground. In the Exhibition were designs, by M. Müller and others, which threw into florid, ostentatious composition, figures, flowers, and landscapes, unmitigated by strict Art-treatment. Watteau has descended to paper-hangings, just as it becomes the fate of national melodies to be ground out in barrel-organs. M. Leroy has designs ready for the decoration of *salons*, which display figures afloat in cloudland: the difficulties involved are too great to be overcome; the utmost result gained is a picture of second-rate quality. M. Perrachon exhibits a hollyhock under a tree, a design which has been executed in silk. French decorators, as we have said, have recourse to a multitude of materials and expedients for the clothing of walls, besides paper. At Fontainebleau, the reader may remember boudoirs, exquisite for ornament, colour, and quality of surface, hung with figured silks and damasks. Such hangings are still produced in the looms of France. The term paper "hangings" which, as well known, was derived from prior "hangings" of tapestries, damasks, leathers, is still retained, though papers are not hung but pasted. And this origin of the term, which serves to show the close relation between all wall-clothings, would seem to be borne in mind more in France than England; and hence, while our paper-hangings have become restricted to diapers and stencil-like patterns, the French still make the manufacture commensurate with the origin of the term "hangings." Printed papers, in fact, are treated as pictures; and whatever in domestic decoration may be the exigency of use or the difficulty of position, the means are made sufficient for the ends. French paper-hangings, in short, are wrought into systems and styles of mural decoration, the most elaborate and ornate; and hence, wherever expense is no object, these articles *de luxe* command the markets of the world.

An enumeration of the designs exhibited in Paris were an endless task. In elucidation of the foregoing remarks, however, I may venture to transcribe a few entries from my note-book. A magnificent array of paper-hangings, of the sumptuous and showy styles which in England have gone out, occupied the area of a vast wall. Among conspicuous exhibitors was M. Genoux Balin. Next we noted a panel by M. Bezault, more than commonly quiet—the forms conventionalized. The colours of the above are generally rich and well managed; the patterns are often ultra in size; it is probable, however, that the largest at command were selected as best suited to the immense proportions of international galleries. In a very different style are designs which have obtained in London much favour, exhibited by M. V. Poterlet, incised or engraved in gold; the ornament, exquisite in taste, consists of natural floral and foliated forms subjected to conventional treatment. The ground engraved and "watered," is delicate in graduated harmony. Such examples prove that the French can be quiet when they choose. Also worthy of record, are certain "papiers dorés" of silver surface: a method of stamping, embossing, and cutting out borders or friezes turned to excellent account by M. Vanderdorrel. Among patterns thus multiplied by mechanical means is the Greek honeysuckle; the sober chastity and quiet decorum of this historic ornament is specially delightful to encounter in compartments, surrendered for the most part to seraglio styles of French Renaissance. M. Bezault exhibits papers of utmost diversity: architectonic and floral, conventional and naturalistic: he also emulates eastern styles; likewise we noted among a multitude of examples, flock-papers, admirable for blended light, shade, gold, and colour. M. Duluat displays designs of exceptional originality; the colours, too, are used with artistic effect. Colours also are well composed by M. Leroy: in his compartment were seen some capital moresque patterns, so treated as to be well suited for mural decorations. Also lovely in colour are papers produced by MM. Follot and Paupette, flocked in imitation of damasks and reps. Indeed these French papers are for colour irreproachable, as witness the works exhibited by M. Segers, which rank in treatment generally among the best in the whole Exhibition. M. Segers' papers are more than usually architectonic: they are symmetric in composition. Some recall designs which Mr. Digby Wyatt and Mr. Owen Jones have fortunately made familiar in England: the imitations of leather hangings are commendable, the use of the Greek borders are also in good taste. These several French exhibitors, who have mostly received ample decoration in successive International competitions, made in Paris astounding display. They composed with elaboration and decorated with taste panels, or rather canvases, as high and wide as a room. In less space they could scarcely deploy their forces. Thus were constructed by paper and paste, architectural compositions, consisting of columns, pilasters, friezes, &c. Marbles and other materials were imitated with illusive reality. And the edifice, when complete, was animated and adorned with living beings, garlands of flowers, medallions, shields, coats-of-arms, &c. The central panels were usually reserved, as the field for some expressly pictorial composition, such as fruits worthy of Lance, terraces, temples, fountains, mountains, waterfalls, rivers, skies, and clouds that would do credit to any Suffolk Street artist. The misfortune of this pretentious mode of decoration is,

* Continued from p. 191.

P. R. MORRIS, PINXT

J. C. ARMYTAGE, SCULPT

"WHERE THEY CRUCIFIED HIM."

FROM THE PICTURE IN THE COLLECTION OF ROBERT RAWLINSON, ESQ. C. B.

as we have said, that the most successful efforts do not rise above the level of a second-rate picture. The preceding enumeration, however, will indicate that French paper-hangings are not committed to any one exclusive style: the taste, the knowledge, and the manipulative skill for which they are conspicuous, obtain, in fact, ever-varying manifestations, according to the changes of fashion and the corresponding demands of home and foreign trade.

Paper-hangings have become in France a distinctive national manufacture of which Paris is the chief seat. The colours, papers, and other materials employed are equally with the designs exclusively of French origin. The superior excellence of the designs is among the many benefits accruing from the Art-tuition which France has long enjoyed, benefits which our English government schools are slow to secure to our "papiers peints" and other Art-manufactures. In articles "de luxe," Paris is supreme. England, however, exports into France a considerable bulk of cheap paper-hangings. In France the manufacture has obtained development, 1st, by the substitution of machine for hand printing, and by the improvement of machines, whereby in place of three colours twenty can now be printed; 2nd, by a process for deepening and strengthening the colours; 3rd, by inventions for the production of new effects such as stamped, velvet, or gilt surfaces, imitations of leather, silks, damasks, &c.; 4th, by the utilisation of new colours. It is the benign influence of International Exhibitions to diffuse the knowledge of these improvements throughout the world. The importance of this national manufacture in France may be judged from the statement that in Paris alone exist 130 large factories, which employ 4,500 hands, whereof the annual produce amounts in value to 18,000,000 francs. The exports are about 5,000,000 francs. Free trade has tended to lower prices.

The paper-hangings exhibited by Great Britain show the change that has come over fashion of late years. The contrast between the patterns prevalent in Paris, and the designs which find favour in London, indicates in the two countries opposition in essential principles. While in Paris patterns disport the flaming tails of peacocks on terraces, with Vesuvius blazing in the distance, in England, on the contrary, prevail unpretending diapers, sober chintzes, and colours, if warm and ruddy, at all events balanced in pleasing propriety. Thus the sensational paper-hangings and the sign-board wall-decorations which are consonant with Parisian dancing saloons, find no place in the decorous homes of England. And not only does the spirit of our people revolt against such meretricious display, but the genius of our national Art is deliberately set against designs obnoxious to the dictates of sober reason and common sense. And there cannot be a doubt that the Government Schools of Art, which have done so little to enhance the skill of our artisans, may, by the inculcation of true principles of design, have exerted a beneficial influence upon arts and manufactures. In no one direction is the change wrought more manifest than in the province of paper-hangings and wall-decorations in general. The canons published at South Kensington, and thence promulgated throughout the country, teach that paper-hangings should bear the same relation to furniture in a room as the background of a picture holds to the objects in the foreground. From this fundamental axiom it follows that the pattern on a wall should not invite attention to itself, that the forms, colours, light and shade in the design should have no violence of contrast, no obtrusion by force or size. Furthermore, that the ornament should be flat on the surface, that the forms of nature should be subjected to conventional treatment, that the details should have symmetric arrangement, the forms be equally distributed, and the colours evenly blended and balanced. Now it will be evident that the observance of the above canons must secure to paper-hangings, in common with all other methods of mural decoration, a quiet negation, a retiring modesty, and a retreating neutrality. Yet we cannot but think that South Kensington has enforced these canons with a dogmatism far too blind and narrow. For our present purpose, however, it is sufficient to record the change in fashion brought about within the memory of International Exhibitions—a change from patterns flaunting and false, to designs simple, and in principle true. In 1851, it was proved that England in the Decorative Arts was wrong, and going to the bad. It has been the function of "the Department" to teach our people what the French call the "Abécédaire" of Art; it was wise to put the country back to the first elements, to what may be termed simple orthography and syntax. Thus our designers, if they give not free rein to genius, if they be not bold in creation, at all events remain safe within the confines of moderation; they are content to spell at the grammar of Art, while other nations have made themselves masters of the rhetoric, the prosody, and the poetry.

In the class of "Papiers Peints," England was more favoured by the jury than in some other departments. Thus we find a gold medal awarded to C. and J. G. Potter for the "invention de la machine à vapeur pour fabriques les papiers peints." Again, a silver medal is obtained by Scott, Cuthbertson, and Co., for "nouveaux procédés pour obtenir le papier velouté en relief." For "Papiers peints," or for the "Fabrication à la mécanique," bronze medals were awarded to the following—H. Woollams, London; Jeffrey and Co., London; W. Cooke, Leeds; C. Marsden, London; S. Woollams and Co., London. "Honourable Mention" was made of R. Horne, London, for "Papiers peints et décorés." We deemed Mr. Horne's Pompeian panel over gaudy. Messrs. Scott, Cuthbertson, and Co., certainly deserved the silver medal awarded; the effect gained by colour and relief was rich and good. We also noted for commendation geometric arrangements of foliage by Mr. John Land, and designs exhibited by Mr. Jeffrey, such as Mr. Owen Jones has made familiar; wall-decorations thus treated are consonant with the teachings of our Government schools. Also the papers exhibited by Mr. John Woollams are examples of the admirable effects which may be educed out of small geometric designs and conventional forms when subjected to strict Art-treatment. Altogether the display made by England in paper-hangings was creditable; if not specially brilliant, the style was correct and the manufacture economic and utilitarian. One fact speaks well for this important industry: England is almost the only nation that can command any position in the Paris market; her exports of paper-hangings to France amount annually in value to about 400,000 francs.

The statistics of paper-hangings in England present some interesting points. It is said that the machines now worked can print nearly 1,500 pieces per day; that upwards of 2,000 operatives are engaged in the manufacture, and that the annual exports exceed in value £109,000. It is in this machine-printed paper that the English excel; and, as usual, cheapness of price and excellence of material give to the British product command of the markets. The constant improvement effected in machinery enables the manufacturer from time to time to compass greater beauty at less cost. And the competition consequent on free trade proves a wholesome stimulus to improved production. English paper-hangings, as we have before said, have shown of late years marked amelioration both in beauty of design and excellence of workmanship.

The relative position held by nations in the class of "Papiers peints" is indicated by the table of jury awards. Thus France obtains 17 distinctions, or, with the addition of 8 to "Co-opérateurs," 25; England 8; Austria and Belgium each 2; Spain, Russia, Holland, Sweden, and the United States, each 1. The paper-hangings displayed by Austria at successive International Exhibitions have been unusually rich in colour and remarkable for the knowledge and skill shown in the treatment of historic styles. The States incorporated with Prussia are given in some small degree to paper-hangings, yet none of the products they exhibit obtain recognition in the list of "Récompensés." Belgium maintains a considerable home and foreign trade in the cheaper class of furnishing papers; her exportations reach the annual value of 240,000 francs. But for "les articles de luxe," she is, in common with other countries, chiefly indebted to France. Belgium, however, in addition to papers of the plainest and cheapest sort, exhibited sumptuous products in imitation of the embossed leathers of Cordova. Italy has manufactories in Turin, Milan, and the Neapolitan Provinces, but her home products are still less than her imports—the latter almost exclusively from France and England. Russia cannot rank the decoration of paper among her national industries; she was in Paris represented only by three firms, and the introduction of the manufacture does not date beyond 1830. From St. Petersburg were sent by the "Compagnie Camuset" commonplace papers such as might be bought in any second-rate shop; from Varsovie were exhibited by MM. Vetter patterns wholly behind the advanced taste of the present day: certain rich Moorish designs, however, won, as they deserved, a bronze medal. It is evident that in Russia civilisation shines but on the highest summits, and that plebeian products such as paper staining remain as yet in a condition of semi-barbarism. Sweden obtained honourable mention for imitation of embossed leather, a manufacture in which she shows a specialty. Some of these products are unusually vivid in colour. Sweden also exhibited imitation oak with embossed borders; the effect gained is simple and good: also imitations of velvet and satin, set with gold stars, or illumined with coats of arms, indicate distinctive nationality and independence of Parisian fashion—traits which in papers are as uncommon as commendable. The competition in this manufacture, as in other of the world's industries, lies chiefly between France and England.

### MOSAICS.

Each recurrent International Exhibition shows further applications of the ancient process of mosaic to mural decoration.

The subject far exceeds our limits, yet the interest attaching to the experiments recently made is so great that some of the salient facts must be recorded. Four nations, Russia, the Kingdom of Italy, the Pontifical States, and England, exhibit four distinctive forms or processes of mosaic. It is impossiblo that anyone can forget that magnificent work executed at the Imperial establishment at St. Petersburg. This royal manufactory, first set on foot in Rome two-and-twenty years ago, was transferred to St. Petersburg in 1856, and now forms part of the Academy of Fine Arts in that city. The enamels are prepared at the Imperial glass manufactory. Thus the fabric is in the strictest sense national. The establishment has a *personnelle* of fourteen artists and eight artisans. The picture mosaic of saints and ecclesiastics of the Greek Church exhibited in Paris, is the best proof yet given to Western Europe of the resources and aims of a manufacture which inherits Byzantine traditions, though it ignores the style of the Eastern Empire. The design was furnished by Professor Neff, the painter of 'The Last Supper,' in the chapel of the Winter Palace, who became known to England by three pictures exhibited in 1862. The artist belongs to the new school of St. Petersburg, and some of his works, such as 'The Bather,' exhibited in London, are given over to romantic and voluptuous styles. This may account for the want of severity and architectonic treatment in a mosaic otherwise not open to the assault of criticism. The treatment, in fact, was directly pictorial, and, so far, differed from every other mosaic in Paris; and this was counted either its peculiar merit or its unpardonable defect, according to the preconceived notions entertained of what mosaicists should accomplish. We shall all be desirous to learn yet more of the works produced at this Imperial manufactory. Russia, as the champion of the Greek Church, and as the keeper or trustee of venerable Byzantine remains, ought to be the greatest authority in the world on the subject of mosaics. That in the sample work sent to Paris she should have wandered from historic precedents into mere modern pictorialism, is one of the many proofs that the great Empire of the North, still in a state of transition and of tutelage, remains divided between the opposing schools of North and South, East and West.

The mosaic works exhibited by Salviati are expressly designed for architectonic use; they are not pictures to be hung against a wall on the line of sight, but decorations which, when incorporated in the structure of a building, will tell with strong and decisive effect at a distance. In this they differ from the Russian and Roman mosaics exhibited: forgetfulness of this obvious distinction betrayed Mr. Horsley, in his otherwise valuable report, into the rash assertion that these Venetian mosaics have a "poor and meagre look" "in comparison with the Russian work." In economy of manufacture, at all events, there is no comparison;—a point, be it observed, of no small import when application to actual use becomes an object. Thus the price of the Russian mosaic is set down at £14,400 sterling, while the works which Salviati has already executed in England have cost little more than £2 por square foot; a rate not much in excess of the cost of painted glass. Again, time is an element scarcely loss important than money. I do not know the time required for the production of Russian mosaics, but this I do know, that an analogous work in St. Peter's, Rome, is said to have occupied a period of ten years in its production. Salviati, on the contrary, required only ten months to execute and fix the mosaic, measuring 2,000 superficial feet, which now decorates the Wolsey Chapel, Windsor. It can scarcely be questioned, then, that Salviati has done much to make the noble, and once costly art of mosaic an efficient means of mural decoration. The rude aspect of the works exhibited when near to the eye, can scarcely be deemed a defect. The rough surface is, in fact, intentional: the mosaics of the Vatican are smooth; on the contrary, the monumental works of the Byzantine and Romanesque schools were rough, and gained thereby proportionate power.

The picture mosaics produced in the manufactory of the Pope are, after their kind, unexampled; they are, for delicacy and detail, even superior to the masterwork from St. Petersburg. It is said that the colours at command exceed 10,000, and that the mosaic in St. Peter's, after Raffaelle's picture of 'The Transfiguration,' taxed the resources of the establishment for a period of thirty years! But the process, strictly speaking, is that of picture-making, and, therefore, however perfect the results, they scarcely fall within the immediate province of wall-decoration. For the same reason we need take only a passing glance at Baron Triquetti's designs, destined for the Wolsey Chapel. These works which, like the 'Marmor Homericum' in University College, are after the style of the famed pavement in the Cathedral of Sienna, have been wrought of varied marbles; they are tinted, engraved, inlaid, and encrusted with cements. The material has much beauty, and the Art attains grace of line and delicacy of execution. But, in the opinion of architects, the method lacks the power needed in mural and monumental decoration.

Perhaps the most novel of mosaic processes we owe to the discursive genius of South Kensington. Experiments, dating from a period prior to the Exhibition of 1862, were made by Messrs. Minton and Messrs. Maw; which proved, to the satisfaction of the Marquis of Salisbury, Mr. Layard, and Mr. Cole, "that mosaic pictures may be easily worked and used in England as in ancient Greece and Rome, or mediæval Italy." "They will," says the report from which we quote, "be as imperishable as the hardest and most perfect terra-cottas. They will create a new branch of industry which may be worked in any locality, and, probably, by women as well as men." Accordingly, it was proposed to decorate the Exhibition building of 1862 with these mosaics: more recently, such works have been put up with the best possible effect in the new courts of the Kensington Museum. Certain of these experimental mosaics were exhibited in Paris under the title of "English Earthenware Mosaics." The novelty of the manufacture consists in the material—in the substitution of earthenware tesseræ for glass—each tessera is, in fact, terra-cotta, or, as it were, a diminutive brick. It is supposed that this material is less liable to oxidation than glass or enamel; the range of colour, however, is said to be still restricted. The comparative merits of glass and earthenware mosaics may be tested by the several examples set up at South Kensington.

We have dealt thus at length upon mosaics, because, among the many Art-revivals of the present day, few are likely to exert more influence upon the architecture of the future; fresco and water-glass having failed, decorators may next, not unreasonably, seek to perpetuate the ideas of our painters through an art which has been designated the painting for eternity. Mr. Digby Wyatt, in a valuable report on the Paris Exhibition, which only reaches us as we are going to press, states that for the last twonty years everything has been steadily tending towards the revival of mosaics in England, and that all leading architects must henceforth make themselves masters of the art in its application to modern uses.

### CARTON-PIERRE.

Carton-pierre has naturally assumed in successive exhibitions the prominent position to which it is entitled among the now multiplied modes of mural decoration. The display in Paris was prodigious: remarkable alike for extent, for invention, and beauty. There is something specially French in this the most approved substitute for carved stone, wood, or moulded stucco. Ever since the era of Francis I., marked by the Palace of Fontainebleau, the French have been addicted to bas-relief arabesques which, in varied styles, have been more or less allied to the Italian cinque cento, and to the Raffaellesque decoration of the Vatican. And it is just this florid and fanciful school of ornament which is most consonant with a plastic and facile material such as carton-pierre. Many of the designs exhibited in Paris were lovely; for play of surface-decoration nothing could be more pleasing. Messrs. Huber Frères exhibited a large composition more than usually architectonic, which displayed much arabesque surface ornament. It is evident that there is scarcely an architectural detail of construction or decoration which cannot be rendered in this material. The substance takes to colour kindly. Indeed, it invites to elaborate and minute studies of polychrome. M. Hardouin also displayed capital designs after the accustomed florid and fanciful Parisian fashion. The material, indeed, invites to sharp and brilliant manipulation. Messrs. Bandeville and Bourbon boldly modelled life-size figures. Carton-pierre is daily wrought into all styles, whether historic or non-historic. Specially, however, does it affect the company and seek the co-operation of rank Renaissant and florid French design. In Paris, for interiors, the composition has been used of late years as recklessly as compo in London for exteriors. We live in an age of compo, carton-pierre, French polish, and cheap gilding. Modern Art has more sham than sincerity, more make-belief pretence and flaunting parade than outspoken truth, honesty, and simplicity. Ruskin's "Lamp of Truth" and of "Sacrifice" has been extinguished in Parisian *ateliers*. On the other hand, the revival of Gothic in England, the trust now reposed in natural materials and undisguised surfaces rather than in incrustations which often hide dishonest construction, come as a protest against the florid and false fashions of France. We need not guard ourselves against misconstruction. We need scarcely repeat that Parisian designers for taste and training, French artisans for skill in cunning crafts, meet no equals in the world. Even in this small matter of carton-pierre the French products are unsurpassed. But again we have to deplore the use without principle or conscience of corrupt styles. It is a pity the French will not take as an alterative a few grains of English common sense. It is equally a pity that the English do not find in the caution and stolid judgment,

which are truly our national characteristics, safety from the epidemic of French fashions in their worst forms. It is sad when international intercourse leads but to the friendly interchange of national infirmities.

The survey we have taken of wall decorations suggests a few general conclusions. This vast assemblage of mural ornamentation may be looked upon as a wide and varied panorama of the world's arts. The peoples of the earth now, as in all past ages, have spoken out their thoughts in pictures and arabesques, so that the handwriting upon walls is ever a history of the past, a chronicle of the present, and, it may be, a prophecy of the future. Thus judged, it is to be feared that the mural decorations of modern Europe will be found wanting. With the exception of Kaulbach's cartoon of 'The Era of the Reformation,' and certain designs for Flandrin's magnificent frieze in the Church of St. Vincent de Paul, the Exhibition contains little evidence of the revival of grand styles of mural painting. The age is obviously past when we can hope for the execution in any quarter of the globe of works analogous to Raffaelle's 'Cupid and Psyche,' or Correggio's 'Chase of Diana.' It is evident that directly pictorial decorations have, for the most part, given place to arabesques. Yet I think, as a favourable sign of the times, it may be observed that there is a growing desire to bring arabesques under architectonic treatment, to subject ornamentation to strict laws of symmetry, proportion, fitness,—to keep, in short, decoration down to construction, and to restore the indissoluble bonds between ornament and utility, beauty and use. On the other hand, however, it may be fairly objected that decoration, having in our day lost much of its serious intent and lofty aim, degenerates into frivolity of thought and triviality of detail. It becomes a sport and a pastime, not a vocation or mission, scarcely a labour of love, but a trade. Furthermore, the present practice of the world, excepting perhaps in the persistency preserved by oriental peoples, is evidently divided and distracted among discordant styles; Art, in short, in her varied manifestations, is driven about by divers winds of doctrine. Nevertheless, it is obvious that during the last ten or twenty years, strenuous efforts have been made for the improvement of mural decorations: the general revival, in fact, which has come over Art in all her branches and departments, has been largely reflected within the houses and homes of all classes in the world's commonwealth. Never before has the inventive genius of man devised so many means for making the habitations of the earth pleasing for the eye to look on; and thus, though the decorative Arts may have fallen somewhat from their high estate, yet by condescending to humbler service they become more widely diffused. The steam-engine which has no soul, but plies ten thousand fingers, has now become the greatest of decorative artists! And never before has decoration been so cheap and popular, without being mean or plebeian: never was ornament placed so completely within the reach of the common people, never was it so easy for the citizen of small means to make the walls of his house a pleasure to the eye and a feast for the fancy in the midst of his daily life. It is the boast of our Art manufactures that they confer on the cottage a beauty which was once the exclusive boon of the palace. In short, International Exhibitions proclaim an approaching democracy in Art.

## THE STREET-STATUES OF LONDON.

The street statues of London form a subject to which public attention has been recently directed by an outburst of well-deserved indignation. Æsthetically viewed, the question assumes no little interest. It is not special to the sculptor or the architect. It concerns every student and every lover of Art, and it assumes yet larger dimensions when we think of public tribute awarded to noble service of the state, of honour justly paid to the illustrious dead, and of incentives offered for the active emulation of the young.

When the attention of the public—little educated, it may be, in matters of Art—is called to a subject of the kind, it is doing good service to the cause of civilisation to clear away some of the mist that heedlessness or neglect has allowed to gather. Persons are very apt to speak of opinion in such cases as a "matter of taste," and to think that any vagaries of thought are justified by the excuse. But it should be borne in mind that what are called differences of taste are, for the most part, differences between good and bad taste—between the knowledge of the educated student of a subject, and the caprice of the uninformed. Not that any training is desirable which would produce such a dull uniformity of taste that men should admire by rule, or express their sentiments in submission to the will of the majority. Within certain limits, variation of taste is as necessary to the vivacity and to the elegance of social intercourse as are the delicate caprices of feminine beauty:—

> "Between two girls, which hath the merriest eye,
> I have, perhaps, some shallow spirit of judgment."

But it is another thing to have such a correct knowledge of the true causes of taste as to be able at once to discriminate between what is original, and what is intolerable; between what is matter for individual preference, and what deserves only unqualified condemnation.

It is impossible that some of the monstrosities that disfigure London should have been allowed to occupy their present position if the public mind had been fully enlightened as to the real limits of the difference of taste, and the wide difference that exists between the choice among different degrees, a different sympathetic shade of excellence, and the discrimination of the good from the bad. And the worst of it is, that if we compare most of the recent additions to the street-sculpture of London with objects of an earlier date, we are led to the conclusion that taste is rather on the decline than otherwise.

Much requires to be determined, with respect to street-statues, before we arrive at the actual work of the sculptor. The subject, the site, and the material, each requires separate and due consideration, and it is only when clear views are arrived at on these important points, that criticism of the labour of the artist can properly commence. Had the statue, the very subject of which is now disputed, that moulders and crumbles under the smoke-encrusted vegetation of Soho Square, borne the marks of the chisel of Canova, the unhappy collocation of material and of site would, none the less, have rendered it a fading and untrustworthy memorial.

The ancient etiquette of monarchical institutions prescribed certain laws which may be traced, with more or less distinctness, at least to the Augustan age. Equestrian statues, for example, have been allotted to sovereigns alone, as the *quadriga* was reserved for emperors and for gods. This rule, however, was departed from in London, in 1777, when Lieutenant-General Strode erected the picturesque equestrian statue of the Duke of Cumberland in Cavendish Square, to which the faithful adherence to the dress of the time, and the fact that the duke is not bareheaded, lend an interest which is not deadened by the spirited air of the burly figures of man and steed. Two equestrian statues have also been erected in honour of a greater general than H.R.H. of Cumberland, Arthur Duke of Wellington. Of twenty-four statues of monarchs, on the other hand, six only, including that of George I., which is no longer to be seen in Grosvenor Square, are equestrian.

The sovereigns of England, from Elizabeth to Victoria, are to be found represented in effigy in the streets and squares of London. But the pilgrimage necessary to visit each statue is long and fatiguing. The mode of treatment, attire, material, attitude, position, all present the widest divergencies. It is not to be desired that a line of kings should be wrought to order like a row of sphynxes. The ideas of each age as to pictorial and sculptural beauty differ as widely as did the taste and habits of thought of the men of whom, after all, contemporary portraiture may give us very much of the air and pose. The *quasi* Roman attitude of command which statues attribute, for instance, to Louis XIV., is in harmony with the character of the monarch, and probably presents him as he appeared, or at least as he wished to appear, to his subjects. But we may be permitted to object to the commemoration of William III. and of George II. in the armour, and with the exposed legs, of Scipio Africanus; while the two Stuart Kings stand triumphantly in flowing garments such as no earthly robe-maker could ever have fashioned, and of which no wind that ever blew could have developed the heroic folds. The plain dress and stiff pigtail in which Wyatt, in 1836, represented King George III., are not yet sufficiently things of the past to have receded from the old-fashioned to the antique. But if we compare the dress of William IV., of his father, of the Duke of Cumberland, and of King Charles I., we have at once before our eyes an historic series, presenting the change of manners, as far as it was outwardly evinced by modification of dress. On the other hand, the George IV. in Trafalgar Square, the George III. of Bacon, the Canning of Westmacott, and other figures to which we have referred, represent the subjects as they never appeared; and, if these statues last till the time when they would be valued as ancient memorials, they can only serve hopelessly to perplex the minds of our descendants.

Again, the greater number of the royal statues may be thought to offend against good sense, no less than against the sentiment of loyalty, inasmuch as they expose the august personages represented, bare-headed, to the inclemencies of the English climate. It is not difficult to see how this absurd and incongruous custom has originated. The finest Greek and Roman statues are, for the most part, heroic, or entirely nude. Where drapery is represented, it is of the loose and scanty character proper to the climate and to the habits of a people to whom, for the brighter portion of the year, clothing is an encumbrance. Unless in the case of helmed figures, or of deities having some distinctive head-dress, as the veil of Pluto or the *petasus* of Mercury, the head was bare. In imperial and consular personages, or in statues commemorative of a triumph, a laurel crown was added. According to the Romanesque taste introduced into France by Marie de Medici, the laurel wreath replaced the helmet of the warrior; and the gradual abandonment of body armour, as projectiles increased in efficiency, threw the painter and the sculptor back upon imagination, or upon classical models, for the attire of their subjects. With the beautiful locks of the youthful Louis Quatorze (crystallising, in later life, into the marvellous structure of the wig), the hat became rather an ornament than a serious portion of the dress. Thus a pardonable, or even a graceful representation might be given of king or of general, crowned with laurel, or covered only with natural or artificial locks; and the disuse of the hat continued when, the periwig shrinking to the bag, and, again, to that most absurd of all European fashions (except the chignon), the pigtail, the effect of a bare-headed statue became simply ridiculous. For a king to raise his hat in return for the acclamations of his people, although not a salute strictly proper to be rendered by any officer in uniform, may be a popular and a graceful act; but for a king, or the likeness of a king, to sit on horseback with a bare pigtailed or cropped head, under the skies of London, is an absolute incongruity.

Very much, moreover, of one of the most valuable qualities of public statues is lost by this ill-considered habit of tampering with dress. Picturesqueness differs from either grandeur or beauty, but it is one of the most important requisites in exposed sculpture. Where the proper light is not carefully secured by the due placing of a statue by the artist himself, the necessity of a picturesque effect is more absolute. In losing the shade afforded by a helmet or hat, one great element of the picturesque is abandoned. If the statue of the Duke of Cumberland, dressed, as a general should be, in the cocked hat of his time, be compared with that of George III., the force of this remark will become apparent. Even the figure of Nelson, so absurdly perched on the top of the Trafalgar Square column, and topped with a cocked hat of ponderous and disproportionate dimensions, acquires a certain degree of life and picturesque effect from its shadow, which would be altogether lost if the head-dress were removed. What would the effect of the wonderful figure brooding amid the gloom of the Medicean Chapel have been, if Michael Angelo had omitted the shadow of the helmet?

Of the royal statues to be found in the streets and squares of London, very few fulfil the conditions of excellence we have previously referred to. As to site, the statue of Queen Anne, west of St. Paul's, is the most unexceptionable. It fairly commands the approach, can be seen from a proper distance, and rarely can be approached too near. It is only by persons descending from the western steps of the cathedral that it is viewed at a disadvantage. The figure, moreover, is not destitute of a considerable degree of majesty, and the pedestal is artistically designed, and harmonises with the site and with the statue. But the perishable nature of the material, under an atmosphere to which coal contributes so much sulphur, is evinced by a decay that is further advanced in the pedestal than in the statue itself, although both are rapidly yielding to the work of the consumer of all things.

The granite effigy of King William IV., in King William Street, has a site, in one respect, highly advantageous for a standing figure. It cannot be approached from behind. Standing, as it does, in the centre of a Y-formed thoroughfare, the observer who advances down either of the arms of the letter catches the face partly in profile, and the objectionable back view, a fatal aspect for all statues but the heroic, is avoided. On the other hand, the front view is spoiled by the want of a screen or background; a busy group of shops and house-windows being a most ineffective and damaging relief for a statue that is not without some claims to dignity. The cable surrounding the pedestal is well adapted to a monument to the "Sailor King," and the vicinity to London Bridge, the opening of which by the monarch is commemorated by erection of the statue, is also appropriate.

Better in itself, as architecturally determined, although not possessing the advantage of commanding the public attention, is the site of Bacon's statue of George III., in the quadrangle of Somerset House. The group is at once an honour to the sculptor and an ornament to London. The king's figure is liable to the objection that it is clothed in an imaginary and inappropriate dress, and, indeed, rather resembles a woman than a man. Had the Princess Charlotte come to the throne, it might have been thought a worthy representation of that lady in the early years of her reign. But the execution is admirable. While the likeness of the king is such as to strike the observer when examined from a proper point of view, the features are ennobled, and almost etherealised. The contrast to Wyatt's statue is profound. The subordinate figure of the Thames is perhaps one of the happiest illustrations of what open-air sculpture should be that is to be found in any European capital.

The centres of most London squares are too far removed from the ordinary spectator to afford appropriate sites for any but, more or less, colossal statues. Hundreds of people may pass through St. James's Square without being aware that it contains the equestrian statue of William III. Again, the centre of an enclosed public space, such as that in Whitehall Gardens, is no less inappropriate, from the close access afforded to the statue. Were the bronze figure of King James II., that now stands like a pump opposite the Foreign Office, placed in a niche in a well-selected light, the excellence of the work of Gibbons would speak for itself.

The best-lighted royal effigy in London cannot, with strict propriety, be called a street statue, although, as being accessible to observers freely and without difficulty at all convenient seasons, it must rank rather with truly public statues than with those placed in cathedrals or in churches, in palaces or in museums. It is the marble statue of King William III., in the hall of the Bank of England. Apart from the absurdity of representing the Dutch soldier in the attire, and with the bare legs of a Roman general, this is one of our finest effigies. The face is nobly cut and expressive, and the statue is well placed, well lighted, and well preserved. The marble is pure, and mellowed, but not injured, by age.

The position, on the contrary, allotted to the statue of Her Majesty Queen Victoria, in the centre of the Royal Exchange, is in every way bad. The figure can be viewed all round, is commanded by the spectator, appears heavy and unpicturesque from most points of view, and is now further disfigured by a species of paint which has been laid on to protect it from the weather, giving it the effect of a painted statue of cast iron.

Elizabeth and Charles II., in the same building, James I. and Anne of Denmark, Charles I. and Charles II., at Temple Bar, have rather archæological than artistic interest. The features of the last-named monarch, however, have so little, or so far, decayed, as to be highly expressive and characteristic. The position of these six statues, in niches, enables the observer to compare the superior advantages of such a locality with that of a less sheltered spot.

The unfortunate effigy of George I. in Leicester Square, the only instance known of a palpably wooden-legged horse, is a scandal and a shame to London. A standing figure in Soho Square is so obliterated by the effect of the weather, that it is uncertain whether it represents James II., Charles II., or the unfortunate Duke of Monmouth. The bronze standing figure of George II., in Golden Square, has been attributed to Roubiliac. The face has a considerable amount of dignity and expression, but it is impossible to believe that an artist so unrivalled in the treatment of drapery as Roubiliac, to say nothing of his higher claims to respect, could have produced the heavy robe and the wooden hands of this pseudo-Roman warrior.

The combination of a certain degree of excellence in execution with a remarkable absence of true artistic discernment is displayed in the equestrian statue of George IV. in Trafalgar Square. The locality, supposing the corresponding pedestal to support also an equestrian statue, is not unfavourable, although it would be inadmissible for a single standing figure. The horse is a noble animal; and a real record of the improvement in the breed of our horses may be traced in the modification of the form of charger from that of Charles I., through those of William III. and the Duke of Cumberland, to that of George III. and George IV., at the close of whose reign a very noble type of animal had been produced. The horses which took the king's chariot from Windsor to London without breaking from a trot, kept the chargers of the escort at a three-quarter gallop. But the absurdity of seating the monarch in a toga, with a curled, uncovered head, feet attired in a sort of overall stockings, and no stirrups, on his charger, is a painful satire on the national appreciation of Art.

When we pass from the contemplation of the royal effigies to be found in the streets of London to that of the capricious and incongruous groups of statues and memorials that have been erected from time to time in commemoration of individuals or of events, we are forced to the conclusion that there is no canon of good taste of which we may not find amongst this series an instance of conspicuous violation. Not that there is a dead level of unmeaning mediocrity. On the contrary, there are many points of interest, and many features deserving admiration. But the effect which might have been produced by the same amount of cost and of labour in the real embellishment of the capital, if the laws of Art had been understood and observed among us, is miserably and deplorably thrown away.

It would be easy to cite the practice or the precepts of the great masters of plastic art in support of our remarks. But we prefer to go direct to nature herself, and to show how the very laws of vision prescribe certain conditions of excellence in sculpture, the neglect of which brings its own appropriate chastisement.

The first object and aim of a sculptor is that his work should be seen. He works for fame; and admiration can only follow when the eye of the spectator is attracted. To no artist is it so important as to the sculptor that his work should be regarded at once from the proper point of view, and under the proper angle of illumination. His work, to be excellent, must not only be designed for its exact position, but must be wrought under a light similar to that in which it is intended to be seen. It is probable that no one who has not actual practical experience on the subject can be aware how impossible it is to produce satisfactory work in sculpture under a varying light, even when that variation is only caused by the natural motion of the sun hour after hour. The most faithful students of nature, among landscape-painters, are aware that when lights and shadows are strong, more than twenty minutes should never be consumed in making a sketch that is intended to serve as the basis of a picture. The slow movement of the shadow, to say nothing of the more rapid flight of clouds, is such as to confuse the fidelity of the record after that period, and every fresh touch only enhances the confusion. Thus, when statues are to be exposed to the light of the open day, their position demands the most anxious consideration. Not only must it be rendered impossible for the spectator to command the figure, or to surprise its ungraceful aspects, but shadow of drapery and of feature must be so arranged as to bear the trial of the change in the direction of the rays of the sun. A piece of sculpture ill-lighted resembles the ghastly features that are presented to our view, on a winter evening, in a looking-glass placed on a chimney-piece, when the face is only lighted by the fire-light cast from below. Some of the finest statues in our cathedrals and museums are ruined by the bad light in which they stand.

The question of size is a function of that of position. If we bear in mind that the first object is clear VISIBILITY, this is undeniable. For chamber sculpture, in rooms of those stately proportions, and with those lofty lights in which alone this species of artistic luxury is anything but ridiculous, the proportion of three-fifths, or even less, of the life-size, has been adopted for some of the most exquisite specimens of the highest art, such as the 'Wearied Mercury,' in the Museo Borbonico at Naples, which is perhaps the finest statue in the world.

For halls and galleries forming portions of palatial buildings, or specially destined for sculpture, life-size is preferable to any other. For open-air sculpture, as alone it can exist among people to whom the *impluvium*, or walled court, lighted only from the sky, in which Italian statues are seen with such advantage, is unknown, something larger than life is usually more appropriate. But with the size of the statue the height of the pedestal, and the exact distance at which the figure can be viewed, must accurately harmonise.

When we pass beyond this order of figures we approach the colossal. Colossal figures, to produce a proper effect on the mind, must only be regarded either when guarded by some natural barrier, as a sheet of water, or the ascent of a hill, or when rising sharply from the very side of the spectator, and thus impressing him with a sense of gigantic size. A colossal figure, perched on a pedestal close to which the spectator can approach, so as to look up from below on the foreshortened limbs, is simply absurd.

(*To be continued.*)

## JEWELLERY AND GOLDSMITH'S WORK IN SYRIA AND PALESTINE.

### Part II.

In the preceding chapter I have given several examples of personal ornaments, in which the names and attributes of God, in the Hebrew and Arabic characters, are represented in precious stones, and engraved in gold and silver.

I have met with some specimens of Christian jewellery of a similar description, composed of Greek and Latin monograms of the names of Christ, and the Virgin Mary, and the apostles. The most beautiful one I ever saw was a large brooch of rudely cut diamonds, mounted in gold, and arranged so as to form the letters I.H.S., intricately interlaced and well balanced. It was probably of the fifteenth century, and was intended to be worn as a fastening for an ecclesiastical robe, on fête days.

In connection with this subject, it is worthy of remark that the people of Eastern nations have always regarded with intense veneration the names of their deities and prophets, as if in the very names special and mystical power existed. They believed that miracles and spells could be wrought simply by the utterance of a sacred name, and it was strictly forbidden to translate it into the vulgar tongue, or into a foreign language, lest by the change even of a single letter its efficacy should be destroyed.*

Hindoo devotees still whisper with reverent awe the ancient and mystic syllable "Om," and they invoke continually the mysteriously revealed names of Vishnu and Brahm. The Agni Puran assures the faithful that "he who repeats at morning, noon, and evening, thy sacred name, O Durga, shall obtain all his wishes."

Praising the name of God is frequently mentioned in the Hebrew Scriptures. "Praise ye the name of Jehovah; sing praises to His name, for it is pleasant. Blessed be the name of the Lord from this time forth and evermore. From the rising of the sun to the going down of the same, the Lord's name be praised."

With the Jews, as with other Eastern people, the name of the Deity was not like any other word—a mere sound to which common consent had given a particular signification—but it was a mysterious title, which partook of the nature and power of the Being it was employed to denote. The Cabbalists declare that "the word Jehovah controls all spirits, and has sovereign authority over all creatures. It rules and governs the universe by its power." This word is held so sacred by the Jews that it is only uttered once a year, upon a special day—the day of purification—and then only within the holy of holies. A strict Jew would regard it as a mortal sin to pronounce it, in Hebrew, on any other occasion. Josephus, in his "Antiquities of the Jews" (book ii., chap. 12), refers to the remarkable history of the declaration of this name, in answer to the direct inquiry of Moses, as recorded in Exodus iii. 13. Josephus carefully abstains from mentioning the mysterious word; he seems to touch upon the subject tremblingly, and adds,—"Concerning this, it is not lawful for me to say any more."

Devout Moslems repeat daily the ninety-nine attributes of Allah, and it is said that the gates of Paradise are open to all who know them. Dervishes frequently assemble together, and sit or stand in a circle, and repeat, with ever-increasing force and rapidity, the word Allah, until they work themselves into a religious frenzy; then they sink with exhaustion, or fall into convulsions. I was surprised, however, to see how quickly they recover their usual calm demeanour after these exciting and fatiguing services, which are distant echoes, perhaps, of the worship of Baal.

In the seventh chapter of the Koran, called "Al Araf," it is written, "God hath most excellent names, therefore call on Him by the same, and withdraw from those who use his name perversely."

When any person in the East, especially a little child, is exposed to danger, either real or imagined, his friends, or the by-standers, immediately exclaim, "*Ism-allah haw-alieh!*" "the name of God be about him!" This expression is most commonly used to avert the ill effects of a glance from an "evil" or "envious eye."

The words "*Bismillah*," "in the name of God," are always pronounced by the Moslem butcher at the moment when he slaughters an animal for food; the food would be unlawful if this formula were neglected. The name of Allah must encompass and sanctify everthing.

No Oriental will, on any account, step upon a piece of paper with printed or written words upon it, lest peradventure he might thus tread under foot the name of God, or the letters of which the holy name is composed. I have seen fragments of European newspapers, which had been thrown away by tourists in the streets of Damascus, picked up by Moslem and other children, and reverently kissed, and then placed in some nook or crevice where they might not be trodden upon or defiled.

The extreme importance attached to the titles and attributes of the Deity, and the extraordinary powers ascribed to them, naturally gave rise to the custom of wearing lockets containing written charms, and ornaments and jewels inscribed with sacred names, as a means of protection from evil.

The scribes, and the jewellers and goldsmiths of Syria, have for centuries abundantly supplied, and perhaps encouraged, the demand for these lettered amulets and mystic charms; they still show much skill and taste in producing them, and "are diligent to make great variety." No Eastern parent would think his child safe for a moment without a protection of this kind.

Another very important occupation of the goldsmiths of Syria, of the olden time, was the manufacture of idols.

Idols of wood, overlaid with gold and silver, graven images, and "molten images of silver and gold, the work of men's hands," are frequently mentioned by the Hebrew prophets. In the seventeenth chapter of the Book of Judges it is related that a certain woman of Mount Ephraim took two hundred shekels of silver (about £125 10*s.*), and gave them to a founder, who made thereof a graven image, and a molten image, and they were set up in the house of her son Micah. Isaiah, speaking of idolaters, says—"They lavish gold out of the bag (purse), and weigh silver in the balance, *and hire a goldsmith*, and he maketh it a god; they fall down, yea, they worship."

I may here mention that the custom of making rings and other ornaments out of gold coins is very common in Syria. Oriental coins are preferred for this purpose, as there is not so much alloy in them as there is in European money. The coins are carefully weighed and handed over to the goldsmith to be converted into the required ornament, which is weighed on completion.

Sometimes a goldsmith is hired, as of old, to work by the day at the house of his employer. He brings his charcoal stove and tongs, his blowpipe, and a few simple tools, and readily converts worn-out trinkets into new ones, and mounts gold coins, or transforms them into delicate filigree work.

Specimens of the gold and silver idols above referred to are naturally very rare; they were, no doubt, melted down and made into other objects when the form of worship was changed in the land. Bronze idols have been frequently found, however, and I have seen a bronze image of a bull which is said to have been worshipped in modern times by the Ansariens of Mount Lebanon.*

The little symbolical figures, and the "likenesses of things in heaven and things on earth," such as crescents, stars, golden frogs, hands and eyes, which are still worn as charms, are probably lingering relics of the idol worship which the great iconoclasts Moses and Mohammed strove so earnestly to suppress.

There are no "image makers" in Syria now. I have met with some skilful sculptors of marble, stone, and wood, but I never remember to have seen a native carver or modeller of the human figure. The national religion has put a veto on the statuary's art, and it has effectually died out.

The Greek Church forbids the use of images in public or private worship, and the statues which adorn the Latin churches in Syria are invariably made in Europe—chiefly in Italy.

In the sacristy of the Church of the Holy Sepulchre I saw, a few years ago, three exquisitely carved boxwood figures, representing St. Ann, St. Francis, and St. Stanislaus. They were about one foot and a half in height, and were evidently Italian work of the sixteenth century. Statues of wood are rare in the East, but in almost every little Latin chapel in the country are figures of marble or of plaster-of-paris, which on fête days are decked with jewels and flowers, or tawdry tinsel finery.

Soon after my arrival at Haiffa (where I resided for several years), I paid a visit to the beautiful convent on Mount Carmel with one of my friendly neighbours, a native of Syria, who had married a European merchant, and spoke French fluently.

When we entered the chapel of the convent, my companion drew my attention to a figure of the Virgin, and at the same time she exclaimed, with the most perfect *naïveté*—"*Quel dommage!* Our blessed Lady is *en déshabille* to-day. You must see her on the Festival of the Annunciation, when she will wear all her jewels. I assure you the *trousseau* of our Lady of Carmel is superb; it is not surpassed by any in the country."

In the house of almost every Latin family of importance in Syria, a room is fitted up as a chapel during the month of May, and dedicated to the Virgin Mary.

The temporary chapel of my above-mentioned neighbour was always very carefully arranged, and the village curate occasionally chanted a rosary there.

The table which represented the altar

* I am told that the aborigines of Australia never name the Deity in their vernacular language.

* My brother, H.M. Consul at Damascus, has lately become possessed of a very ancient and remarkable bronze idol, with the first commandment upon it in Hebrew characters. I have never heard of the existence of a similar one, and I cannot conceive in what spirit it could have been executed, or guess whether it was the work of a Jew or a Gentile.

was covered with muslin and lace. Vases of flowers and wax candles were placed on it, and in the midst of them stood a white plaster figure of the Virgin, adorned with all the jewellery which my friend possessed. The Parisian necklets, chains, bracelets, and pretty rosaries, besides a complete *parure* of Oriental coins and pearls, almost shrouded the statuette.

My friend told me that during the month of May she never wore any jewels; she lent them all to the "Queen of Heaven," she said.

However, on one occasion, on the twenty-fourth of May, she borrowed some of these jewels, to wear at a little fête given at the English Vice-Consulate, in honour of the Queen of England; and she explained to me that, as she had not made a vow on the subject, this was permissible, especially for such an occasion.

Some of the churches and convents of Syria and Palestine are very rich in early specimens of jewellery and goldsmith's work, such as crosses, croziers, mitres, and buckles.

At the Church of the Holy Sepulchre, I saw and made a sketch of what was said to be the original badge of the Knights of the Holy Sepulchre, the one which was worn by Baldwin I. It is of silver. The large central cross is enriched with five rubies, and in the middle of each of the four small crosses the letters I.H.S. are engraved.

The chalices and patens used in the East are generally of European manufacture. Devotees in France and Spain and Italy have for centuries liberally supplied the Latin churches with plate, and Russia sends nearly all that is necessary for the Greek services.

In the Armenian, Maronite, and Syrian churches it is more usual to see specimens of Oriental workmanship. The Eastern thurifers or censers are especially worthy of notice, and are generally of very good design.

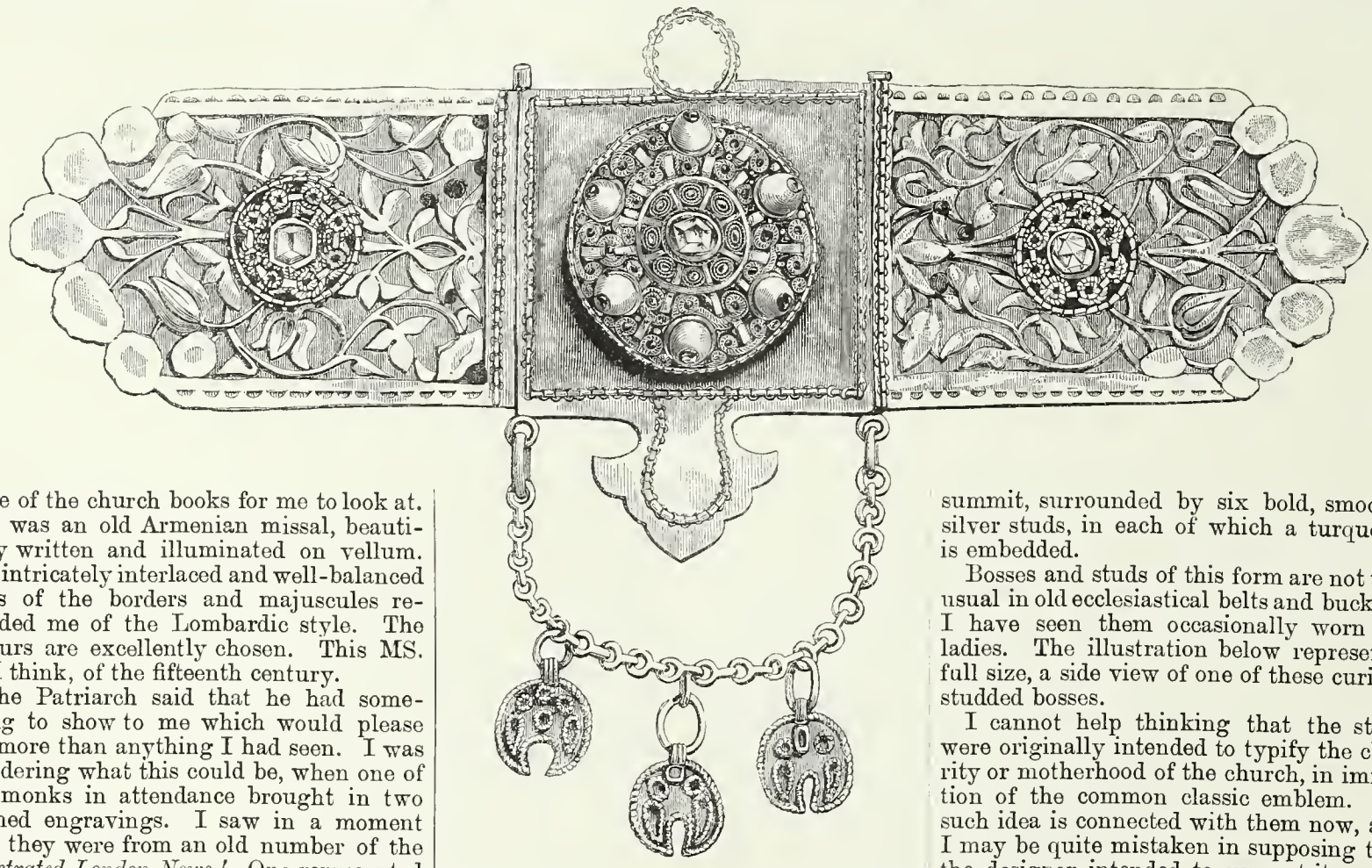
The good-natured Armenian Patriarch has more than once shown to me all the treasures of his beautiful convent on Mount Zion, including gold and silver cups and platters, tall silver candlesticks, curious rings and seals, and strings of ostrich eggs.

The Patriarch's crozier is very costly and brilliant. It consists of a heavy silver stick, surmounted by a gold ball with silver bands, and a silver cross—the emblem of the world—surrounded by four golden serpents studded with diamonds. From the globe rises a foliated crook of gold, enriched with precious stones.

The mitre for state occasions is richly wrought with gold and silver thread. A miniature painting of the Madonna, as Queen of Heaven, is introduced on one side, and there is a representation of the Ascension on the other.

An old pointed velvet cap, embroidered with pearls and gold, with a gold cross at the top, is in better taste.

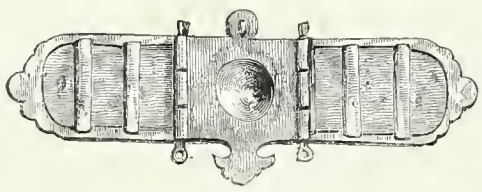
After I had seen these things, the Patriarch kindly directed the attendant to bring



some of the church books for me to look at. One was an old Armenian missal, beautifully written and illuminated on vellum. The intricately interlaced and well-balanced lines of the borders and majuscules reminded me of the Lombardic style. The colours are excellently chosen. This MS. is, I think, of the fifteenth century.

The Patriarch said that he had something to show to me which would please me more than anything I had seen. I was wondering what this could be, when one of the monks in attendance brought in two framed engravings. I saw in a moment that they were from an old number of the *Illustrated London News!* One represented Queen Victoria in her state robes, and the other was a view of the Ministerial side of the House of Commons. These pictures adorned the Patriarch's private room, and he valued them highly.

During my recent sojourn in Damascus,



I had frequent opportunities of seeing very beautiful church vestments and ornaments of native manufacture.

In the Eastern ecclesiastical dress, the buckle or fastening of the girdle seems to form a very important item.* I saw a great variety of them. The one introduced above is, I think, the oldest I met with. It is so large that it might almost be dignified by the name of breastplate. The engraving only represents a third of its real size.

It is of silver, and was evidently gilt all over originally; but time has long since worn away the gilding from the bosses and edges, and other prominent parts. The effect thus accidentally produced is really very good. It reminds me of the words in the Song of Songs, "We will make thee borders (bands) of gold, with studs of silver."

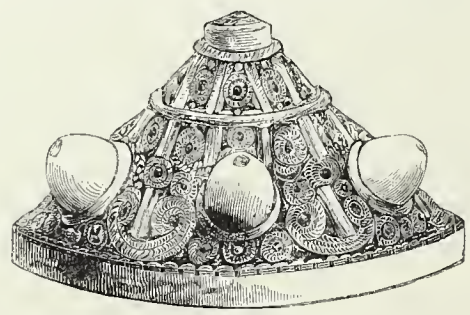
It will be perceived that this buckle is composed of three distinct parts, which are connected together by means of hinges. It is easily unfastened by removing one of the hinge pins. The small engraving of the back of the buckle, in the first column, illustrates this, and shows the metal straps intended to secure the leather band.

The ornament in the centre of the middle compartment consists of a perforated hemispherical boss, with a large ruby at the summit, surrounded by six bold, smooth, silver studs, in each of which a turquoise is embedded.

Bosses and studs of this form are not unusual in old ecclesiastical belts and buckles. I have seen them occasionally worn by ladies. The illustration below represents, full size, a side view of one of these curious studded bosses.

I cannot help thinking that the studs were originally intended to typify the charity or motherhood of the church, in imitation of the common classic emblem. No such idea is connected with them now, and I may be quite mistaken in supposing that the designer intended to suggest it.

To the clumsy chain which hangs from this curious buckle three crescent-shaped ornaments are attached. The central one



has upon it a coral stud, the one to the left an emerald, and the other a sapphire.

The bosses in the middle of the two outer divisions are enriched with emeralds.

The next belt ornament is of an entirely different character. It was made in the Lebanon, and would be quite suitable for reproduction and use in this country. The engraving in the next page shows the full size of the original. I saw it about two

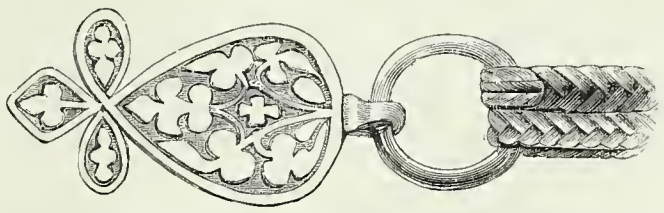
* In the year A.D. 856, Mutawakkil, the 10th Caliph of the Abassides, ordered all Christians to wear a leathern girdle, as a badge of their profession—whence Christians of Syria and Mesopotamia have been called *Christians of the Girdle*. No law of the kind is in force now, but leathern girdles continue to be very commonly worn by priests of the Eastern churches.

years ago, worn by a Greek Catholic monk named Marcus, a native of Mount Lebanon.

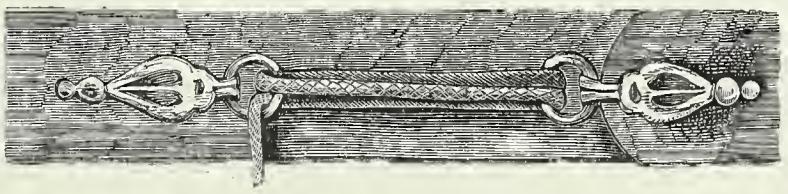
I was staying at Baalbec at the time, alone, at the house of a native Maronite family. The fact of my being there was soon noised abroad. Curiosity, as well as kindly feeling, induced people of all classes, Moslems as well as Christians, to come to see me daily; and I was invited, I think, to every house and hut in the village.

Among my most frequent visitors were several dignitaries of the Greek church—for Baalbec is the residence of a Greek bishop. Sometimes the Maronite priest and schoolmaster would come for a chat; and Marcus the monk came daily, to ask questions about London and Paris, and about the religion of the English people. They were all natives of Syria, and were men of singular credulity and limited education; but they were very kind-hearted, and seemed generally to have a good moral influence over the few families they severally governed. They sat patiently while I took their portraits, and seemed pleased that I should thus keep them in remembrance.

Marcus kindly took off his black leather



belt, that I might take rubbings of the two silver ornaments upon it. They very nearly resembled each other, so only one is engraved here. The small sketch, below, of a



plainer belt, made on the same principle, will explain the nature of the fastening, and show how the above ornament was applied.

This is a very convenient kind of girdle, as it can be tightened and loosened to any degree very readily, by means of the cord which is passed two or three times through the silver rings. The cord is generally made of narrow strips of leather, neatly and firmly plaited.

The other priests wore leather belts, fastened with metal clasps of various kinds; and I made sketches of all of them.

Often, when my clerical friends retired, I found that a little group of Moslem women were waiting to come in to the guest-chamber, which was forbidden ground to them while any men, Moslem or Christian, remained there.

My visitors generally came arrayed in fête-day dresses, and decked with all their jewels, some of which were exceedingly quaint and curious, and different from any I had ever seen elsewhere.

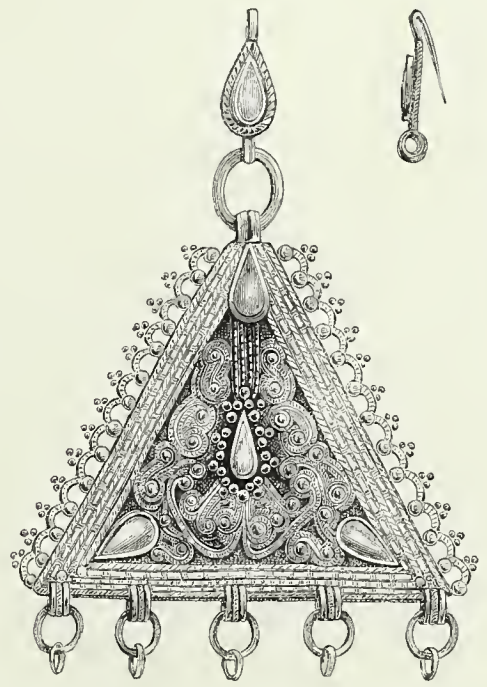
I was especially attracted by a lively old Moslem lady, who told me that she had never been more than twelve miles away from Baalbec, and that her ancestors had dwelt there from time immemorial. She showed me several Roman and Greek coins, and some intaglios, which had been found in the neighbourhood, many years ago, by her children.

Her crimson *tarbûsh* was almost concealed by broad folds of dark-blue crape, to which numerous ornaments were fastened. The most important one was worn over the forehead, and consisted of a large clear crystal boss, surrounded by rays of gold. Each ray resembled a long, pointed, spiral shell. On the under surface of the crystal some signs and talismanic figures are scratched or engraved. She assured me that this jewel was as old as the time of Solomon!

The accompanying talisman, of triangular form, was worn on the left side of the head-dress, attached to the folds of crape by means of a sharply-pointed hook. The engraving in the next column shows the exact size of the ornament. It is of pure gold, enriched with five turquoises. From each of the five rings are suspended three old gold Turkish coins, less in diameter than half-sovereigns. Strings of pearls, a small bunch of everlasting flowers, and a sprig of sweet basil are fastened on the other side of this curious head-gear.

The old lady wore a heavy silver chain, which was passed over her right shoulder and under her left arm; to this were attached three tubular silver boxes containing invocations and charms. A lump of alum, pierced through the middle, was threaded upon the chain to protect the wearer from evil influences.

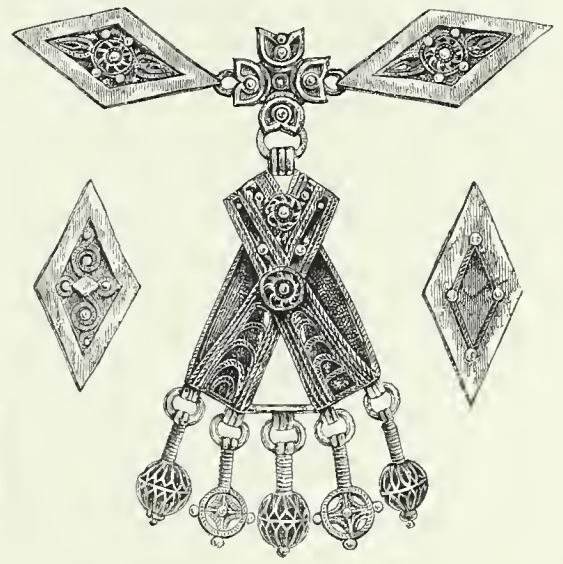
She carried, just within the bosom of her



open dress, a small looking-glass, mounted in a silver-gilt case, with a sliding lid to protect the glass; a prayer and a perpetual almanac are engraved on the inside of the lid. I thought that it was a very thin snuff-box when she first handed it to me, for I had seen some of the old ladies of Baalbec taking scented snuff, "to brighten their eyes," as they said.

The next illustration, drawn full size, is also from a Baalbec trousseau. I saw it worn by an exceedingly beautiful young Maronite woman. It is the centre-piece of a gold necklace, formed of lozenge-shaped plates of gold, enriched with ornaments of high and low relief alternately. No precious stones are introduced; but the effect of the whole is exceedingly rich and elegant. The back of the centre-piece is as carefully finished as the front, as the engraving will show.

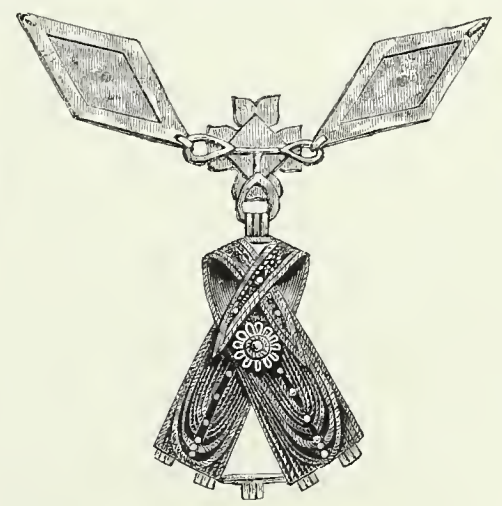
I subsequently saw several necklaces of similar design, but not one so well carried out. They reminded me of some of the



jewels introduced in the sculptured tablets found at Nineveh.*

Mr. Gosse, in his "Assyria Restored from her Monuments," says, on page 474, speaking of Assyrian jewellery:—"Necklaces were worn by the king, priests, and high officers in the early period. Little variety existed in their form. They consisted of *lozenge-shaped gems, or perhaps coloured glasses*, strung in one, two, or three series, alternating with gold beads. As sculpture can in general give only the *forms* of the objects which it represents, our judgment concerning the *materials* of which those objects were composed must almost always be more or less hypothetical."

As the jewellery which is worn in the present day in Syria is nearly all either



old, or mainly founded on old designs, it may help us to form some idea of the ornaments once worn in the palaces and temples of Nineveh and Babylon, and to show us how, in one respect at least, to interpret rightly the old stone tablets of Assyria.

MARY ELIZA ROGERS.

(*To be continued.*)

* [I am extremely pleased to be able to inform my readers that Mr. Arthur Sangster, of 19, Cockspur Street, Pall Mall, is making a very careful copy, in gold, of the Baalbec necklace. I recommend every one who takes an interest in Oriental Art to endeavour to see it. The engravings, though beautifully executed, scarcely convey an idea of the delicacy and elegant simplicity of the original, whereas Mr. Sangster's work will be a *fac-simile*.—M. E. R.]

## SELECTED PICTURES.

FROM THE COLLECTION OF C. J. NORTHCOTE, ESQ.

### VENICE—THE ARRIVAL

E. W. Cooke, R.A., Painter. C. Cousen, Engraver.

THE "arrival" which Mr. Cooke has made the subject of his picture is that of Otho I., Ex-King of Greece, when compelled to leave the country that had elected him to its sovereignty when little more than a boy: he was about the age of seventeen at the time of his being called upon to undertake the arduous task of ruling over the newly constituted kingdom of Greece. The young monarch, brother to the late King of Bavaria, Maximilian II., entered upon his regal duties in 1833, but had neither the spirit nor the ability to bring into subjection the discordant elements which had for a long course of years prevailed in the country, and after a lengthened period of political intrigues, factions, disputes, opposition of every kind, and social brigandage, a revolution broke out, and the king, with his queen, the Princess Mary of Oldenburg, had no other course open to him than to leave the Greeks to their fate. The royal pair embarked on board the English war-ship "Scylla," commanded by Capt. Rowley Lambert, and arrived at Venice on the 29th of October, 1862.

The vessel has dropped one of her bow-anchors, and is receiving the salute of a man-of-war, probably Austrian, which is gaily dressed out with flags of all nations, and has manned her yards in honour of the distinguished refugees. The water seen in the picture is that "arm" of the Adriatic, running between Venice and the low shore, known as the Lido; the latter is a spot familiar to those acquainted with the life of Lord Byron as the place where he used to take his daily rides when in Venice, and where he desired to be buried. The building seen on it is the hospital of San-Servolo—to the right. On the left is that part of the city known as the Ripa de Schiavoni, extending to the Giardino Publico, the public garden—if that can be properly called a garden which boasts of little more than straight walks and dwarfish trees.

No city in the world has been so fruitful of subjects for the painter, from Canaletto down to our own time, as Venice. British artists, especially, have made her ruined places and general picturesque architecture so familiar to us, that thousands who have never visited the place know it, or seem to know it, quite as well as those who have. Canaletto's pictures of Venice, painted with the accuracy of the photographic *camera*, are to be found among us by hundreds, either originals or good copies—for a few years ago there was a "Canaletto manufactory" in existence in a house not a dozen miles from London. Turner represented her with a poet's eye, and a pencil dipped in the colours of the rainbow; D. Roberts, Prout, Harding, and others of the "illustrious dead," belonged to the naturalistic school, yet produced works of real beauty and artistic value out of the faded glories of the once regal "Queen of the Adriatic;" and at the present time, Mr. Cooke, with many other painters, great or small, yet find that her picturesque wealth is not exhausted, and that it may be turned to profitable account. "The Arrival," which was exhibited at the British Institution, shows that the artist can deal with a scene of marine quietude as skilfully as he treats a fleet of Dutch "pincks," or other vessels, during a gale in the Northern Seas.

## ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A statue of Lord Clyde, the work of Mr. J. Foley, R.A., has recently been erected here: it stands in George Square, near that of Flaxman's Sir John Moore, and shows the figure in a military undress, erect, and with the left foot advanced. The left hand, grasping a telescope, rests on the stump of a palm-tree, in allusion to his eastern campaigns: while the right falls down by his side, holding a kind of velvet cap encircled with an Indian veil. It is a fine, manly work, that contrasts most favourably with the London statue of the old warrior in Carlton Gardens. The work is the result of public subscriptions by the inhabitants of Glasgow.

BIRMINGHAM.—The Town Council has granted a site for a statue of James Watt. The sculptor to whom the work is to be assigned has not yet been mentioned.—A selection of art-manufactures from the South Kensington Museum was opened last month in the Fine-Art Gallery, Rateliff Place: it is intended chiefly for the benefit of the students in the Birmingham School of Design. A notice of it appears in another page.

BRIDPORT.—The School of Art in this place is conducted by Mr. D. Campbell, who superintends also that at Dorchester. The second session has commenced, when the prizes gained in the last session were distributed in the presence of a large number of visitors, in the lecture-hall of the Literary and Scientific Institute, the walls of which were decorated with the most meritorious works of the students.

CARLISLE.—Mr. Foley, R.A., is to be the sculptor of the memorial statue of the late Earl of Carlisle, to be erected by public subscription of inhabitants of the city. Mr. Foley is already engaged on a similar work for Dublin.

DURHAM.—A portrait of Dr. Waddington, Dean of Durham, has been presented to him by the artisans of the city, in acknowledgment of his great liberality to the funds of the County Hospital. The picture was painted by Mr. C. Burlison, a local artist of good repute.

DORCHESTER.—The pupils of the School of Art in this town have received the prizes awarded to them. It was the first meeting of the friends and supporters of this newly-formed institution, and a goodly company gathered on the occasion. The prize-drawings were hung on the walls, and proved a source of interest to the visitors. Mr. D. Campbell, master of the school, said there were very few of the students, possibly none, who fell short of the average; while there were many whose talents raised them above mediocrity.

NORWICH.—The Exhibition of Modern Works of Art, which opened simultaneously with the recent meeting of the British Association, shows a catalogue of upwards of 360 pictures and drawings contributed. Among the names of artists most familiar to us are those of C. A. Duval, W. M. Hay, E. Gill, T. Davidson, Holyoake, Jutsum, Bouvier, Barwell, Waite, Girardot, Hemsley, Runciman, J. Danby, Grönland, De Fleury, Noble, E. Hayes, Niemann, W. Bromley, E. Opie, J. J. Wilson, J. Callow, Worrall, E. P. Brandard, W. Gale, and a few others. The list is certainly not a high-class one, but it is not easy to get our best artists to send pictures into the provinces, unless it be to Birmingham and Manchester, at both of which places exhibitions were opened last month. We are reminded by a quotation from our own pages of many years back, printed on the front page of the catalogue, that the first Society of Artists established out of London was in Norwich, and the first Provincial Exhibition took place in that city. The practice has fallen into disuse for some time past; now it has been revived, we trust it will grow and flourish. The gentlemen who have been foremost in replanting the ground deserve all credit for their exertions, which, it is to be hoped, will prove successful in their results.

NOTTINGHAM.—The result of the last annual competition for prizes by the students of the Schools of Art in the United Kingdom has given great prominence to the Nottingham School, which carried off ten out of the eighty prizes awarded; namely, one gold medal—awarded to George Broadhead for designs for lace curtains; one silver medal—to H. Wilson Foster, for a drawing from the antique; six bronze medals, and two Queen's prizes, of books. With the exception of the South Kensington School, which has special advantages over all others, no institution of this kind has ever been so successful.

WOLVERHAMPTON.—It is proposed to hold a Fine Arts and Industrial Exhibition in this town during the summer of next year. The profits derived from it to be applied in aid of the funds of the School of Art, and the South Staffordshire Educational Association. The Earl of Lichfield has accepted the office of chairman, and a number of influential noblemen and gentlemen are named as vice-presidents. A guarantee fund of at least £2,000 is forming. The list of those who have already guaranteed is very promising and satisfactory. The number and character of those who have already intimated their intention of becoming exhibitors promises that the exhibition will be one of no ordinary character.

## ART IN CONTINENTAL STATES.

PARIS.—Decorations of the Legion of Honour have recently been conferred on the following painters, sculptors, and architects:—*Commander*, M. Duban, architect; *Officers*, MM. Hesse, painter, and Clerget, architect; *Chevaliers*, C. Nanteuil, Brisset, Anastasi, F. Millet, N. Boucoiran, Dauban, Verlat (Belgian), Pasini (Italian), painters; Cabet and Daumas, sculptors; De Mérindol, Debressenne, and Verel, architects; J. J. Laurens, lithographer; Oury, decorator; and Roussel, an artist employed in the Imperial manufactory, Sèvres.—The "grand prize of Rome" for 1868 has been conferred upon the following students:—E. T. Blanchard, pupil of Picot and Cabanel, for painting; E. A. P. Noël, pupil of Cavalier and Luquesne, for sculpture; M. J. A. Mercié, pupil of Jouffroy and Falguière, also for sculpture; C. A. Lelere, pupil of Questal, for architecture; and C. A. Waltner, pupil of Henrique, Gérôme, and Martinet, for engraving.—It has been stated in some of the public journals that the portraits of the Sovereigns of France, and of the architects and artists who had co-operated in erecting and adorning the Louvre, in number twenty-five or thirty, and executed in Gobelins tapestry, have been removed from their frames and sent back to the manufactory to be, if possible, repaired, as they have been greatly moth-eaten. This statement is not correct: the fact is, that to enable the workmen to proceed with the cleaning and restoring the Apollo Gallery, in which the tapestries hang, the latter were taken down to be brushed, and cleaned up: two of them were found to require some slight repairs, which occupied only a few hours, and, we believe, did not necessitate their removal from the Louvre. They cost originally 200,000 francs, and have been fixed on panels in the Apollo Gallery for the last two or three years.—Two rooms in the *Ecole des Beaux Arts* have recently been set apart for the reception of the whole of the works, both painting and sculpture, which, since the year 1790, secured for the respective artists and pupils the *Grand Prix de Rome*.

GRENOBLE.—A statue of Napoleon I. has recently been placed in the Place d'Armes, and inaugurated in the presence of a large concourse of military and inhabitants of the city.

LIÈGE.—An equestrian statue of Charlemagne, by M. Jehotte, has been lately erected in this city.

STOCKHOLM.—A statue of Charles XII., the work of the sculptor Molin, is about to be erected in this city, on the 30th of November, the one hundred and fiftieth anniversary of the monarch's death.

TOURNUS.—A marble statue of Greuze, the painter, has been placed in this, his native town. It is by M. Rougelet, who, singularly enough, was born in the identical house in which Greuze was also born in 1726.



E.W.COOKE, R.A. PINXT

C. COUSEN. SCULPT

# VENICE — THE ARRIVAL.

FROM THE PICTURE IN THE COLLECTION OF C.J. NORTHCOTE, ESQ.

THE

# ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER IX.—THE ARMORIAL INSIGNIA BORNE BY THE SOVEREIGNS, PRINCES, AND PRINCESSES OF THE HOUSE OF LANCASTER, AND BY THEIR CONSORTS. A.D. 1386—1472.



BADGE OF LANCASTER.

THE assumption of the ancient Royal Insignia of France, the azure shield *semée* of golden fleurs-de-lys, by EDWARD III., was naturally regarded by the French Sovereigns with indignant jealousy; and it may be readily supposed that they would be anxious to give a public expression to that sentiment in a manner which should be both emphatic and significant. Accordingly, about the year 1365, CHARLES V. of France, evidently with a view to distinguish between his own Royal Arms and the ancient ensigns that had been quartered by the English claimants of his Crown, reduced the number of his *fleurs-de-lys* to *three* only. Thus the French King retained the ancient insignia, but he bore them under altered conditions. In England, we distinguish this modification of the French Shield, which is charged with only *three golden fleurs-de-lys on an azure field*, as FRANCE MODERN; while the earlier Shield, *semée de lys*, bears the appropriate title of FRANCE ANCIENT. I have placed the two Shields here together for comparison. Very shortly after his accession to the



*Fig.* 64 (*repeated*). FRANCE ANCIENT.

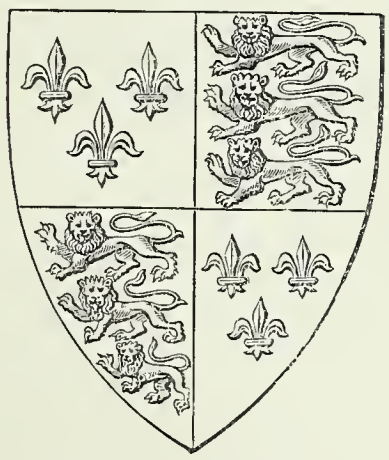


*Fig.* 77. FRANCE MODERN.

English Crown, HENRY IV. followed the example of the French King; and from that time, as long as the French insignia were marshalled upon the Royal Shield of England, *France Modern* continued to supersede *France Ancient*.

It will be observed that all the Sovereigns of the Houses of LANCASTER, YORK, and TUDOR bore the same quartered Royal Shield of EDWARD III., without any change whatever (the adoption of *France Modern* in the marshalling being regarded as simply a necessary modification, and not as a change); thereby indicating that all alike claimed to reign by the same right, as heirs of EDWARD III. As a matter of course, the Princes of these Houses bore the same Arms, with due difference.

XXIX. HENRY IV.; A.D. 1399—1412. Before his accession, HENRY "of Bolinbroke," the only son of JOHN "of Ghent" and BLANCHE of Lancaster (born in 1366), was created Earl of DERBY in 1386; on his marriage shortly after, in right of his wife he became Earl of HEREFORD; in 1397 he was created Duke of HEREFORD; and, February 3rd, 1399, on the death of his father, he became also Duke of LANCASTER.

ARMS, before his accession: *Lancaster*—that is, *England with a label of France:* also, between February 3 (the date of his father's death) and September 30, 1399 (the date of his own accession),—*France Ancient and England quarterly, with a label of five points per pale of Brittany and of France* (Fig. 78); that is, this label impales his father's label with his own, and it has either the *three dexter points ermine and the two sinister points azure charged with golden fleurs-de-lys*, or *the two dexter points ermine and the three sinister points with the fleurs-de-lys*. This Shield is represented upon the Monument to EDMOND, first Duke of YORK, son of EDWARD III., at King's Langley in Hertfordshire. Upon a very re-

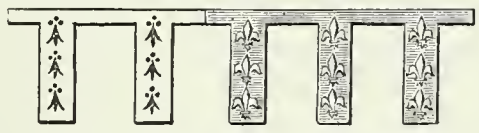


*Fig.* 78. AT KING'S LANGLEY, HERTFORDSHIRE.

markable Seal of Prince HENRY, certainly used by him between February 3 and September 30, 1399, his Shield marshals his Arms with the label given in Fig. 78, impaled by the Arms of the CONFESSOR differenced by a label of three points; and these two Coats, each having its own label, thus impaled, occupy the dexter half of this Shield; and they impale *Bohun*, which occupies the whole of the sinister half. This Shield will be clearly understood from the accompanying diagram, Fig. 79. Above this

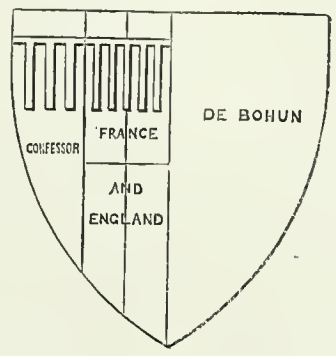



*Fig.* 79. DIAGRAM OF SHIELD OF HENRY IV., AS DUKE OF LANCASTER.

Shield, upon the Seal, is the lion crest (Fig. 60, here repeated), the lion differenced with the



*Fig.* 60. CREST OF HENRY IV.

*label of the Prince:* and on either side of the Shield is a large *Ostrich Feather*, about which a ribbon (or garter) is curiously entwined, and on this ribbon is the word SOVEREYNE, Henry's motto.

ARMS, after his accession: till about 1404,—*France Ancient and England quarterly;* and, after about 1404,—*France Modern and England quarterly*, as in Fig. 77.

CREST: Fig. 60; but, before his accession, with his *label*.

BADGES: *an ostrich feather; the monogram SS; a crescent; a fox's tail; a stock* or *stump of a tree; an ermine* or *gennet; a crowned eagle; a crowned panther; an eagle displayed; a columbine flower; the Lancastrian red rose;* and *the white swan* of the DE BOHUNS.

MOTTO: SOVEREYNE. The letter S, probably intended to be regarded as the Initial of this Motto, was repeated so as to form, or to cover, a collar, thence entitled a "Collar of SS," which was assumed and worn as their distinctive device by the members of the House of Lancaster, and by their adherents and partisans. This Collar is represented in Fig. 80.



*Fig* 80. LANCASTRIAN COLLAR OF SS.

The Crown, which is represented with elaborate care upon the head of the effigy of HENRY IV., on his monument in Canterbury Cathedral, is truly magnificent. The richly-jewelled circlet is heightened by eight conventional strawberry-leaves, and as many fleurs-de-lys, the whole alternating with sixteen small groups of pearls, three in each. This sculptured image of that "golden care" which was the one aim of Henry of Lancaster, may be supposed to be a faithful representation of the splendid "Harry Crown," broken up and employed as security for the loan required by HENRY V. when he was about to embark on his expedition to France, and of which the costly fragments were redeemed in the eighth and ninth years of Henry VI. Examples: Seals; Monument at Canterbury.

AS SUPPORTERS, *a lion and an antelope*, and also *an antelope and a swan* have been assigned to HENRY IV., but with uncertain authority.

2. MARY DE BOHUN, first wife of HENRY IV. and mother of all his children, died while her husband was yet Earl of DERBY and HEREFORD, A.D. 1394; she was younger daughter and coheiress of the last Earl of HEREFORD, ESSEX, and NORTHAMPTON, of the House of DE BOHUN. ARMS: *De Bohun*, Fig. 49; and *De Bohun* impaled by *Lancaster*.

3. JOANNE of Navarre, second wife and only QUEEN OF HENRY IV.; daughter of CHARLES II., King of NAVARRE and Count of EUREUX; widow of JOHN Count de MONTFORT: married to the King, 1403; died, 1437. ARMS: *Quarterly; first and fourth, azure, three fleurs-de-lys or, over all a bendlet componée argent and gules,*—for *Eureux; second and third, gules a cross, saltire and orle of chains all linked together or,*—for *Navarre*, as in Fig. 29. Impaled with the Royal Shield of HENRY IV. BADGE and MOTTO: a *Gennet* or *Ermine collared and chained*, with the motto A TEMPERANCE. The whole blazoned on the monument of the King and Queen at Canterbury.

XXX. HENRY V.; A.D. 1412—1422; eldest son of HENRY IV. ARMS: as PRINCE OF WALES, Duke of CORNWALL, and Earl of CHESTER (1400), — *France Ancient;* but, about 1404, *France Modern and England quarterly, with a silver label.* These Arms, with *France Modern*, the shield ensigned with helm, chapeau, and lion crest (*the lion with a silver label*), and having on either side an *ostrich feather held by a swan*, appear on a Seal of the Prince. ARMS: as KING, *France Modern and England quarterly:* also impaling *France Modern*, for his Queen. CREST: Fig. 60.

BADGES: *an ostrich feather; a chained antelope; a chained white swan; a fire-beacon.* These Badges are sometimes grouped together, as they are in the monumental Chantry of HENRY V. at Westminster.

* Continued from page 178.

Supporters: *a lion and an antelope*, but still without certain authority.

Henry V. wore an open Crown, like his predecessors; and he also, for the first time, introduced *two arches* rising above the cirelet, intersecting each other, and, at their intersection, supporting *a mound and cross patée*. From this reign, exeept during the reign of Edward IV., the royal cirelet is always heightened with *crosses patées and fleur-de-lys*.

2. Catherine of Franee, Queen of Henry V.; youngest daughter of Charles VI., King of Franee; born, 1400; married, 1420; died, 1437. Arms: *France Modern;* also impaled by the Royal Arms of Henry V.

After the death of the King, Queen Catherine married Owen Tudor, to which marriage I shall refer more fully in Chapter XII. On her Seal she displays a shield of *F. Modern and E.*, impaling *F. Modern*, ensigned with a very large open crown, and supported by *two wolves;* the field of the Seal is diapered with the *plantagenista*.

XXXI. Thomas of Lancaster, K.G.; second son of Henry IV.; created Duke of Clarenee and Earl of Albemarle, 1412; killed, 1420, without issue. Arms: *France Modern and England quarterly, with a label ermine, charged on each point with a canton gules;* also impaling *Holland of Kent*. See his Garter-Plate at Windsor. Crest: Fig. 60, with his own *label*. Badge: *an ostrich feather*.

2. Margaret Holland, wife of Thomas, Duke of Clarenee; daughter of Thomas Holland, Earl of Kent; widow of John Beaufort, Earl of Somerset. Arms: *England within a bordure argent*, for *Holland of Kent*.

XXXII. John of Lancaster, K.G.; third son of Henry IV.; in 1414, created Duke of Bedford and Earl of Kendal; in 1427, Regent of Franee, Duke of Anjou and Alençon, and Earl of Mayenne and Riehmond; died, without issue, 1435. Arms: *Franee Modern and England quarterly, with a label of five points per pale of Brittany and of France;* these are the Arms that had been borne by his father in 1399, and which are blazoned in Fig. 77. Crest: No. 60, with his own *label*. Supporters: *two antelopes*. He bore, as his Badge, the *ostrieh feather encircled with a ribbon*. See Seal, Monument at King's Langley, &c. He impaled the arms of his two wives.

2. Anne of Burgundy, first wife of John, Duke of Bedford; daughter of John, Duke of Burgundy; married, 1423; died, 1432. Arms: *Quarterly; first and fourth, France Modern; within a bordure componée argent and gules*,—for *Burgundy Modern; second and third, bendy of six or and azure, within a bordure gules*,—for *Burgundy Ancient*: over all, in an escutcheon of pretence, *or, a lion rampant sable*,—for *Flanders*. Impaled by the Arms of her husband. She had no issue.

3. Jaquetta of Luxemburgh, second wife of John, Duke of Bedford; daughter of Peter, Count de St. Paul; died, 1472. Arms: *Quarterly; first and fourth, argent, a lion rampant, queue fourchée gules, crowned or*,—for *Luxemburgh; second and third, gules, a star of twelve points argent*. Impaled by the arms of her husband.

This lady, after the death of Duke John, married Sir Rieh. Widville, and was mother of the Queen of Edward IV., and of other children.

XXXIII. Humphrey of Lancaster, K.G., fourth son of Henry IV.; in 1414, created Duke of Gloucester and Earl of Pembroke; also, in right of his first wife, he bore the titles of Earl of Hainault, Holland, and Zeland; murdered, 1446. Arms: *France Modern and England within a bordure argent*. Impaling the Arms of his two wives. His Shield of Arms is many times repeated upon his Monument in the Abbey Chureh of St. Alban, at St. Alban's. Crest: Fig. 60, with a *silver collar*. Supporters: *two antelopes chained*. Badge: *an ostrich feather*. He had no issue.

2. Jaqueline of Bavaria, first wife of Humphrey, Duke of Gloucester; daughter and heiress of William, Duke of Bavaria, Count of Hainault, Holland, &e.; died, 1435. Arms: *Quarterly; first and fourth, grand quarters, paly bendy argent and azure*,—for *Bavaria; second and third, grand quarters, quarterly Hainault and Holland*. Impaled by the Arms of her husband.

3. Eleanor de Cobham, second wife of Humphrey Duke of Gloucester; daughter of Reginald Lord Cobham of Sterborough. Arms: *gules, or a chevron or three estoiles sable*,—for *Cobham of Sterborough*. Impaled by the Arms of her husband.

XXXIV. Blanehe of Laneaster, elder daughter of King Henry IV.; married, first, in 1402, to Louis, Duke of Bavaria; secondly, to the King of Arragon; and, thirdly, to the Duke de Barr; she had no issue. Arms: *Laneaster*, impaling those of her several husbands.

2. Philippa of Lancaster, younger daughter of King Henry IV.; married, in 1405, to John King of Denmark and Norway. Arms: *Quarterly; first and fourth, or, semée of hearts gules, three lions passant in pale, azure*,—for *Denmark; second and third, gules, a lion rampant crowned or, sustaining a battle-axe argent*,—for *Norway*. Impaling *Lancaster*. She left no issue.

The armorial ensigns of Denmark will again come under our consideration in my concluding Chapter, when I am blazoning the Arms of H.R.H. The Prineess of Wales.

XXXV. Henry VI.; A.D. 1422—1472; the only child of Henry V. Arms: *France Modern and England quarterly*. In the south porch of Gloucester Cathedral, built 1420—1437, is a Shield with *England* in the first and fourth quarters. Crest: Fig. 60. Crown with three intersecting arches. Supporters: *two antelopes argent;* sometimes the dexter, *a lion;* the sinister, *an antelope* or *panther*. Badges: *a chained antelope; a spotted panther; two ostrich feathers in saltire*. Motto: for the first time, the ancient royal war-ery of England—Dieu et Mon Droit—was assumed as a regular Motto, by Henry VI. The Great Seal of Henry VI. differs from all the other Great Seals. It is without the mounted and armed effigy; but it bears both a Shield of *France Modern* only, and also the *quartered shield* of the two kingdoms. This Seal is rather a French Royal Seal than an English one.

Henry VI. impaled the Arms of his Queen.

2. Margaret of Anjou, Queen of Henry VI.; daughter of René, Count of Anjou, titular King of Jerusalem, Sicily, Arragon, &c.; married, 1445. Arms: Quarterly of six: 1. *Barry of eight argent and gules*,—for *Hungary;* 2. *France Ancient, with a label of three points gules*,—for *Naples;* 3. *Argent, a cross potent between four plain crosses or*,—for *Jerusalem;* 4. *France Ancient within a bordure gules*,—for *Anjou;* 5. *De Barre* (Fig. 46); 6. *Or, on a bend gules three eaglets displayed argent*,—for *Lorraine*. Impaled by the Royal Arms of Henry VI.

XXXVI. Edward of Lancaster, K.G., only ehild of Henry VI.; born, 1453; created Prinee of Wales, 1454; also Duke of Cornwall and Earl of Chester; murdered, 1460. Without issue. Arms: *France Modern and England quarterly, with a silver label of three points*. Crest: Fig. 60, with the *silver label*. Upon his Seal, his Shield is placed between *two ostrieh feathers*, and above is the *chained white swan* of the De Bohuns. He is also said to have borne *an antelope* and *a swan*, as Supporters.

2. Anne Neville, wife of Prince Edward; daughter of Riehard Neville, Earl of Warwiek, the "King Maker;" married, 1470. Arms: *argent, a saltire gules; a label of three points componée of the first and azure*. The label thus *componée argent and azure* was assumed by that branch of the great house of Neville, to which passed the equally great Earldom of Warwick, in commemoration of the alliances between the Nevilles and the Beauforts (see chap. xi., 1., 3, 4); and the Beauforts themselves differenced their Shield of France and England with a bordure componée of these same tinctures, because silver and blue were the Laneastrian colours.

This lady afterwards became the Queen of Riehard III. (see ehap. x., xliii., 2).

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## Chapter X.—The Armorial Insignia borne by the Sovereigns, Prinees, and Prineesses of the House of York, and by their Consorts. A.D. 1390—1541.



Badge of York.

All the Sovereigns of the House of York bore the same quartered Royal Shield of Edward III.; and also by all the Yorkist Princes and Prineesses the same Arms were borne, with some difference.

In chap. vii., sec. xxiii., I have blazoned the Arms and other insignia of Edmond "of Langley," the fifth son of King Edward III., who was created the first Duke of York and Earl of Cambridge. This Prince thus was the Founder of the House of York.

XXXVII. Edward of York, K.G., eldest son of Prinee Edmond "of Langley;" created Earl of Rutland, 1390; Duke of Albemarle, 1398; second Duke of York, 1402; killed at Agincourt, 1415. Arms: before 1402, *France Ancient and England quarterly, with a label of Castile*, Fig. 55 (repeated here). He appears at

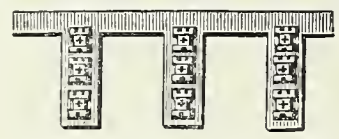


*Fig.* 55. Label of Castile.

this same period also to have differenced with a *label per pale of Castile and Leon;* and also with a *label per pale of York and Castile*. The label of York (Fig. 81) is *silver, and charged on each point with three torteaux* (red roundles); and a

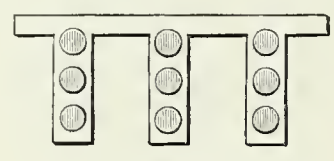


*Fig.* 81. Label of York.

label of Leon is *silver, with three red lioncels on each point*. After 1402, this Prince bore, first, with *France Ancient*, and, afterwards, with *France Modern, quarterly with England*, the *label of York* only, as in Fig 81. Crest: Fig. 60, with the Prince's own *label*. On his Seal, the achievement of arms is marshalled between two ostrich feathers. He impaled the Arms of his wife; examples at Canterbury. Without issue.

2. Philippa Mohun, wife of Edward, second Duke of York; daughter of John, Lord Mohun of Dunster. Arms: *or, a cross engrailed sable*. Impaled by the Arms of her husband, and blazoned on her monument in Westminster Abbey. This lady married, secondly, Sir Walter Fitz Walter.

XXXVIII. Riehard "of Coningsburgh," seeond son of Prince Edmond "of Langley," second Earl of Cambridge, 1413; executed, 1415. Arms: before 1402, *France Ancient and England quarterly, within a bordure of Leon—a silver bordure charged with lioncels rampant gules*, in commemoration of his mother, as were his elder brother's labels. After 1402, he added *the label of York within his bordure;* and eventually he ehanged *France Ancient* for *France Modern*. Examples at Canterbury, and Seals. He impaled the arms of his two wives.

2. Anne Mortimer, first wife of Richard "of Coningsburgh;" daughter, and eventually sole heiress of Roger Mortimer, Earl of Mareh (who, as heir to Lionel, Duke of Clarenee, was rightful heir to the Crown of England; see chap. viii, sect. xxvii.), and therefore by right Queen Regnant of England. Arms: *Mortimer and De Burgh quarterly*, Figs. 76 and 63.

3. Maud Clifford, second wife of Riehard "of Coningsburgh;" daughter of Thomas, Lord Clifford. Arms: *chequée or and azure, a fesse*

*gules*. This lady married, secondly, JOHN, Lord LATIMER.

4. CONSTANCE of York, only daughter of Prince EDMOND of Langley, married to THOMAS LE DESPENCER, Earl of GLOUCESTER. ARMS: *France and England quarterly, with a label of York*, impaled by the quartered coat of her husband: this is, first and fourth, *De Clare*, Fig. 47; second and third, *Despencer—quarterly argent and gules, the second and third quarters frettée or, over all a bend sable.*

XXXIX. RICHARD of York, K.G., only son of RICHARD "of Coningsburgh" and of ANNE MORTIMER his wife; in 1426, third Duke of YORK, and Earl of CAMBRIDGE and RUTLAND, having, in 1424, succeeded his mother's brother as Earl of MARCH and ULSTER; in 1435, REGENT OF FRANCE; killed at Wakefield, Dec. 31, 1460. ARMS: *France Modern and England with the label of York.* He bore the Royal CREST, like the other Princes of both the rival Houses, differenced with *his own label.* On both his Seals there are *two ostrich feathers;* and also his second Seal is further charged with *two fetterlocks*, a Yorkist BADGE, and with the *falcon* of York and *white lion* of March, as SUPPORTERS; and in base of the whole composition is *a rose-branch with three flowers.* The *white rose, surrounded with golden rays*, was also a Badge of this Prince, who by right was King of England. See his Garter Plate.

2. CECILIA NEVILLE, wife of RICHARD, third Duke of YORK; daughter of RALPH NEVILLE, Earl of WESTMORELAND, and of his wife JOAN BEAUFORT; died 1495. ARMS: *argent a saltire gules.* Impaled by the arms of her husband; also by her on her Seal, in her widowhood, borne impaled by the *Royal Arms without any difference.*

I must here add that in the College of Arms, in a volume of Heraldic Records, marked "M. 3, fol. 15," the Arms of RICHARD, third Duke of YORK, are marshalled as follows:—Quarterly; first and fourth grand quarters, *York* (that is, *France Modern and England with a label of York*); second grand quarter, *Castile and Leon quarterly;* third grand quarter, *Mortimer and De Burgh quarterly;* over all, in pretence, *Holland of Kent.*

3. ISABEL of York, only daughter of RICHARD "of Coningsburgh;" married to HENRY BOURCHIER, K.G., Earl of ESSEX. ARMS: *France Modern and England with a label of York;* impaled by *Bourchier* (see chap. viii., sect. xxviii.); quartering, *gules, a fesse between twelve billets*, 4, 3, 3, 2, *or*, for *Louvain.*

XL. EDWARD IV., A.D. 1461—1483. Eldest surviving son of RICHARD, third Duke of York. ARMS: as Earl of MARCH, till the end of 1460, *Mortimer and Ulster quarterly;* as fourth Duke of YORK, Jan. 1, 1461, *F. Modern and E. with the York label;* as KING, March 3, 1461, *F. Modern and E.* CREST: Fig. 60. BADGES; *a black bull; a black dragon; a white wolf; a white lion; a white hart; a falcon and fetterlock; the sun in splendour; a white rose, with and without rays; an ostrich feather.* CROWN, with two intersecting arches. SUPPORTERS: *a lion or*, and *a bull sable;* also *a lion argent*, or *two lions argent*, or *a hart argent.* He impaled the arms of his Queen.

2. ELIZABETH WIDVILLE, or WOODVILLE, Queen of EDWARD IV.; daughter of RICHARD, Earl RIVERS; widow of Sir JOHN GREY, of Groby; married 1464. ARMS: Quarterly of six: 1. *Argent, a lion rampant queue fourchée gules, crowned or*,—for *Luxemburgh;* 2. *Quarterly; first and fourth, gules, an estoile of sixteen rays argent; second and third, azure, semée de lys or*,—for *De Baux;* 3. *Barry of ten argent and azure, over all a lion rampant gules*,—for *Cyprus;* 4. *Gules, three bendlets argent, a chief per fesse of the second and or, charged with a rose of the first*,—for *Ursins;* 5. *Gules, three pallets vair, on a chief or a label of five points azure*,—for *St. Paul;* 6. *Argent, a fesse and canton conjoined*,—for *Widville.* Impaled by EDWARD IV. Blazoned on the monument of Queen ELIZABETH at Westminster.

XLI. EDMOND of York, Earl of RUTLAND; brother of EDWARD IV.: killed at Wakefield. ARMS: *F. Modern and E. quarterly, with a label of Leon and York.*

XLII. GEORGE of York, K.G., Duke of CLARENCE; and, in right of his wife, Earl of WARWICK and SALISBURY; brother of EDWARD IV.; murdered 1477. ARMS: *F. Modern and E., with a label of Clarence*, that is, a *label argent charged on each point with a canton gules*, Fig. 82.

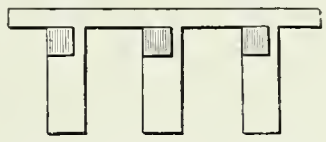


*Fig.* 82. LABEL OF CLARENCE.

CREST: Fig. 60, with his own *label.* SUPPORTERS: *two bulls.* See Garter Plate, Seals, Canterbury Shields.

2. ISABELLE NEVILLE, wife of GEORGE, Duke of CLARENCE; daughter of RICHARD, Earl of WARWICK. ARMS: *gules, a saltire argent, with a label of three points componée of the second and azure.* Impaled by her husband.

XLIII. RICHARD III., A.D. 1483—1485; brother of EDWARD IV. ARMS: as Duke of GLOUCESTER, 1461, *F. Modern and E., a label ermine charged on each point with a canton gules;* as KING, *F. Modern and E.* CRESTS: Fig. 60, with and without *label.* BADGES: *a white rose; the sun in splendour; a white boar; a falcon with a virgin's face, holding a white rose.* SUPPORTERS: *a lion or; a boar argent; two boars argent.* See Garter Plate, Seals, Canterbury Shields, &c.

2. ANNE NEVILLE, Queen of RICHARD III.; widow of EDWARD, PRINCE OF WALES (see chap. ix., sect. xxxvi., 2).

XLIV., 2, 3. The three sisters of EDWARD IV. and RICHARD III., ANNE, ELIZABETH, and MARGARET of York, all bore the Royal Arms, *F. Modern and E.*, without any difference. ANNE (who died in 1475) was married first to HENRY HOLLAND, Duke of EXETER, who bore *England within a bordure of France*, as in Fig. 50; and secondly, to Sir THOMAS ST. LEGER, who bore *azure, a frette argent, a chief or.* ELIZABETH was married to JOHN DE LA POLE, Duke of SUFFOLK, who bore *azure, a fesse between three lion's faces or.* And MARGARET was the third wife of CHARLES "the Bold," Duke of BURGUNDY; her Seal has a lozenge charged with *Burgundy* (see chap. ix., sect. xxxii., 2), impaling *F. Modern and E.*, and has the initials C and M tied together with a true lover's knot four times repeated.

XLV. EDWARD V., A.D. 1483; eldest son of EDWARD IV. In 1475, Prince of WALES, Duke of CORNWALL, and Earl of CHESTER; 1477, Earl of SALISBURY; and 1479, Earl of MARCH and PEMBROKE. He is considered to have borne the customary arms as both Prince and King.

XLVI. RICHARD of York, K.G.; second son of EDWARD IV. In 1474, fifth Duke of YORK; 1745, Earl of NOTTINGHAM; and 1476, Duke of NORFOLK and Earl WARRENNE. ARMS: *F. Modern and E., a silver label of three points, on the first point a canton gules.* BADGE: *a falcon and fetterlock.* Married, 1477, ANNE MOWBRAY, daughter and heiress of JOHN, Duke of NORFOLK. See Garter Plate and Canterbury Shields.

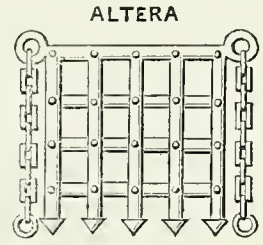
XLVII., 2, 3, 4. The four daughters of EDWARD IV., the Princesses ELIZABETH, CECILIA, ANNE, and CATHERINE of York, bore the Royal Arms, *F. Modern and E.* The Princess ELIZABETH became Queen of HENRY VII. The Princess CECILIA was married, first, to JOHN, Viscount WELLS, who bore *or, a lion rampant queue fourchée sable;* and secondly, to —— KYME, of Lincolnshire. The Princess ANNE was married to THOMAS HOWARD, Duke of NORFOLK. And the Princess CATHERINE was married to WILLIAM COURTENEY, Earl of Devon, who bore *or, three torteaux, a label azure.* The Seal of this Princess CATHERINE displays, on a shield, the following blazonry:—Quarterly, first and fourth, *or, three torteaux*,—for *Courteney;* second and third, *or, a lion rampant azure*,—for *Rivers;* impaling, quarterly, first, *F. Modern and E.;* second and third, *Ulster* (Fig. 63); fourth, *Mortimer* (Fig. 79). This shield is supported by a *dolphin* and a *lion rampant*, and it is ensigned with a *demi-rose of York.*

XLVIII. EDWARD of York, K.G.; only son of RICHARD III. Earl of SALISBURY in 1477; in 1483, Prince of WALES, Duke of CORNWALL, Earl of CHESTER. ARMS: *F. Modern and E., a silver label.*

XLIX. EDWARD of York, Earl of WARWICK; only surviving son of GEORGE, Duke of CLARENCE. ARMS: *F. Modern and E., a label componée argent and azure.* This label he derived through his mother, from the NEVILLES, Earls of WARWICK, who, in their turn, had assumed it to denote their own alliance with the house of BEAUFORT. This most unfortunate Prince was executed Nov. 28, 1499, his only real crime being that he was the "last of the Plantagenets."

2. MARGARET of York, sole surviving daughter of GEORGE, Duke of CLARENCE, was married to Sir RICHARD POLE, who bore—*Per pale or and sable, a saltire engrailed counterchanged.* Restored to the rank and dignity of Countess of SALISBURY, 1513; executed, May 27, 1541. Besides three other sons and one daughter, she was the mother of the celebrated Cardinal REGINALD POLE. Upon one of her Seals this lady marshals the following great insignia, but she does not impale or in any other form introduce in this composition the Arms of her husband:—Quarterly of seven, three in chief and four in base: 1. *F. and E. with a label of York;* 2. *Neville of Salisbury;* 3. *Gules, a fesse between six crosses crosslets or*,—for *Beauchamp;* 4. *Chequée or and azure, a chevron ermine*,—for *Newburgh;* 5. *Argent, three fusils conjoined in fesse*,—for *Montacute;* 6. *Or, an eagle displayed vert*,—for *Montthermer;* 7. *Clare* (Fig. 47), and *Le Despencer* (section xxxviii. 3), *quarterly.* Thus it was that the last surviving woman of the House of Plantagenet, who by right could marshal these proud quarterings, followed her brother to the scaffold; and died, as he had died, beneath the axe, because, like him, she was guilty of the treason of having in her veins Royal blood unmixed with that of Tudor.

## CHAPTER XI.—THE ARMORIAL INSIGNIA BORNE BY THE MEMBERS OF THE HOUSE OF BEAUFORT. A.D. 1390—1526.




BADGE AND MOTTO OF BEAUFORT.

L. By his third wife, CATHERINE SWYNFORD, JOHN "of Ghent," Duke of LANCASTER, had three sons and one daughter, who all bore the surname of BEAUFORT, derived from the place of their birth, their father's castle of Beaufort, in Anjou. These three brothers and their sister, however, were all born before the marriage of their parents; but they were legitimated by an Act of Parliament, in the twentieth year of the reign of Richard II., A.D. 1397.

Before the Act of 1397, JOHN DE BEAUFORT, the eldest son, bore a very singular armorial composition, which is represented in Fig. 83.

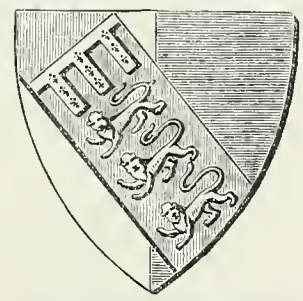


*Fig.* 83. JOHN DE BEAUFORT: BEFORE 1397.

It shows, on the one hand, the strong feeling that was entertained on the subject of Royal descent; while, on the other hand, it declared no less plainly that illegitimacy of birth would necessarily be denoted by some decided heraldic distinction. The field of this Shield, Fig. 83, is *per pale argent and azure*, the Lancastrian "livery colours;" and on this is charged a *bend of Lancaster*,—that is, a *bend gules bearing the three lions of England* differenced with the Lancastrian *ermine label.*

After the Act of 1397, the Beauforts all assumed and bore the Royal Arms—*France and England quarterly*, which they differenced with a *bordure componée of the Lancastrian colours, argent and azure.* Thus, JOHN DE BEAUFORT, K.G., the eldest son, Earl and Marquess of SOMERSET, and Marquess of DORSET, after 1397, instead of the Shield, Fig. 83, assumed and bore the Shield, Fig. 84, the bordure being



*Fig.* 84. JOHN DE BEAUFORT: AFTER 1397.

*componée argent and azure.* It will be noted, that in the first instance this Beaufort Shield quartered *France Ancient.* JOHN DE BEAUFORT married MARGARET HOLLAND, and therefore he impaled *Holland of Kent.*

2. HENRY, the second of the three brothers, the celebrated Cardinal BEAUFORT, before 1397 bore Fig. 83, *differenced with a Crescent:* and after 1397 he bore the Shield Fig. 84, differenced as before with a Crescent, and also having the further distinction of reversing the order of the tinctures in the bordure, so as to become (instead of *argent and azure*) *azure and argent*, as in Fig. 85. A Seal of the Cardinal bears his Shield with the *bordure argent and azure*, the squares in chief being so arranged as to have a *central azure square*, which is charged with a *golden mitre.*

3. THOMAS DE BEAUFORT, K.G., the third of the three brothers, Earl of DORSET and of HARCOURT (in Normandy), and in 1417 Duke of EXETER, bore, before 1397, Fig. 83, *differenced*

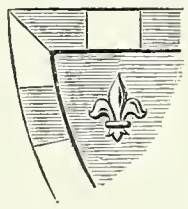


*Fig.* 85. BORDURE OF CARDINAL BEAUFORT.

*with a mullet:* after 1397, and until 1417, *F. and E. quarterly within a bordure componée azure and ermine*, as in Fig. 86: and after 1417, *F. and E. quarterly, within a bordure componée argent and of France*, as in Fig. 87; the fleurs-de-lys of the

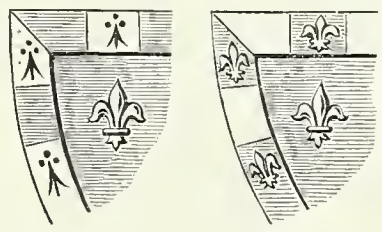


*Fig.* 86. *Fig.* 87.
BORDURES OF THOMAS DE BEAUFORT.

bordure of HOLLAND OF EXETER he thus placed in his own bordure, when he himself became Duke of EXETER. He married MARGARET NEVILLE, and died, without surviving issue, in 1424.

4. JOAN DE BEAUFORT, the sister, bore Fig. 84: she married, first, ROBERT, Lord FERRERS, of Wem; and secondly, RALPH NEVILLE, Earl of WESTMORELAND: thus the Beaufort Arms, Fig. 84, were impaled, first, by—*Vair or and gules, on a canton of the second a lion of England;* and secondly, by—*Gules, a saltire argent.*

LI. JOHN DE BEAUFORT, K.G., and EDMOND DE BEAUFORT, sons of the first JOHN DE BEAUFORT, and both of them in succession Dukes of SOMERSET; and also HENRY and EDMOND DE BEAUFORT, sons of the first EDMOND, and Dukes of SOMERSET, all bore the Beaufort Shield, varying the bordure either *argent and azure*, or *azure and argent*, and having either a *label* or a *mullet* for secondary difference.

LII. MARGARET DE BEAUFORT, the only child and sole heiress of JOHN DE BEAUFORT (second of that name), K.G., Duke of SOMERSET, by his marriage with Margaret Beauchamp of Bletso. This lady, the mother of HENRY VII., the Foundress also of St. John's and Christ's Colleges in the University of Cambridge, and of the "Margaret" Professorships of Divinity in the two Universities, bore the Arms of *Beaufort*, as in Fig. 84, impaled by those of her three successive husbands: that is, first, impaled by the Arms of EDMOND TUDOR, Earl of RICHMOND —*F. and E. quarterly, within a bordure azure, charged alternately with golden martlets and fleurs-de-lys*, as in Fig. 88; second, by the Arms of



*Fig.* 88. BORDURE OF EDMOND TUDOR.

Sir HENRY DE STAFFORD—*or, a chevron gules;* and, third, by the Arms of THOMAS STANLEY, Earl of DERBY, which quarter *Stanley*, *Lathom*, and the *Isle of Man*, and have in pretence *Montault.* On her Seal, the Countess Margaret displayed her shield charged upon *an eagle*, and supported by *two antelopes* and *two ostrich feathers.*

As a BADGE, the BEAUFORTS all bore a *golden portcullis* with the significant motto ALTERA SECURITAS, represented at the head of this chapter.

Their Arms are blazoned on their Garter Plates at Windsor and their Seals; on the buildings of St. John's and Christ's Colleges, Cambridge, and on the Beaufort Monuments in Westminster and Wimborne Abbeys, in Canterbury Cathedral, and in St. George's Chapel, Windsor, &c. The most remarkable of these monuments is the one in the south aisle of Henry VII.'s Chapel at Westminster to MARGARET, Countess of RICHMOND, which bears seven truly historical shields (the eighth is lost), executed in bronze, and still in perfect preservation.

LIII. The Arms of the Lancastrian BEAUFORTS have been transmitted to their descendants, the SOMERSETS, Dukes of BEAUFORT. The direct ancestor of this Ducal House, CHARLES SOMERSET, K.G., by his near kinsman, HENRY VII, was created Earl of WORCESTER; and, in right of his first wife, ELIZABETH HERBERT, was also Lord HERBERT of Gower, Chepstow, and Raglan. This nobleman bore *Beaufort*, differenced with *a sinister bendlet argent*, as in Fig. 89. He died in 1526, and was



*Fig.* 89. CHARLES SOMERSET, EARL OF WORCESTER.

buried in St. George's Chapel, Windsor, where he had prepared for himself and his first Countess a splendid monument, with their effigies and armorial insignia, which still remains in a perfect condition of preservation, and is one of the most interesting works of its class in the kingdom. We shall proceed in our next chapter to consider the insignia of the STUARTS who, with *France* and *England* marshal *Scotland.*

## INTERNATIONAL REPRODUCTION OF WORKS OF ART.

ACCORDING to a statement made in a recent Report of the Science and Art Department laid before Parliament, an important Convention was entered into during the International Exhibition of last year in Paris. The Prince of Wales,—as having appended his signature, on the part of Great Britain, to the document,—wrote some time ago to the Duke of Marlborough, Lord President of the Council, forwarding copies of the Convention, and requesting to be informed whether his Grace, in his official position, and acting through the Science and Art Department, could aid in giving effect to it throughout the United Kingdom. His Royal Highness says in his letter,—"I cannot doubt that the museums in this country will derive benefit from this Convention, and will be able to make a return to foreign countries for the advantages which they may afford." To this application the Duke sent a satisfactory reply, stating that when called upon he would be ready to communicate with other authorities having charge of objects of Art in the kingdom, with the view of obtaining any facilities required by foreign countries. The Convention itself, which is as follows, explains the object of it:—

"CONVENTION FOR PROMOTING UNIVERSALLY REPRODUCTIONS OF WORKS OF ART FOR THE BENEFIT OF MUSEUMS OF ALL COUNTRIES.

"Throughout the world, every country possesses fine historical monuments of Art of its own, which can easily be reproduced by casts, electrotypes, photographs, and other processes, without the slightest damage to the originals.

"(*a.*) The knowledge of such monuments is necessary to the progress of Art, and the reproductions of them would be of a high value to all museums for public instruction.

"(*b.*) The commencement of a system of reproducing works of Art has been made by the South Kensington Museum, and illustrations of it are now exhibited in the British section of the Paris Exhibition, where may be seen specimens of French, Italian, Spanish, Portuguese, German, Swiss, Russian, Hindoo, Celtic, and English Art.

"(*c.*) The following outline of operations is suggested:—

"1. Each country to form its own Commission according to its own views for obtaining such reproductions as it may desire for its own museums.

"2. The Commissions of each country to correspond with one another, and send information of what reproductions each causes to be made, so that every country, if disposed, may take advantage of the labours of other countries at a moderate cost.

"Each country to arrange for making exchanges of objects which it desires.

"4. In order to promote the formation of the proposed Commissions in each country, and facilitate the making of the reproductions, the undersigned, members of the reigning families throughout Europe, meeting at the Paris Exhibition of 1867, have signified their approval of the plan, and their desire to promote the realisation of it.

"The following Princes have already signed the Convention:—

| | |
|---|---|
| Great Britain and Ireland | ALBERT EDWARD, Prince of Wales. |
| | ALFRED, Duke of Edinburgh. |
| Prussia | FREDERICK WILLIAM, Crown Prince of Prussia. |
| Hesse | LOUIS, Prince of Hesse. |
| Saxony | ALBERT, Prince Royal of Saxony. |
| France | PRINCE NAPOLEON (JEROME). |
| Belgium | PHILIPPE, Comte de Flandre. |
| Russia | The CESAREVITCH. |
| " | NICHOLAS, Duc de Leuchtenberg. |
| Sweden and Norway | OSCAR, Prince of Sweden and Norway. |
| Italy | HUMBERT, Prince Royal of Italy. |
| " | AMADEUS, Duke of Aosta. |
| Austria | CHARLES-LOUIS, Archduke of Austria. |
| " | RAINER, Archduke of Austria. |
| Denmark | FREDERICK, Crown Prince of Denmark. |

## LEEDS EXHIBITION.

### Part IV. (Concluding Notice.)

#### MODERN FOREIGN SCHOOLS.

This Gallery, formed under the superintendence of Mr. Lefèvre, is, within its limits, singularly complete. Two hundred and fifty pictures, judiciously selected, serve to give a fairly good and certainly an eminently agreeable epitome of at least the French and the Belgian schools. One novel characteristic of this collection in Leeds is that, unlike certain admirable exhibitions in the metropolis, it is entirely independent of picture-dealing speculations. The works come from private mansions; and it is interesting to observe how pictures well known in the French Gallery in Pall Mall have found their way silently through the country. The catalogue reveals how much the taste for cabinet pictures of continental schools has grown of late years, and what desire there now is among our chief collectors to intermingle with English works some few foreign gems. For instance, we find that Mr. Pender has secured one of the very best of Troyon's cattle landscapes—'Going to the Farm;' that Mr. Salt has added to his collection 'The Morning Toilet,' a pretty little example of Plassan; that Mr. Alfred Morrison has appropriated from the Paris Great Exhibition Tidemand's mighty effort, 'Single Combat in Norway in the Olden Time.' To the above contributors may be added the names of the Hon. Captain F. Egerton, the Duc d'Aumale, the King of the Belgians, the Prince of Wales, and Her Majesty the Queen.

It will scarcely be expected that we can afford space for a detailed survey of this select and strictly representative collection. The Gallery, which is admirable as an epitome, and which answers to perfection its primary purpose of packing into compact space and bringing into the English provinces schools which cover the area of Europe, contains, nevertheless, but few names not already familiar to our readers through the reviews we have given of the Foreign Galleries in the Great Paris Exhibition. All, therefore, we shall now attempt will be to emphasize some few works which may possess special interest. As a curiosity in these days, may be mentioned 'Napoleon I.,' by Gerard, an example from the collection of Sir Stirling Maxwell of an old French school now obsolete. Again, as unfortunately belonging to the past, the general student, and especially the lover of high spiritual Art, will mark reverently some few examples of Ary Scheffer's chastened, studious style. For ourselves, we should wish at least once a year to pause as in worship before that most impressive vision of 'Paolo and Francesca,' as they pass through space before the wonder-struck gaze of the Tuscan poet. This picture, one of several replicas, is familiar as a chief ornament of the Bridgewater Gallery. 'La Première Pensée pour "Le roi de Thule"' also merits regard as the first idea of one of the artist's most renowned productions. That Ary Scheffer lacked the strong individuality needed in a portrait painter may be judged from the head of Prince Talleyrand. Yet all honour to the artist's memory. Alas! how long will it be ere we can look upon his like again!

Strange to say, no better place than the stairs has been found for an early and interesting example of a French artist of whom the world was permitted to know too little. The short career and tragic end of Leopold Robert impart to such a simple product as the 'Pifferari' almost a fictitious value: the work, however, by its effect, colour, and quality, indicates a master's hand. More suitable to a position on the same stairs is such tremendous scene-painting as the illustrious M. Yvon is habitually guilty of. 'The Retreat from Moscow,' a well-known masterpiece by this famous battle-painter of the Second Empire, is one of the valuable contributions of the Manchester Royal Institution. Also, note should be taken of another exceptional work that serves to fill a gap in the history of that great French school which is fast changing its phases for the worse. 'Mustapha' is nothing more than a truthful sketch of a dog and puppies by Horace Vernet, who perhaps, taken for all in all, is the greatest battle-painter the world has seen. Vernet always threw in accessories with a master hand; and this simple study shows with what care he collected his materials. In passing, we may just call attention here, as we did in Paris, to incidents of war as painted by Protais, with a touch of pathos not usual to the French, who dote habitually on the brutality and horror of the battle-field. These companion pictures, 'The Morning before the Attack,' and 'The Evening after the Battle,' afford yet another proof of the rare knowledge and taste shown by the Duc d'Aumale in the formation of his choice collection. Delaroche, by some lamentable mischance, finds no place in this Gallery.

The chief gems in this collection are just the works that require of us least notice. Such well-known pictures as Gérôme's 'Phryne' and Meissonier's 'Chess-Players' have already more than once been subjected to criticism in our pages. The good people of Leeds may think themselves fortunate in obtaining possession of these much-coveted works for a period of five months. They also should esteem themselves highly favoured to acquire that choice and charming example of Madame Browne, 'A Monk,' marked by largeness of treatment, firmness of hand, and by the artist's inimitable quietism. Madame de Saux, under her pseudonym, unites the intellectual culture of an amateur with the technical skill of a professed artist.

This provincial Gallery affords encouraging evidence that the country at large has at length learnt, though but slowly, that the world does contain some animal-painters besides Landseer. Here, at all events, may be seen capital examples of Troyon, Schreyer, and the three Bonheurs—great names in Continental Art, with which our readers have been made well acquainted. Seldom in London even have we beheld Troyon to such advantage. The great position this artist holds in Paris is fully justified by a landscape with cattle contributed by Mr. Pender—a work singular for breadth, vigour, brilliancy, and a simplicity true as nature. Another picture from the same easel, 'Unloading Boats,' is surpassingly lovely for colour and atmosphere: the work, admirable throughout for artistic traits, is marked by intention rather than by detail or finish—a distinction which not infrequently bespeaks the superior mastery and knowledge of the French school. This choice work of a master who can now no more take his place among the living, we are glad to see has been lent by T. Creswick, R.A. This, with other contributions, shows that some of our Royal Academicians have appreciation for foreign schools. Of the three Bonheurs we will only note points that may strike us as new. Thus, among Rosa's six pictures, some biographical interest may attach to 'Les Pâturages,' as perhaps the earliest known work of the artist, painted while yet a girl. Yet on this small canvas is foreshadowed the painter's mature manner: already, when little more than a child, Rosa Bonheur could draw a sheep and a lamb. Her married sister, Madame Peyrol, also gives proof of that talent which has not forsaken any member of the family. Other avocations alone have prevented the sister Juliette from advancing beyond the comparatively humble position represented by 'Turkeys' and 'Fowls.' Also, for novelty, or rather for rare exceptional merit, honourable mention must be made of one of the most brilliant and truly artistic pictures that ever came from the easel of a Bonheur. 'Cattle on the Sea-Shore' more than fulfils all the expectations ever raised by the brother Auguste. This picture is a glory and a delight. For colour, atmosphere, and daylight, for breadth and for vigour, for exquisite relations between the rich deep tone on the cattle, the green on the sward, and the blue on the sea, this work is unrivalled. We went to the picture again and again, and could scarcely tear ourselves away.

We are glad to see that English patrons have been loath to purchase French landscapes. Money is better spent on our own school; and any check that can be given to the inordinate conceit of the French, who make boast of themselves as the first landscape-painters in the world, is likely to prove salutary. The Gallery cares not to claim a single work by Rousseau, who was proclaimed in Paris by a packed jury the greatest of landscape artists; and such works as may be found by Lambinet and Français are but second-rate. On the whole, this department is but poorly represented. We have seen, for example, vastly better landscapes by the American Bierstadt than any here. Of the divers schools of Continental landscape which appeared in great force in Paris a year ago, there are a few specimens. For instance, by the Belgian Kindermans there is a fine work. By the two Achenbachs, Oswald and André, famed in the Dusseldorf school, there are pictures characteristic of their several styles. Also, we were glad to observe more than usually choice studies by Calame, the greatest landscape artist Switzerland has yet produced. Calame could paint the Alps; yet 'The Lake of the Four Cantons' is too pretty to be grand—the greys are too blue, the picture wants individuality and power. This painter was a poor colourist; hence his lithographic studies are superior to his oil pictures. Calame, be it remembered, was a pupil of Danby; the poetic landscape-painter of England, during his sojourn at Geneva, exerted a spell over the Swiss school.

A multitude of other artists deserve notice did they now appear for the first time. In this Gallery we can well understand what good service Mr. Gambart has done to the connoisseurs of our country. We see how he has educated the public taste up to Continental standards; and moreover how, as a wise man of business, he has known how to place a picture where it may be best appreciated. It is not a little interesting now to recognise, in the English homes of their adoption, the works of artists whom we have long known in foreign exhibitions. Frère, Duverger, Plassan, and Gallait, we had reason to expect might be popular, but other artists whose reputation has been mostly circumscribed to the Continent, such as Knaus, Heilbuth, Ten Kate, Compotosto, Madou, and Tadema, have—thanks

in some measure to the French and Flemish Gallery in Pall Mall—also taken up comfortable abodes of content in the country mansions of England. We have little to add to what has within the last twelve months appeared from time to time in the *Art-Journal* concerning these several painters. Duverger we have seldom seen to such advantage; Gallait appears by two or more well-accredited works; 'Village Politicians' is one of the very few productions by the great Knaus that have found their way to England, and the possessor of this capital work happens indeed to be a foreigner. Englishmen, in fact, have not yet learnt to value Knaus at his real worth. 'Reading the News,' contributed by Mr. James Forbes, is one of the best examples we know of Ten Kate. 'A Rat Hunt,' an amazingly clever work by Madou—an artist too seldom seen in England—must, we regret to say, quit our shores: the picture is among other rare contributions of the King of the Belgians. Few monarchs ever had more reason to be proud of the artists they could number among their subjects. In addition to the Belgian painters already named, there may be studied in Leeds the several styles of Stevens, Willems, Baugniet, Leys, Lies, and Bossuet. Nothing new remains to be said of these painters, who are as well known in their country as Webster, Maclise, or Roberts can be in ours. The only point of novelty is in certain early works by Leys, which are interesting because they show that this inveterate mediævalist commenced as a naturalist of the Low Dutch school. We must not forget to mention a picture by the Russian painter Swertschkow, which attracts around it an eager crowd, not so much by its Art-merits, as because in a sledge happen to be seated the Prince of Wales and the Emperor of Russia. In conclusion, we can only repeat that Leeds should consider herself specially fortunate in the possession of this well-selected collection; here, within a single gallery, it is possible to obtain ready to hand more knowledge than could be gathered by a succession of tours upon the Continent; and Mr. Lefèvre has been a public benefactor by the energy, intelligence, and influence he has manifested in this admirable collection of examples of foreign schools.

### DRAWINGS BY THE OLD MASTERS, AND ENGRAVINGS.

Mr. Waring has introduced "the drawings by the old masters" to the people of Leeds by an apt preface. "Nothing," says the Chief Commissioner of the Exhibition, "gives a more conclusive evidence of the artistic ability and knowledge of the painter than those sketches and drawings which have been done off-hand from the subject or model which he wished to note or to study. They are invariably forcible and truthful, and have ever been in high esteem with all admirers of Art." Certainly such esteem is likely to be increased by the lovely and most instructive works now collected in Leeds—works which have but one fault, that they appeal to more knowledge than the generality of people are able to bring to their appreciation.

Much study has of late years been given to original drawings, and the 272 here collected will certainly repay hours of careful examination. The authenticity of some, it is true, we should question, notwithstanding the high prices they may have fetched, and the trustworthy collectors who are ready to vouch for their genuineness. We incline, indeed, to think that our collectors have been far too credulous. Still of these 272 studies the vast majority may be safely accepted. A mere enumeration of the drawings we have marked as specially deserving attention would far exceed our limits; among the masters who may be here studied, through a rare profusion of examples, are Michael Angelo, Raphael, Da Vinci, and Correggio. Single drawings of exceptional merit may be noted by Fra Angelico, Perugino, Fra Bartolommeo, Volterra, Titian, Tintoretto, Guido, Van Eyck, Durer, and Holbein. We envy the person who makes acquaintance with these lovely and truly artistic products for the first time; and yet, in truth, further study brings deeper feelings of delight.

We cannot wonder that the taste for collecting original drawings has grown with increased knowledge of Art, and with the desire to comprehend critically the modes of composition practised by the old masters. This artistic and recondite pursuit, which was once almost the exclusive hobby of Sir Thomas Lawrence, has now obtained adherents among the more select few of our collectors. The treasures laid up by Lawrence, which ought to have been secured to the nation, it is interesting to trace through the Leeds Catalogue back to their present owners; they constitute, in fact, the nucleus of the collections since made in the country. Thus, among the drawings at Leeds, those sent from the Oxford gallery, and from Mr. Malcolm's unexampled collection, originally came wholly or in part from the Lawrence store. Then, again, very many rare works are derived from the late Mr. Woodburn; also very many from Mr. J. C. Robinson, who is well known to have devoted much time and knowledge to the study of original drawings. After this short pedigree it may be interesting to learn into whose hands these treasures at Leeds have now fallen. The series opens with 100 drawings from Mr. Malcolm, whose collection has grown into one of the most important in the country; it has been replenished by the "Lawrence, Woodburn, and Robinson collections." The Duke of Devonshire's drawings are well known by all visitors to Chatsworth: 115 of the series are at Leeds. Of the famed studies by Raphael and Michael Angelo, belonging to the University of Oxford, there are not present as many as we had hoped to see; the selection does not exceed fifteen examples. Altogether, however, Art-students at Leeds have a great treat. Often original drawings are hid away from sight in portfolios, as at the British Museum; here, on the contrary, they are hung for public view on the walls, as is that most magnificent collection in the Louvre. We are tolerably well acquainted with like treasures on the Continent, such as those in Florence, Milan, Venice, Vienna, and Paris; and it is with no small satisfaction that we see proof at Leeds that England is scarcely behind other countries in invaluable gleanings from the portfolios of great masters.

The gallery which contains "the original drawings" affords space also for an epitome of the history of engraving. The name of Mr. William Smith is in itself a guarantee that this department is well managed. Again we must apologise for the unavoidably short notice of a collection far too important to be dismissed in a line. We can, however, merely intimate that the object of this collection is to give, by a few well-selected and representative works, a rapid glance at the several arts of "Wood Engraving," "Lino Engraving," "Etching," and "Mezzotint." The Italian schools, ancient and modern, from Mantegna and Marc Antonio down to Morghen and Toschi; and the German styles, from Martin Schön and Dürer down to Müller and Forster, are fairly represented. The English school of engraving is also seen to advantage in some of the masterpieces of Hogarth, Strange, and Sharp. Here, likewise, may be scanned, within small compass, the whole art of etching, represented by thirteen masters, over whom Rembrandt, as usual, reigns supreme. The famous 'Hundred Guilder Piece,' which, in "its first state," recently fetched £1,180, is seen by a fine impression. The mezzotints exhibited, by their solidity, solemnity, and power, put to shame the flimsy fashionable plates of the present day. Specially worthy of attention, as "perfect triumphs of Art," are the mezzotints after Sir Joshua Reynolds. Again in this Gallery we are struck with the value of the comparative view of many arts which, taken in totality, becomes truly comprehensive. Not only do the several styles of engraving illustrate each other, not only do the original drawings throw light upon the pictorial compositions which the engraver has translated, but likewise the contents of this room find response in neighbouring galleries. The student should pass, for example, from these original drawings by great masters to the finished pictures by the same hands—from the etchings to the paintings of Rembrandt. This proximity, which in the Louvre is a rare advantage, has seldom been gained in this country; the obvious benefits accruing therefrom have led to the proposition for the removal of the prints and drawings from the British Museum to the National Gallery. Among the many points of contact which at Leeds recur, we may give as illustrations 'The Three Graces,' engraved by Forster, and the original picture itself by Raphael, from the collection of Lord Ward; also, as no less interesting, 'The Adam and Eve,' engraved by Marc Antonio from Raphael, and the same design transferred to a majolica dish. In the Leeds Museum may be seen other no less instructive examples of the use of Raphaelesque designs in Italian majolica; hence the term "Raphaelesque Ware."

### PORTRAITS OF YORKSHIRE WORTHIES.

This series, which rises to something more than local interest, has scarcely received the attention which it merits, partly because these portraits, old, begrimed, and in bad condition, have less Art-beauty than historic value. It, however, is greatly to the credit of Yorkshire that she can assemble no fewer than 272 "worthies," many of whom hold honourable place in the world's universal history. "Our county," said a Yorkshire divine, "is the epitome of England—whatever is excellent in the whole land being found in proportion therein;" for "God hath been pleased to make it the birthplace and nursery of many great men." In Art, however, these portraits are considerably beneath the standard of merit maintained in the metropolis; more than one half of the series, indeed, are without the name of the painter, from which it may be inferred that Yorkshiremen have mostly fallen into the hands of local and unknown painters. Yet it is fair to state that the Catalogue ascribes certain of these works to artists no less celebrated than Holbein, Antonio More, Vandyke, Walker, Kneller, and Reynolds. We are not quite sure that Yorkshire has a right to every one of these 272 celebrities; the selection may be somewhat arbitrary; a man does not belong to Yorkshire because

he may have slept for a night within her borders. On the other hand, some omissions have been made; for instance, we look in vain for Etty the painter, who was a York man. On the whole, however, "the Honorary Superintendent" of this Gallery has done his work well; we have here the result of researches carried on through many years. The county assuredly owes to Mr. Hailstone a debt of gratitude.

MUSEUM OF ORNAMENTAL ART.

This Museum is a broad panoramic view of the arts of the whole world; in chronology it sweeps over at least six centuries, while in geographic range it embraces three continents. The objects exhibited, which exceed 3,000, begin with flint implements, and end with Indian textile fabrics. A complete encyclopedia were needed to do justice to these multiform contents. Yet persons acquainted with the South Kensington Museum, or with divers collections on the Continent, will scarcely expect to encounter much that is novel. Here, indeed, as in other departments, what struck us as specially admirable, was the even balance of individual parts to the whole; the just apportionment of the entire space among a multitude of objects clamorous for pre-eminence, so that to each product was assigned its fair place, and no more, in Art's vast commonwealth. Furthermore, the specimens chosen as representative are the best of their kind; for example, the enamels, and the ceramic works generally, are mostly *chef-d'œuvres* of established reputation in the history of the respective arts. And it cannot be doubted that the high quality of the entire collection is in great measure due to the experience and judgment of Mr. Chaffers. He, as superintendent, knew exactly what works were wanted, and in what collections they could best be found. The result is singularly choice.

Section A is devoted to "Celtic and Anglo-Saxon works," of which there are some rare examples. If chronology may be trusted,—always a doubtful matter,—we have here, for instance, an "Anglo-Saxon Brooch" of the fifth or sixth century; also "One hundred gold Saxon or Merovingian Coins" of about the same period. Indeed the works of this class contributed by Mr. John Evans, Mr. Forman, the Kilkenny Archæological Society, the Ashmolean Museum, &c., would have repaid much more study than we had time to bestow. These northern antiquities involve moot questions which a whole life's labour could scarcely solve; by the terms Saxon, Celtic, Danish, sometimes are assumed distinctions which have no essential differences; indeed, the more we see of the earliest works of the Irish, the Scotch, the Saxons, the Danes, and the Scandinavians, the clearer is it that the points of contact are stronger than the lines of divergence. There are points of approach even between these northern styles and Etruscan designs. It is impossible to pass without notice the intensely interesting ecclesiastical works from Ireland, several of which we have seen in Dublin, or at the Loan Collection in 1862. A recent discovery, however—never before seen in public exhibition—is "the Early Irish Crozier," dug up in the diocese of Kerry. The date is supposed to be as early as the eighth or ninth century; the style is said to be Saxon, but the ornamentation of gold filigree inclines indubitably to the runic knot. There is a tale, or rather a scandal, current concerning this "crozier," which, if not true, ought at once to be contradicted. It is asserted that the Protestant bishop actually gave away this venerable relic to his Catholic brother, saying that a crozier could be of no use in the reformed Church! Certain it is that the work is "contributed by the Right Rev. Dr. Moriarty, Bishop of Kerry," not of "the reformed Church." The whole series of these Irish antiquities, which range over a period of seven or eight centuries, claim closest scrutiny.

Section B—Egyptian, Greek, and Roman Antiquities—is chiefly remarkable for the rich collection contributed by Mr. Forman. We have heard the genuineness of some of these Greek gold toilette ornaments called in question, on account of their "extraordinary size." All we can say is, they took us by surprise, although acquaintance with similar works in the Vatican would prepare us for something not a little "extraordinary." Section C, "Engraved Gems," includes many cameos contributed by Mr. Heywood Hawkins, several of which are of unusual dimensions. The next sections contain some interesting Illuminated Manuscripts, together with a few terra cottas and marbles. Of Ivory Carvings we have seldom seen so good a display out of London; the art, commencing at its earliest point with a Roman "Consular Tablet," extends over a period of twelve centuries. Among Wood-Carvings should be noted contributions by Dr. Charlton, the Newcastle and the Ashmolean Museums; some of these, containing the runic character and belonging to northern schools of ornament, possess considerable archæological interest. The sections devoted to "Art Bronzes" and "Metal Work" are fairly filled; as most out of common run we may name a "Crozier Head," Limoges enamel of the thirteenth century, contributed by Mr. Beresford Hope; another "Crozier Head" of the same century, lent by Lady Fitzgerald, also of rare interest; a pastoral staff shaped like a crutch, of the eighth or ninth century, contributed by the Kilkenny Archæological Society. At an interval of a thousand years stand "Daphne" and "Prometheus," by Vechte, contributed by Messrs. Hunt and Roskell, two figures which, for action, firmness in modelling, and sharpness of detail, are scarcely behind the best cinque-cento bronzes. In Enamels, we have never known any provincial exhibition so strong; the collection comprises every species—champlevé, cloissonné, likewise "painted enamels," also the Limoges "Grisaille." Of the last description is a "Tazza Bowl and Cover," which, because once belonging to Mary Queen of Scots, has sold for £1,100. Close by are the Limoges Enamels, unsurpassed for colour and for detail, lent by Sir Dudley Coutts Marjoribanks. The contributions by Mr. E. Greaves, Mr. Robert Napier, Lady Fitzgerald, Mr. Gambier Parry, and Mr. Holford, give proof of the unexampled richness of English collections; no nation save France contains, to our knowledge, enamels equal in rarity and number to those in our country. The display made in the Loan Collection of 1862 can never be forgotten, and the Essay by Mr. Franks, printed in the catalogue of that collection, may be referred to as comprising all that is needed for the elucidation of the subject.

The Exhibition is not rich in Textile Fabrics. Mrs. Hailstone's collection of Lace, Needlework, and Embroidery, however, is almost unique in its way. Many of these fabrics are from the most celebrated designers of Italy, Germany, Belgium, and England. Mrs. Hailstone, in accordance with the wishes of the Committee, lent such portion of the collection she has formed as might "serve to illustrate the great amount of taste, skill, and neatness of hand required in this beautiful art." We do not pretend to a knowledge of the subject, but we echo a general opinion in saying that this collection of lace—Italian, Belgian, Spanish, Turkish, and English—can scarcely be equalled elsewhere.

The Museum contains 277 pieces of Plate, secular and sacred. As usual, Domestic Plate, but especially Municipal, shows scarcely a single respectable design. When anything good meets the eye, we generally find that Flaxman had something to do with the conception—as, for instance, in a couple of Vases, or Wine-Coolers, manufactured in 1809 by Rundell and Bridge, and lent by Messrs. Peters. We may note also, for wholly exceptional excellence in design, a "Pair of Antique Silver Salts" of the sixteenth century, contributed by Sir T. W. Holburne; another "Silver Salt" of the same century, a "Chinese Cup and Saucer," exquisite for design and execution, all lent by Mr. Rainey; a "Silver-Gilt Tazza," contributed by Mr. Farquhar Matheson, lovely and elaborate, in the cinque-cento style; a "Small Workbox," English, circa 1660, capital in design, contributed by Mr. Henry Durlacher. The contributions by Mr. Gambier Parry are, as usual, choice. We may add to the above limited list, out of a total of 277 works, a magnificent Gothic Monstrance of the fifteenth century, contributed by the Duc d'Aumale, another name that is a guarantee for Art merit. Of "Arms and Armour" we have no knowledge. We may, however, point to three contributions from Her Majesty—"The Cellini Shield," "The Sword of Charles I.," and "The Sword said to have belonged to John Hampden."

Section R contains 50 knives and spoons; Section S comprises 48 watches and clocks; Section T includes objects of Bijouterie. Thus, by the time the letter Z is reached, the Museum becomes complete. Between U, V, and W are distributed "Foreign Porcelain," "English Porcelain," and "English Pottery." Again we must apologise for the shortness of our notices. We have only space to remark upon the singularly complete representation given of the various English ceramic manufactures, such as the Chelsea, Worcester, Swansea, Nantgarw, Plymouth, Bristol, Rockingham, Derby, Leeds, Wedgwood, Fulham. The collections of Chelsea china and Wedgwood ware are particularly fine. The specimens of the Leeds manufacture have, of course, a local interest. The objects in the Oriental section have been selected chiefly for colour. "The Indian Museum," formed by Dr. Forbes Watson under the authority of the Secretary of State for India, if small, is choice. This rapid glance may close when we add that the Majolica from the collections of Mr. Barker, Mr. Robert Napier, and others, is so selected as to convey a fair notion of a subject which would in itself fill a volume. Many of the ceramic works in the Museum find a place in Marryat's "History of Pottery and Porcelain"—a fact which, in itself, guarantees the choiceness of the collection. We cannot close this cursory notice without calling special attention to a most interesting series, contributed by Mr. Wilshire, of thirteen specimens of early Christian glass found in the cemeteries of the primitive Christians near Rome. The date of these Pateræ is as early as the fourth century; the symbols and figures have a value in common with the works stored in the Christian Museums of the Lateran and the

Vatican. Out of Rome, we scarcely know of more instructive relics of early Christian Art.

We have reserved no space for general remarks. We have shown, however, in this and previous papers, that the Leeds Exhibition can bear the test of severest Art standards. Before our next, these most instructive Galleries will be closed. In conclusion, we can only express the hope that the pecuniary results may not disappoint the expectations first formed. In Art merit, at all events, the Exhibition has proved a great success.

At least the people of Leeds, when they resolved to do the work, determined to do it well—as perfectly as was possible. They have been regardless of cost—perhaps too much so—but they have certainly given an example as to the only way in which excellence can be secured; and, end the matter as it may in a financial view, they have conferred, by the Exhibition of 1868, an enduring honour on their great and prosperous manufacturing town.

It is impossible to close these papers without again expressing the grateful thanks of the community for the generosity manifested by collectors in thus, for so long a time, parting with their treasures—chief attractions of their several homes. The greater number of the contributors are the merchants and manufacturers of the northern provinces; gentlemen who, by devoting large sums of money to the acquisition of works of Art, enrich, beautify, and dignify the houses in which they reside. They have sacrificed much in thus sharing their enjoyments with the people; but they will have their reward in the knowledge that in disseminating and extending taste, they are augmenting their own happiness, and so assuredly increasing their wealth, in the future.

## STARTLED!

ENGRAVED FROM THE PICTURE BY SIR E. LANDSEER, R.A.

We see here the germ of that talent which during nearly half a century has been productive of such valuable and attractive fruits. Landseer was scarcely seventeen years of age when he painted the picture—in 1819, when his 'Fighting Days' was exhibited at the Royal Academy, his first contribution to that Institution. Of how much since then has the civilised world become cognisant as the result of his labours. An English picture-gallery of any note that includes in it modern Art would be incomplete without a "Landseer," while engravings from his works have been profusely scattered, not only over our own country, but in every other to which the commerce of England finds its way.

It must be sufficiently obvious to all that the picture engraved here is simply a sketch, in which the horse is made the chief, indeed the only, point of attraction. Grazing in the meadow, the animal has come unconsciously upon a snake, which rears its head at him. With instinctive fear of the reptile, the horse suddenly stops, and raises his near fore-leg: his mane falls wildly, and his eyes are fixed upon the snake as if fascinated. The action is quite truthful, and if exception be taken to some parts of the drawing, which are certainly defective, it must be remembered that the picture is the work of a young hand. We introduce the engraving more as an interesting pictorial "curiosity" than as an example of finished Art.

## AMBER.

The word *amber* is the Arabic *ámbar*, meaning *ambergris*, a substance discharged by the spermaceti-whale when wounded, and is found in its intestines. Amber was also called *succinum*, from *succus*, *i.e.* the gum stone; *sacal* by the Egyptians; *glessum* by the Latins, from *glacies*; and *Leuceclectrum*, from λευκον, white, and ἤλεκτρον; also by the Greeks πτρύγιοφόρον, "wing-bearing," from its attractive property. Ambergris is etymologically merely *Ambra chrysea*, *i.e.* golden; corrupted by the French into *ambre gris*, hence our ambergris; the word having been early corrupted into low Latin, *ambar griscum*. The name for amber in Persian adopted by the Arabians is *Kah-rubá; Kah* means grass or straw, and *rubá*, robbing, *i.e.* carrying off by violence, and therefore *attractive*, alluding to its electric properties. The Greek word ἤλεκτρον signified amber, and also a metallic compound formed by the mixture of gold and silver in certain proportions. This latter is, perhaps, the substance mentioned in Ezekiel (i. 4, 27, and viii. 2) by Hebrew *chaschmal*. Bullmann has made it probable that ἤλεκτρον signifies amber in the early epic poetry, and he derives it from ἕλκω, to draw, in allusion to the electric properties of amber. The use of the word in the plural number for the ornaments of a necklace in two passages of the Odyssey (xv. 460, xviii. 495) though not decisive, agrees best with the supposition that knobs or studs of amber are meant, as in the passage of Aristophanes, where it denotes the ornaments of a couch.

Although Theophrastus speaks of it as being found in Liguria, it may be considered as certain that the amber imported into ancient Greece and Italy was brought from the northern shores of the Baltic. Its electric property was first observed by Thales (born B.C. 640), Sophocles (B.C. 495-405), and Herodotus (born B.C. 484); and other ancient writers allude to it. Pliny recites the account of Pytheas the navigator (c. B.C. 350), that a shore of the ocean called Mentonomon, reaching 6,000 stadia (750 miles) in length, was inhabited by the Gattones, a nation of Germany, and that beyond this coast, at the distance of a day's sail, the island of Abalus was situated, and that amber was thrown upon this island in the spring by the waves, and was a marine concretion which the natives used as fuel, and sold it to their neighbours the Teutoni. Pliny adds, however, that amber was brought from the shores of northern Germany to Pannonia, the inhabitants of this province passed it on to the Veneti, at the head of the Adriatic, who conveyed it further south and made it known in Italy. A Roman knight had seen it on the coast, and was sent by Julianus (curator of the gladiatorian shows for Nero) to purchase it in large quantities. This person brought such a supply that nets in the Amphitheatre were ornamented with this substance at the intersection of the knots. One lump he brought is said to have weighed 13 lbs. Brückner in his *Historia Reipublicæ Massiliensium* (p. 60), adopts the view that amber was brought by an overland journey to the Mediterranean, but it is more probable that the more direct route to the head of the Adriatic was preferred. An embassy from the Æslii on the southern shores of the Baltic, who visited Theodoric in the sixth century, and who brought him a present of amber, appears to have travelled to Italy by this route.

The Greeks had a tradition that amber arose from the tears of the sisters of Phæton, who, lamenting his death, were turned into poplar-trees, and poured forth perpetual tears into the River Eridanus or Padus, which were congealed into amber. Hence Ovid, in the Second Book of his Metamorphoses, says:—

> "Inde fluunt lachrymæ; stillataque sole rigescunt,
> De ramis electra novis, quæ lucidus amnis
> Excipit et nuribus mittit gestanda Latinis."

In the fairy literature of Persia, one of the abodes of the Peris is called *Amber-ābād*; and the Hindu has his amber moon; and the northern nations have various superstitions current among them, connecting amber with fairy pranks and witches' spell. The inhabitants of Scotland believe in the efficacy of amber powder against witches and fairies. The Scottish word for amber is "*lammer*." The following lines, from an old number of the *Scots' Magazine*, set forth the virtues of lammer-wine:—

> "Drink ae coup o' the lammer-wine,
> An' the tear is nae mair in your e'e;
> An' drink twae coups o' the lammer-wine,
> Nae dule nor pine ye'll dree.
> An' drink three coups o' the lammer-wine,
> Your mortal life's awa.
> An' drink four coups o' the lammer-wine,
> Ye'll turn a fairy sma'.
> An' drink five coups o' the lammer-wine,
> O' joys ye've rowth an' wale.
> An' drink sax coups o' the lammer-wine,
> Ye'll ring ower hill an' dale.
> An' drink seven coups o' the lammer-wine,
> Ye may dance on the Milky Way.
> An' drink aught coups o' the lammer-wine,
> Ye may ride on the fire-flaught blae.
> An' drink nine coups o' the lammer-wine,
> Your end-day ye'll ne'er see;
> An' the nicht is gane, an' the day has come
> Will never set to thee."

In Salmon's *Pharmacopœia Londonicnsis*, published in 1678, amber, whether "white or yellow," is described as "hot and dry, binding, cephalick, cardiack, hysterick, and analeptick;" and the author tells us that it stops catarrhs, cures epilepsies, apoplexies, lethargies and megrims, scurvy, jaundice and ulcers, and a number of other disorders. Every one, from the highest to the lowest, wore amber in England during the ravages of the plague. Before being hung round the neck, we are told it should be rubbed "on the jugular artery, on the hand-wrists, near the instep, and on the throne of the heart."

As regards the origin of amber, we must regard it as an exuded vegetable juice. Baron Liebig considers it "a production of the decay of wax, or of some other substance allied to the fats or fixed oils." He bases his assertion on the presence of succinic acid, that being one of the products of the oxidation of stearic and margaric acids. Sir D. Brewster says that his observations on the optical properties and mechanical condition of amber, by means of polarized light, "appear to establish beyond a doubt that amber is an indurated vegetable juice, and that the traces of a regular structure indicated by its action upon polarized light are not the effect of the ordinary laws of crystallization, by which mellite has been formed, but are produced by the same causes which influence the mechanical condition of gum-arabic, and other gums, which are known to be formed by the successive deposition and induration of vegetable fluids." Amber has been found impacted in the wood which has been placed by microscopists as a *Pinus*. If amber was the product, as some assert, of vegetable remains acted upon by terrene heat, it would have been a hot viscous mass, and not capable of preserving the delicate wings of insects in the perfect manner we now observe them. Now and then it has been found in a soft state, and one piece discovered was hard on one side and soft on the other. Brongniart and Leman, distinguished French mineralogists, both consider it a vegetable juice concreted—partly by the lapse of time—and modified by its subterraneous locality. Leman remarks that a crust of dirt, and other foreign substances, is often found on the surface of amber, like that which is contracted by vegetable gum in flowing over the bark of the tree, or falling on the ground. One kind of amber is noticed by Brongniart as destitute of the *succinic acid*, which he considers the chief criterion whereby amber is distinguished from mellite. Patrin supposes it to be honey, gradually bituminized by the action of certain *mineral* acids, and the article in the *Encyc. Brit.* is full of incorrect statements. Dr. MacCulloch says—"We may, perhaps, safely conclude that amber has been a vegetable resin, converted to its present state during the same time and by the same causes which have converted common vegetable matter into jet, and perhaps, ultimately, into coal."

Amber is a production of the Tertiary epoch, and it is curious that more than 800 species of insects have been observed in it. Interesting collections may be formed of them. Pope says (though we cannot agree with the third line):—



SIR EDWIN LANDSEER, R.A. DEL.t 1819.

C. LEWIS, SCULP.t

# STARTLED!

LONDON, VIRTUE & C.o

"Pretty! in amber to observe the forms
Of hairs, or straws, or dirt, or grub, or worms!
The things, we know, are neither rich nor rare,
But wonder how the devil they got there!"

Fine specimens of lizards have been found in amber, and in the South Kensington Museum one piece contains *a fish*.

The forests of amber-pines (*Pinites succinifer*) were in the south-eastern part of what is now the bed of the Baltic, in about 55° north latitude and 37°–38° east longitude. The amber-pine forests contained eight other species of coniferous trees (*Abiclineæ*), and several cypresses, yews, and junipers, with oaks, poplars, beeches, &c.—altogether 98 recognisable species of trees and shrubs, constituting a flora somewhat of a North American character. There are also some ferns, mosses, fungi, and liverworts.

Amber is found on the Prussian coast of the Baltic, from Dantzig to Memel; also on the coast of Denmark, in Sweden, Norway, Moravia, Poland, Switzerland, and in France, and on the east coast of England. In the United States, it has been found in the Greensand, both embedded in the soil and in lignite. It is frequently found in the British barrows. In 1576 a mass weighing 11 lbs. was found in Prussia, but the greatest weight on record is 22 lbs., being that of a lump found a few years ago between Memel and Königsberg, on the Baltic. Four thousand pounds weight are now annually furnished from this district. Aikin (Dict. of Chemistry, i. 57) says, amber is occasionally met with in the gravel-beds near London, in which it is merely an alluvial product. Other notices may be found in Tacitus (Germ. 45), and in Berzelius (Traité de Chimie, vi. 589). In McCulloch's *Commercial Dictionary* a mass weighing 18 lbs. is said to have been found in Lithuania, and is now preserved in the Royal Cabinet at Berlin.

The composition of amber is:—

| | |
|---|---|
| Carbon | 80·99 |
| Hydrogen | 7·31 |
| Oxygen | 6·73 |
| Calcium | 1·54 |
| Alumina | 1·10 |
| Silica | 0·63 |

It burns readily with a bright yellow flame, and gives an agreeable odour, leaving a black carbonaceous residue. At 287° it fuses and is decomposed, yielding water, an empyreumatic oil, and succinic acid. A kind of amber may be produced by boiling together, by a graduated heat, equal parts of rectified spirits of asphalium and of turpentine, until the compound becomes inspissated. By boiling pieces of amber in turpentine, they can be softened, so as to be kneaded together into a coherent mass, or moulded to any form. The large circumference of some antique bowls of amber seem to preclude the possibility of their being hollowed out of a single block; for example, one exhumed from a tumulus in Ireland a few years ago was of this kind. Gesner figures as the frontispiece to his book, "De Natura Fossilium," a ring carved out of one piece of amber, so ingeniously managed that an insect (*beetle*) contained in it forms the centre and ornament of the shield, as if enchased under a crystal. Drops of clear water are sometimes preserved in amber.

Amber is often seen carved into elegant forms in the most ancient Etruscan jewellery. Amber scarabei alternate with others in sardonyx, as pendants to the magnificent necklace known as the Prince di Canino's, the masterpiece of the Etruscan goldsmith. Juvenal represents his patron displaying at his feast a bowl embossed with beryls and relievi in amber. It seems always to have maintained its high value among the Romans, in spite of the enormous importation. It is a singular fact recorded by Pliny, that it was used in imitation of all the transparent precious stones, but above all of the amethyst. In refractive power it is second only to the diamond. Some eminent scientific men consider that the latter is only a fossil resin; an idea strengthened by the discovery in such abundance of the Brazilian carbonardo, which bears the same relation to the diamond as jet does to amber. A kind of amber called Falernian, from its similarity in colour (rich golden) to the wine of that name, was the most prized by the Romans. They also liked pieces containing insects.

A large quantity of amber, particularly the coarser kind, finds its way to China, to be used for burning in powder as incense. It is also employed in the manufacture of a superior kind of varnish for the panels of carriages. Fine specimens of amber carving, in the form of caskets, were exhibited in the Loan Collection at the South Kensington Museum.

The story called "The Amber Witch" was written by the pastor of a district in Pomerania, in 1843. A poor pastor and his daughter discover a vein of amber, and derive a revenue from secretly working it. But the daughter is observed going in quest of the treasure in the night, and the true witch of the place succeeds in fastening the authorship of her evil deeds on the pastor's daughter, who is therefore called the Amber Witch. The name is the title of an opera by the late Mr. V. Wallace, in which he preserves the leading features of the tale.

## THE SLADE COLLECTION OF ENGRAVINGS.

Since the acquisition of the Cracherode series, which formed the nucleus of the present wealth of the Museum in engravings, no single addition equal in extent and value to the collection bequeathed by the late Mr. Felix Slade has been made to the Print Room. It is remarkable at once for the number of the specimens and their fine state of preservation. Many of the proofs and states are extremely rare; indeed, some may be regarded as unique. So important and valuable is the collection, that it is proposed by Mr. Reid to hold an exhibition of these works, to afford the general public an opportunity of seeing them.

It happens sometimes that collections are distinguished by specialities. One may be famous for its Rembrandts, another for its Marc Antonios, another for its examples of Dürer; but, with the exception of the special master, they may be poor in all else. The collection, however, under notice comprehends every esteemed school, of which every distinguished member is represented; and the plates are the most numerous respectively of those men who were the stars of their different schools.

The Italians are headed by Marc Antonio Raimondi (Roman school), of whose works there are not fewer than thirty-one; many of which (that is, other impressions exhibited by the Fine Arts Club) were noticed in a recent article in the *Art-Journal*. This eminent engraver was born about 1487, and was a contemporary of Raffaelle, whose works he engraved, under the immediate superintendence of the great master himself. He is followed in proper order by his pupils, Agostino di Musi, called Veneziano, and Marco Dente da Ravenna—the former exemplified by two plates, and the latter by one. Of these schools there are represented seventeen members; but we purpose naming only the most eminent. Giulio Bonasoni, by whom there are three plates, was a most original artist, whose best productions were from his own designs. The Master of the Die, a pupil of Marc Antonio—so called because he used as his monogram a small cube—three subjects; Jacopo Caraglio, another of the pupils of Marc Antonio, two subjects. Two members of the Mantuan family of Ghisi, Adam and Diana, supply each one. The works of Agostino Carracci are remarkable for the beauty of their drawing; the heads, extremities, and the entire nude are admirable; by him are four plates. Of the works of Pietro Anderloni there are four specimens; by Raphael Morghen, ten; by Longhi, five; by Garavaglia, one; and by Tintoretto, one. We miss, however, from the collection some names which, although brilliant in the annals of painting, are yet distinguished in the history of etching—as Guido, Annibal Carracci, Spagnoletto, and Salvator Rosa.

Of the Dutch and Flemish schools we turn at once to the prince, Rembrandt, whose power and versatility with the etching-needle were not the least of his gifts. The collection, however, is not remarkable for a variety of states of prints, but for examples *uniques*, *presque uniques*, and the very best proofs of the finished plates. It was customary with Rembrandt to exhibit to enthusiastic friends the progressive states of his plates, and there are extant, we believe, as many as eight or ten different states of certain of his etchings; and he has been charged with multiplying these imperfect plates, in order to profit by their sale. Of this master there are no fewer than forty-six choice examples—among which are 'Abraham's Sacrifice;' 'Joseph Relating his Dream;' 'The Repose in Egypt;' 'The Baptism of the Ethiopian Eunuch;' 'St. Catherine;' 'A Group of Beggars at the Door of a House;' 'The Shell;' 'John Asselyn, the Painter;' 'Dr. Faustus;' 'The Burgomaster Six;' 'Six's Bridge;' 'The Goldweigher,' &c. By Karl Du Jardin there are a few charming landscapes; by Paul Potter, some highly-finished plates of animals; and by A. Van Ostade, nine specimens characteristic of his manner of composition. Of Waterloo, Everdingen, Swanevelt, J. Both, and Berghem, many masterly specimens. The works of the last are as effective and as carefully finished as his pictures. There are also represented Cornelius Visscher, Crispin de Passe, Simon de Passe, Bolswert, Van Dalen, Houbraken, Lucas Vosterman, with many others, who have left but few examples; yet the excellence of these rare relics declares how eminent these men would have been had they laboured more assiduously.

For a last word on these schools, we have reserved "that Antonio Vandyke," who gave to his friends a nobility, though they had it not. His heads are elegant and intellectual. Among them is his own portrait—that in which the head is looking over the shoulder—the same which is at Florence, with the gold chain baldric.

Of etchings by Albert Dürer there are thirty-one, among which are his most famous plates. He enjoys in Germany the same pre-eminence that Marc Antonio does in Italy; yet there is a great difference between the genius of the two men. Whereas Marc Antonio worked almost entirely after the designs of others, Albert Dürer engraved only his own compositions, and his fund of invention was as exhaustless as his ideas were original; and with respect to his execution, its delicacy has never been surpassed. The variety of conception in one subject testifies to his copious invention—as, the Virgin with the Child in swaddling clothes—then, again, the Virgin at the foot of a wall; then with the ape (a most eccentric association, by the way); then with a crown of stars; with a sceptre and a crown of stars; with short hair; crowned by angels; and, again, grouped in different Holy Families. Indeed, Dürer's power of diversifying a subject equals Rembrandt's ingenuity in varying the composition and states of his works on copper. But Dürer was not the first etcher of his school; he was preceded by the Master of 1466—so called because this date appears on one of his plates; also by Martin Schongauer, Israel von Meckeln, and the anonymous master of the fifteenth century; and of these artists each is represented by several examples. Then we have Hans Burgmair, Lucas Cranach, and others who are known as the little masters—not so much from a want of power in their works as from their small size.

We now come to Wenceslaus Hollar, whom we find here placed among the Germans—though we are ready to show cause why, though a German by birth, he should be esteemed an English artist. We refer to him with a feeling more akin to affection than enthusiasm, for he was not a great originator, but has been, nevertheless, a real friend to our school—in that he was a conscientious registrar of what he saw. When it began to be suspected that Mrs. Ford and Mrs. Page could not have worn (as they are represented to have done in Boydell's Shakspere) the style of dress in which Gainsborough painted Mrs. Siddons, as we see her at South Kensington—that is, the every-day walking dress

of the latter part of the last century—when it was hinted that it was scarcely consistent to present on the stage Hamlet and Julius Cæsar in court suits and bag-wigs identical as to their fashion, Hollar's *Theatrum* was dug out of the dust of a hundred and fifty years, and, as an authority for the female costume of a certain period, has been held in reverence ever since by the more enterprising students of our school. We regard Hollar with much of that affection we feel for a popular native engraver, from the circumstance of his having worked so much in England, and made so many studies, local and personal, in London. His portraits of Charles I. and Henrietta Maria are from paintings by Vandyke; but they are in some degree more individualised than the portraits of the famous artist. Yet Hollar was not wanting in the attribution of personal dignity, as we see in his etchings of English women of quality, whom he distinguishes beyond all others by their commanding presence. His representations of female dress describe all the known costumes of his time, rendered so distinctly as to be available as authorities for the painter, the historical illustrator, or the theatrical manager.

The original form in which this elaborate work appeared is so little known that a few words of description may not be out of place. The title-page was faced by a plate in which was a Cupid flying, holding a bow in his right hand, and a heart pierced with arrows in his left. The title is—"Theatrum mulierum sive varietas ac differentia habituum femininei sexus diversorum Europæ nationum hodierno tempore vulgò in usu; à Wenceslao Hollar Bohemo delineatæ et aquâ forti ære sculptæ. Londini—A. 1643." The publisher asserts himself in an imprint which has the precise pomposity of all similar legends of that time. It runs thus—"London: Printed by Peter Stout, and are to be sold by him at his shop at the Crown, in Giltspur Street." Besides his admirable portraits of Charles and his Queen, Hollar engraved those of the Duke of Norfolk, the Earl of Salisbury, Erasmus, Melancthon, &c. His views of different parts of London are most interesting. While other cities have been confined for many centuries by the same limits, we are forcibly reminded of the marvellous development of suburban London in two hundred years. Hollar shows us Southwark, an expanse of groves and gardens; the site of modern Islington is a pleasant pastoral country, diversified by hill and dale; and Westminster had not yet extended over Tothill Fields, a region still fresh and green. His 'Dance of Death,' after Holbein, must not be forgotten; these small plates are beautifully clear and in perfect condition; and of his own portrait what are we to say? He introduces himself as a Puritan of the sternest school, and with an expression that never could have relaxed into a smile.

Of the French school there are examples of thirty-nine engravers, among whom are Duvet, Callat, Mellan, Wille, Robert Nanteuil, the Drevets, father and son, Desnoyers, Forster, &c.; and the English school is fully represented, beginning with William Faithorne, and recording its progress, even to our own day, with an amplitude of illustration sufficient to set forth a detailed history of the art of engraving in England. Of this series we need not speak, it is enough to say that none of our engravers are forgotten It would have been gratifying to have dwelt on the English school, but by nothing short of a history could justice be done to the subject here so copiously illustrated. Our best thanks are due to Mr. Reid for the facilities afforded us for the inspection of these treasures.

In a future paper we hope to give our readers some account of the extraordinary collection of ancient glass, &c., which the nation has acquired through the munificence of its late owner: it is one that in many respects is of more special, if not general, interest and value than the collection of engravings. The value of Mr. Slade's bequest to the British Museum, in works of Art alone, can scarcely be overestimated, independent of the large sum of money left for other Art-purposes.

## THE ARTS IN BIRMINGHAM.

For forty years the Birmingham Society of Artists has been doing good, conscientious, earnest work in training the artistic element in the locality. It has been until recently the only institution which has charged itself with that important duty. Many of its earlier members have occupied, and now occupy, distinguished positions in the Art-world; their works have been, and are, coveted by collectors. It has not been without its influence in calling into existence local collectors alike wealthy, intelligent, and appreciative, whose galleries give evidence that at an early period they foresaw the coming greatness of the artists whose works they purchased; and lastly, ere a Department of Practical Art existed, its School of Drawing and Modelling was the only public institution in existence in the locality that recognised the influences of Art on industry, which operated on the manufactures of the town. Well, then, has the local Society of Artists earned its new prefix of "Royal," which Her Majesty within the last few months has worthily conferred upon it. Coming somewhat late, the recognition (the result of honest hard work) is all the more valuable. All honour, then, to the Royal Birmingham Society of Artists.

Two months ago we alluded to its spring Water-Colour Exhibition, unequalled in the provinces. We have now briefly to direct attention to its second Exhibition of the year, opened to the public on the 27th August last. The industry of its officers is shown by the nearly 700 works which adorn the walls of its Exhibition-Rooms. If, numerically, the number is great, the excellence of the works exhibited leave but little to be desired on the score of genius and merit. The borrowed pictures are few in number, and are from the collections of Sir R. Murchison, J. Wardell, H. S. Turner, and John Rutson, Esqs. The contributions being sent chiefly from the artists direct, for the first time for many years examples of sculpture are included. If artists at a distance have supplied the *chef-d'œuvres* of the collection, the local artists have most effectively done their part. Altogether, the collection is one very far ahead of provincial exhibitions. Proof of this will be gathered from the works we are about to name, of many of which, by the way, we have already given critical notices. Chief among these we have Sir E. Landseer's 'Rent-Day in the Wilderness,' followed by Elmore's exciting episode from the French Revolution, 'Marie Antoinette Insulted by a Band of fierce Harridans,' human only in form; Maclise's 'Last Sleep of Duncan,' full of archæological material, most carefully made out; W. F. Yeame's incident in the life of the ill-fated Lady Jane Grey, wherein Fakenham vainly attempts her conversion to the faith of Rome; Armitage's 'Herod's Birthday Feast,' and 'Daniel pointing out to King Cyrus how the Priests of Bel did their "spiriting"'; Leighton's 'Jonathan's Token to David.' An elaborate exposition of the appliances of ancient warfare is set forth in 'The Catupult,' by J. E. Poynter; a most humorous "bit" by J. Pettie, 'Pax Vobiscum,' *i.e.* a mouse at a meal blessed by a monk of the Friar Tuck school. In portraiture, Sir Francis Grant, the president of the R.B.S.A., contributes two examples, the portraits of the Earl of Bradford and Miss Grant. H. Weigall has a very charming group of the Countess of Westmoreland and daughter. The names and subjects already stated indicate but a tithe of the artists and their contributions from a distance, all of which attract attention; and our limits indicate to us that but a brief space can be spared for works contributed by the members of the society and others whose pictures deserve mention. Against precedent, we allude to the portraits first. The works of W. Roden and H. T. Munns demonstrate a strength in this department of Art which few provincial towns possess. While, for general excellence of execution and richness of colour, the palm may be awarded to the portraits of the former, to the latter is unquestionably due the merit of individuality, of verisimilitude to the originals; evidences of this will be found in the portraits of Mr. Peter Hollins and the Rev. G. D. Boyle, vicar of Kidderminster, by Mr. Roden, as contrasted with those by Mr. Munns, more particularly in the portrait which bears the title, 'More Wise than Famed,' and in that of the newly-created, hard-working Bishop of Lichfield, wherein not only the mental characteristics, but the features of the subject, have been caught with singular felicity. The progress made by Mr. Munns is very apparent. In landscapes, Mr. F. H. Henshaw's contributions attract attention by their careful execution, and the sunny gleams which throw a halo around them. Those of C. T. Burt are broad, free, and breezy, true in colour; and it is in no spirit of disrespect we say, they remind us of similar subjects as treated by the late D. Cox. 'The Harbour Bar' is a great success; equally so is 'The Cornfield on the Welsh Coast;' C. W. Radclyffe is also a liberal contributor of works which will add to his fame. R. S. Chattock evidently depends on careful and truthful execution for the interest given to his works, rather than in selection of his subjects; he eschews prettiness to get truthfulness, and he has his reward. S. H. Baker shows improvement, alike in his oils and water-colour—particularly in the 'Castle Rock, North Devon;' but his works lack texture. The landscapes of C. R. Aston show a marked improvement. Howard Harris has some clever works, which show that the artistic element is hereditary. Mr. Worsey's flower subjects equal in brilliancy his former works. Mr. and Miss Steeple are both contributors of landscapes in water-colours of much excellence; and Mr. A. E. Everitt is strong in subjects of an architectural character, bearing on the olden time. Messrs. H. H. Lines, Pratt, Kyd, E. and H. Hall, Hughes, Lees, Symonds, Bernasconi, &c. &c., swell the number of contributions, and add to the interest of the collection. In sculpture, Mr. Hollins's statue of Sir Rowland Hill is a great success; it is life-like, the *pose* admirable, and it is carefully worked—worthy alike of the subject and of the artist. There is a good bust of Lord Lyttelton by Miss Fellows; a clever medallion of a lady by a nameless sculptor; and no fewer than six works by F. J. Williamson, the best of which is 'Hero,' which is well modelled and gracefully draped.

As a whole, this Exhibition shows what energy will do. Birmingham has always been successful in its Art-exhibitions; the present instance is a crowning success. The Council of the Royal Society of Artists should receive as its reward numerous visitors to its Exhibition. Artists and the public should know that the sale of works in these rooms very far exceeds those of any exhibition in the provinces; and also that it possesses a secretary whose heart and soul is in the work, viz., Mr. Allen E. Everitt.

The Committee of the Birmingham School of Art, in connection with the Free Libraries' Committee of the town, opened, on the 7th of September, in the Art-gallery, an Exhibition of works of Art, consisting of contributions from the South Kensington Museum, comprising objects in the precious metals, bronze, brass and iron. The enamels presented to the Midland Institute by the late Sir Francis Scott are also important features in the collection. It is to be hoped that these may be useful as suggestive to the gold and silver workers, jewellers, brass and iron workers of the town and district. The Castellani collection of jewellery and other works purchased at the Paris Exhibition are of special interest in a place where manufactures of a similar kind are carried on. It is to be desired that good use may be made of the examples by the artisans intended to be benefited by their exhibition, and that the examples may be viewed as suggestive only—not to be copied literally, but to form the groundwork on which to build, and to produce objects of an original order for similar uses and ornamental purposes, personal and decorative.

We have in type other items of Art-doings in Birmingham which we are compelled to defer till our next publication.

# NANTGARW AND SWANSEA CHINA:

## A HISTORY OF THE PORCELAIN AND EARTHENWARE WORKS AT THOSE PLACES.

By LLEWELLYNN JEWITT, F.S.A.

In my last chapter I wove into a brief notice of the remarkable career of William Billingsley short histories of the various china manufactories he established, and of others to which, by his great skill, he contributed. My object will now be to speak at more length of some of those works and of their productions, and to describe the marks which their owners have from time to time used. I shall thus hope to continue the thread of the histories of the more famous of the old earthenware and porcelain works of England which I have already given in the pages of the *Art-Journal*, and to give such information as may be useful, not only to collectors, but to the general reader. And first of all, as to

### Swansea.

A small manufactory of earthenware appears to have existed at Swansea in the middle of last century—a period when the works belonged to a Mr. Cole, who afterwards took into partnership Mr. George Haynes. About the year 1780 Mr. Haynes became sole proprietor. The buildings in which the works were carried on were originally copper-works, and were converted into a pottery by Mr. Cole. By Mr. Haynes and his partners, under the firm of "Haynes and Co.," they were much enlarged, and were by them styled the "Cambrian Pottery." In the year 1800, when Donovan wrote his excursions in South Wales and Monmouthshire, the works were considered to be extensive, and to be producing wares of a superior class; the buildings being said to be arranged on the same plan as those of Josiah Wedgwood, at Etruria. In 1802 Mr. Haynes sold his works, moulds, models, stock, &c., to Mr. Lewis Weston Dillwyn, and by him the buildings were very greatly enlarged, and the business considerably extended.

At first, only the ordinary descriptions of common earthenware were made at these works; but the manufacture was gradually improved by Mr. Haynes, who produced a fine white earthenware, a cream-coloured ware, an "opaque china," and other varieties, as well as a very passable kind of biscuit ware. This "opaque china," a fine, hard, compact, and beautiful body, is doubtless the "porcelain" ware spoken of by Donovan, on which so much unnecessary stress has been laid by a recent writer, to prove that veritable porcelain was made at Swansea before the time when Mr. Dillwyn commenced it; the same writer forgetting to notice that in the same paragraph in which Donovan speaks of the Swansea "porcelain," he speaks also of it and other wares bidding fair some day to vie with "Sieve *pottery*." This shows how cautious writers ought to be in quoting and laying stress on these terms. In the body of the Swansea wares, "the North Devon or Bideford clays seem to have been early employed; as also the Dorset or Poole clays, the last still continuing to be used. Cornish Kaolin and China stone likewise formed a portion of the porcelain body."

Upon the works passing into the hands of Mr. Lewis Weston Dillwyn, in 1802, the opaque china was much improved, and the decorations assumed a much more artistic character.

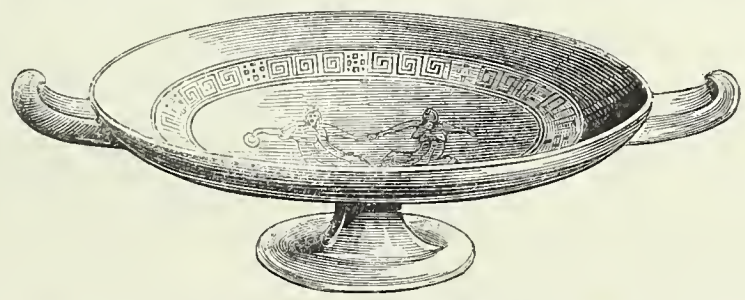
The principal artist employed for the decoration of this ware appears to have been a Mr. W. W. Young, an artist of great ability, who was particularly skilful in painting flowers, but more especially natural history subjects—birds, butterflies, and other insects, and shells. These he painted from nature, and was remarkably truthful and free in his delineations. Pieces decorated with his painting are now of rare occurrence, especially those with his name signed upon them. When it does appear, it is, so far as my knowledge goes, either

*Young pinxit*, or *Young f.*

But, as I have said, it is of rare occurrence. In the Museum of Practical Geology are some interesting examples of this "opaque china." The decorations consisted—we are told by Donovan—in 1800, of "emblematical designs, landscapes, fruit, flowers, heraldic figures, or any other species of ornamental devices," so that several artists must at that time have been employed. Mr. Young, of whom I have just spoken, had been for some time previously employed by Mr. Dillwyn in illustrating his works on Natural History;* and having been instructed in the use of enamel colours, he became a great acquisition to the manufactory. He afterwards became one of the proprietors of the Nantgarw China Works, as I shall show in my account of that manufactory.

In 1814 Mr. Dillwyn received a communication from Sir Joseph Banks, that a specimen of china had been submitted to Government from Nantgarw, and he was requested to examine and report on those works. This matter is thus spoken of by Mr. Dillwyn himself:—"My friend Sir Joseph Banks informed me that two persons, named Walker and Beeley,† had sent to Government, from a small manufactory at Nantgarw (ten or twelve miles north of Cardiff), a specimen of beautiful china, with a petition for their patronage; and that, as one of the Board of Trade, he requested me to examine and report upon the manufactory. Upon witnessing the firing of a kiln at Nantgarw, I found much reason for considering that the body used was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shivered or more or less injured in shape by the firing. The parties, however, succeeded in making me believe that the defects in their porcelain arose entirely from imperfections in their small trial-kiln; and I agreed with them for a removal to the Cambrian Pottery, at which two new kilns, under their direction, were prepared. While endeavouring to strengthen and improve this beautiful body, I was surprised at receiving a notice from Messrs. Flight and Barr, of Worcester, charging the parties calling themselves Walker and Beeley with having clandestinely left an engagement at their works, and forbidding me to employ them." In 1814, then, William Billingsley and George Walker commenced for Mr. Dillwyn, at the Cambrian Pottery, Swansea, the manufacture of china, of the same body and glaze as that they had produced at Nantgarw. For this purpose, some new buildings, kilns, &c., were erected, and the utmost secrecy was observed. The new buildings for the manufacture of china were erected on a place previously a bathing-place. Mr. Dillwyn—or rather Billingsley and Walker for him—succeeded in producing a beautiful china; but the loss of time in building and altering the kilns, &c., and the losses and disappointments attending numerous experiments and trials, prevented it being made to more than a limited extent. Soon after the receipt of Messrs. Flight and Barr's letter, Mr. Dillwyn dismissed Billingsley and Walker (who returned to Nantgarw), and continued the manufacture of china, but of a somewhat different body. About 1817 the manufacture was laid aside by Mr. Dillwyn, and for a time carried on by Mr. Bevington. In 1820, the moulds, &c., were purchased by Mr. Rose, of the Coalport Works, and removed to that place; and since that time no china has been made at Swansea.

The Cambrian Pottery passed successively from Mr. Lewis Weston Dillwyn (who afterwards became, from 1832 till 1835, Member of Parliament for Glamorganshire) to Mr. Bevington, who, I am informed, was at one time manager of the works, and who subsequently took a partner, and carried them on under the style of "Bevington and Roby," and "Bevington, Roby, and Co," and so back again, ultimately, to Mr. Dillwyn, and thence to his son, Mr. Lewis Llewellyn Dillwyn, the present highly respected M.P. for Swansea. Under this gentleman's management, the works were carried on with much spirit, and, about 1848 or 1850, he introduced a new branch of manufacture—that of an imitation of Etruscan vases, &c. This ware, which was called "Dillwyn's Etruscan Ware," was a fine rich red body. On this was printed, in black outline, Etruscan figures, borders, &c., and the general surface was then painted over and up to the outlines with a fine black, leaving the figures of the original red of the body. The effect was extremely good, and some remarkably fine examples are, although but few pieces were made, still preserved. The accompanying engraving exhibits an example in my own collection. It is of extremely elegant form, and the pattern, both border and figures, are in remarkably good taste. The mark is the one here shown. It is






printed in black, on the bottom of the vase. The forms were all taken either from vases in the British Museum, or from Sir William Hamilton's "Antiquitiés Etrusques, Grecques, et Romanies." But very little was produced, as it was not a ware, unfortunately, to command a ready sale. It was made from clay found in the neighbourhood which, when not too highly burnt, burns to a good red colour.

In 1852, Mr. Lewis Llewellyn Dillwyn retired from the concern, and it then passed into the hands of Mr. Evans, who carried it on, under the firm of "Evans and Glasson," until 1859, when, for a time, the style was altered to "Evans and Co.," and, subsequently, to "D. J. Evans and Co." (son of the Mr. Evans just alluded to), by whom it is at the present time carried on. The manufacture at the present day consists of the ordinary classes of white, blue and white, and agate earthenware; the markets being principally Wales, Ireland, West of England, and Chili. No trade-mark is used.

Among the artists at one time or other employed at Swansea, besides Young, of whom I have already spoken, it may be interesting to note the following:—Pardoe, who was an excellent flower-painter (afterwards of the Nantgarw works); Baxter, a clever figure-painter, who came to these works from Worcester, to which place he afterwards returned;*

* Mr. Lewis Weston Dillwyn, who was a Fellow of the Linnæan Society, was the author of "A Synopsis of British Confervæ, Coloured from Nature, with Descriptions;" "A Description of Recent Shells;" and "Catalogue of the more rare Plants found in the Neighbourhood of Dover;" and, in conjunction with Dawson Turner, of "The Botanist's Guide through England and Wales."

† George Walker and his father-in-law, William Billingsley, who had assumed the name of *Beeley* or *Bealey*.

* Of this clever painter Mr. Binns says:—"Baxter was certainly the most accomplished artist who painted Worcester porcelain in the first half of the present century, and his productions are the most covetable works of the time. We have been favoured by his son, Mr. Thomas Baxter, F.G.S., with a few notes respecting him. It was Mr. Baxter's early training, aided by a naturally artistic mind, which enabled him to take the high position which we have assigned to him. Mr. Baxter's grandfather had workshops in London for painting and gilding china; they were situated at No. 1, Goldsmith Street, Gough Square,

Bevington a flower-painter; Reed, a modeller of considerable repute; Hood, also a clever modeller; Jenny, a tracer in gold; Morris, a fruit-painter; Colclough, who was much admired as a painter of birds; Evans, who was a talented flower-painter; and Beddoes, who was the best heraldic painter; to these, of course, must be added Billingsley, who was the best flower-painter of the day, or since.

The principal marks used at these works appear to have been the following:—

CAMBRIAN

This occurs on a beautiful dark mottled blue, oviform earthenware vase, having on one side an exquisitely painted group of passion-flowers, roses, &c. The mark is painted on the bottom, and is unique. This splendid example is in the collection of S. C. Hall, Esq.

In Mr. Hall's collection, besides this splendid example of "Cambrian" ware, are an oviform vase and cover, having a yellow ground, with blue borders and handles, and brown scrolls at top; a flower vase on a tripod stand, blue ground with a white border, painted with acanthus scroll; on the cover is a bouquet of flowers in full relief; a pair of cup-shaped vases, with blue ground, black borders, and white, classical figures at the top; and a lamp, the handle of which is in form of a female holding a pitcher, the lamp resting on a pedestal and triangular foot.

On the porcelain made by Billingsley and Walker for Mr. Dillwyn, the mark appears to have simply been the name

SWANSEA

printed in red, or, as on the subsequent make of china, the name sometimes occurs simply impressed

SWANSEA OR SWANSEA.

At other times, with the addition of a trident, "which," Mr. Dillwyn says, "denotes a supposed improvement which was not ultimately found to answer." It is thus—


or

SWANSEA

Another mark, which I here engrave, has two tridents in saltire and the name Swansea, thus—

SWANSEA


Other marks which I have met with, or have notes of, are—

DILLWYN & COMPANY DILLWYN & CO



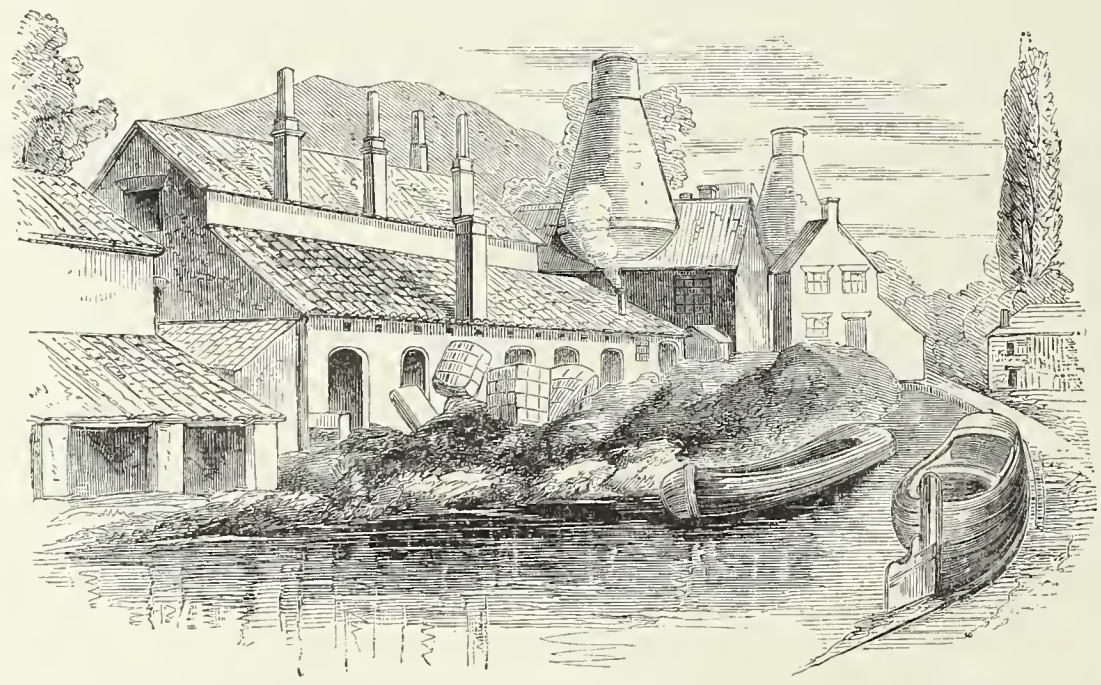
SWANSEA CAMBRIAN POTTERY

DILLWYN & CO

In Swansea is also a small potwork besides the Cambrian pottery. It belongs to Mr. Ricketts, who produces only the commonest kinds of black and Rockingham ware, tea-pots, jugs, &c., and hardware jugs of mixed local clay and Dorset clay (principally for the French markets), ornamental flower-pots, garden-vases, &c. There was also, in the early part of the present century, a small pottery owned by a Mr. Baker (who left the Cambrian pottery), at which a finer kind of earthenware was produced. It has, however, long been discontinued.

NANTGARW.

The history of these short-lived works is so mixed up with that of Swansea, and with others named in my last chapter, that I shall need say but little more than I have done about their first establishment. The works were, as I have already stated, commenced on a very small scale, in 1813, by William Billingsley, the famous flower-painter of Derby, and his son-in-law, George Walker; the former at that time passing under the assumed name of Beeley, or Bealey. Shortly afterwards, having applied to the Board of Trade for patronage and, of course, Government aid, Mr. Dillwyn, of the "Cambrian Pottery," at Swansea, went over to examine and report upon the ware; and this examination resulted in his entering into an engagement with Billingsley and Walker, by which they, with their recipe, their moulds and other appliances, removed to Swansea. In about two years this engagement was brought to a close, and Billingsley and Walker returned to Nantgarw, where they again commenced the manufacture of china of the same excellent and peculiar kind for which they had become so famous. The proprietors appear to have met with liberal friends to assist them in their undertaking. The Hon. William Booth Grey, of Duffryn, is said to have subscribed £1,000 towards the undertaking, and other gentlemen almost equally liberal sums. The whole of the money subscribed, understood to have been about £8,000, is said to have been expended in little more than two years. This in great measure appears to have been caused by experiments, and trials, and alterations in buildings, &c., and by the immense waste in "seconds" goods, or "wasters," which were invariably broken up, instead of, as now at most works, being disposed of at a cheaper rate.



NANTGARW WORKS.

That Billingsley and Walker, with Mr. Young, who appears to have come from Swansea to join them, as also Mr. Pardoe, from the same works, who was formerly of Staffordshire (with Mr. Turner), and afterwards of Bristol, and who was a clever painter, were the proprietors of the renewed works, seems evident, and they were carried on with considerable success.

The productions of Nantgarw were, as far as beauty of body and of decoration, as well as form, are concerned, a complete success, and the works gradually, but surely, made their way in public estimation. The London houses—especially, it is said, Mr. Mortlock's—found it to their advantage to support the manufactory, and there was thus no difficulty in finding a good and profitable market. A service was made and presented to the Prince of Wales (afterwards King George IV.); "the pattern was a green vase, with a single rose on every piece, and every rose different." This beautiful service was painted, I believe, partly by Billingsley and partly by Pardoe. It helped very materially to make the works fashionable, and it is said that they were visited by numbers of the nobility and gentry, "as many as forty gentlemen's carriages having been known to be there in one day." The trade which was thus beginning to dawn being felt to be likely to some considerable extent to affect that of the Coalport Works, Mr. Rose (of those works) entered into an arrangement with Billingsley and Walker by which he bought up their concern, made a permanent engagement with them, and at once removed them and their moulds, and everything else, to Coalport. The manufacture of China was, therefore, closed at Nantgarw. In 1823 Mr. Pardoe died. Mr. Young removed, I am informed, to Droitwich, where he carried on a salt work. Billingsley and Walker, as I have already stated, removed to Coalport, where Billingsley died in 1827 or 1828.

In 1823 the greater portion of the china works were pulled down, the dwelling-house and some other portions alone remaining. In 1832, Mr. William Henry Pardoe, of Bristol (who was a china painter of great skill), a good practical potter of great experience in the art which had, through Richard Champion and his successors, made his city famous, entered upon the premises, and commenced there a red-ware pottery, in connection with an extensive tobacco-pipe manufactory. To this he afterwards added Rockingham ware and stone-ware departments, in each of which he produced goods of excellent quality. Mr. Pardoe died in 1867, and the Nantgarw works—those works around which

Fleet Street, a locality connected with Worcester from an early date. It was usual for Mr. Baxter, sen., to obtain white porcelain from France, Staffordshire, and elsewhere, and decorate for the London dealers. It appears that Mr. Baxter, jun., was patronised by Lord Nelson, and frequently employed by him in making sketches at Merton; he also painted a rich dessert service for his lordship. Many of the celebrated subjects of the time painted by Sir J. Reynolds, West, and others, were introduced by him on plaques of porcelain; some of them are now in his son's possession, viz. 'Thetis and Achilles,' after West; 'Puck,' after Sir J. Reynolds; and 'Boy with Cabbage Nets,' after the same artist. Mr. Baxter was also engaged by a celebrated connoisseur, in London, to copy some of the more remarkable works in his collection. This gentleman, in his conversation on Art matters, frequently stated that, in his opinion, there was no decorative Art in England. After his return from Paris, on one occasion, he showed Mr. Baxter a fine piece of porcelain which he had purchased in that city, and asked him whether such a work could be produced in England. To his great surprise, Mr. Baxter replied that he had painted that very piece himself, in Goldsmith Street. This little occurrence will give us some idea of the superior character of our artist's work, and the effect of his teaching is evident in Messrs. Flight and Barr's ornamental productions. Mr. Baxter established a School of Art during his visit to the city, from 1814 to 1816; and some of those who afterwards distinguished themselves in connection with the Arts and Art manufactures of the city, formed part of his class. Amongst these, we may name Doe, Astles, Webster, Pitman, Lowe, and S. Cole. When Mr. Baxter left Worcester, in 1816, he went to Mr. Dillwyn, at Swansea, and continued there for three years. Amongst the special works painted at that establishment, may be named the 'Shakespeare Cup,' now in the possession of his son, and a dessert service of garden scenery (a style peculiar to himself), which, we believe, is in the possession of Mr. Dillwyn. Mr. Baxter returned to Worcester in 1819, and joined Messrs. Flight and Barr's establishment again, but subsequently removed to Messrs. Chamberlain's. The handle of a well-known vase, formed by horses' heads, was modelled by Mr. Baxter from the head of a favourite mare of Messrs. Barr. During Mr. Baxter's residence with Messrs. Chamberlain, we believe his principal works were services; and the last on which he was engaged was a service of fruit, of which a specimen is in our cabinet. He died in April, 1821."

such a halo of interest exists—are still carried on by his widow and her family. The goods now produced are red or brown earthenware, made from clay found in the neighbourhood—many of the pitchers being of purely mediæval form—stoneware bottles of every kind, jugs, butter-pots, cheese and bread pans, feet and carriage warmers, snuff-jars, hunting jugs and mugs, tobacco-jars, jugs, &c., and other goods; and tobacco-pipes, which experienced smokers declare to be at least equal to those from Broseley

The village of NANTGARW is in the parish of Eglw y Sillan, in Glamorganshire; it is eight miles from Cardiff, and one mile from the "Taffs Well" Station, on the Taff Valley Railway; and the Rhymney Valley Railway is also equally near. From the "Taffs Well" Station the walk along the roadway is truly delightful. The scenery is wild and beautiful, the river Taff being here and there seen, while mountain streams coming rushing down to join it, foam and tumble over rocky beds, and add much to the charms of the valley. Nantgarw itself lies in a hollow formed by the high Glamorganshire hills. On one side of the valley runs the Taff Vale Railway, and on the other the Rhymney Valley Railway; and the Glamorganshire Canal also passes through it. The village is small and quiet, extremely retired, and one whose scenery and surroundings we much enjoyed when prosecuting the inquiries for this article.

The works, shown in the engraving, are picturesquely situated by the side of the Glamorganshire Canal, on the road to Caerphilly.

The only marks used at Nantgarw which can be considered to be marks of the works are the following, impressed in the body of the china—

NANT-GARW
G. W.

the G. W. being the initials of George Walker, the son-in-law and partner of Billingsley, and the single word

NANTGARW

in red colour.

The goods produced were tea, dinner, and dessert services, vases, match-pots, cabinet cups, pen and wafer trays, inkstands, and a large variety of other articles. One of the most interesting relics of these works which has come under my notice is the cup here engraved,



which is in my own collection. It has been painted with what is technically known as the "Chantilly pattern," in blue, and then has been used as a trial piece for colours and glazes. It bears in different parts of its surface various washes of colour, with marks and contractions to show the mixture, which have been submitted to the action of the enamel kiln. In my own collection are also some other highly interesting examples, including an oval tray, painted with flowers, a plate, "Chantilly" pattern saucers, and some interesting fragments and relics of the old works. In the Jermyn Street Museum the collector will find some good examples for comparison, as he will also in some private collections.*

(*To be continued.*)

* Some remarkably fine examples of Nantgarw china are in the possession of Sir Ivor Bertie Guest, Bart. In Mr. Norman's possession is an inkstand beautifully painted with roses, and massively gilt. In Mr. Manning's collection are some carefully painted plates, &c.; as there are also in those of Sir Thomas Holburne, Dr. Diamond, and others. In Mr. Bagshawe's collection are a remarkably fine pair of double-handled cups, covers, and stands, beautifully ornamented with raised flowers, and with exquisitely painted groups of flowers.

THE

## WINDOWS OF FAIRFORD CHURCH.

PUBLIC attention has been so loudly called to the subject of the painted windows of Fairford Church, that it becomes necessary to investigate the literary part of the question before we are in a position to form any complete opinion on the artistic merits of these rare relics of antiquity.

It is now pretty widely known that in the parish church of Fairford, in Gloucestershire, some eight miles from Cirencester, there exist twenty-eight windows of ancient painted glass, most of which are divided into several compartments. Of the subjects represented so few are taken from the Old Testament, that it is probable some special reason existed for the selection. Besides the almost universally favourite scene of the Temptation, the Old Testament subjects are taken from the lives of Moses and of Gideon, of Sampson, of David, and of Solomon. The New Testament supplies twenty-four subjects, including the Last Judgment; and ideal representations of Prophets and Apostles, Evangelists and Fathers of the Latin Church; together with such apocryphal or monkish curiosities as the meeting of Joachim and Anna, the birth, presentation, and assumption of the Virgin Mary, and the Descent into Hell,—make up the number of forty-two main designs, besides smaller works in *grisaille*, and the well-known cognisance of the Prince of Wales.

Tradition ascribes the origin of these windows to foreign Art. They are said to have been captured at sea in 1492, and fixed in the rebuilt Church of Fairford about 1500. There has been an attempt made to identify them as the work of no less an artist than Albrecht Durer.

It is on this question of authorship that the literary controversy has chiefly raged. As to the antiquity, the beauty, and the high artistic value of the windows there is no question. That they are of Flemish or German execution is the general opinion, although there are not wanting advocates who ascribe to them an English origin. But if we can in any way rely on the dates connected with the building, the windows were completed and shipped for their original destination in the year 1492. Albrecht Durer was born in 1471, so that the improbability of the execution of a series of works of this magnitude by a lad under the age of twenty-one, is a consideration that should make the advocates of his authorship careful to advance no statement that they are unable to prove. In 1492 Durer, having worked two years under his father as a goldsmith, and four years as an apprentice to Michael Wohlgemuth, the painter and carver, was in the midst of a four years' travel in Italy. Any connexion, therefore, of the work at Fairford with this famous artist must depend on the disproof of the dates ascribed to the capture of the glass and to the restoration of the church.

An impartial examination of the paper submitted to the British Archæological Association, in advocacy of the assumption that the windows of Fairford Church are the work of Albrecht Durer, must end in a nonsuit. No case is really made out. It is, of course, possible that want of skill on the part of the advocate may be the reason, but we can only deal with the argument as it actually comes before us.

Mr. Holt first adduces "the evidence of tradition" to connect the name of Durer with the windows. But the origin of this tradition, according to the same authority, is, that in 1712 the name of Albert Durell appears in the first printed account of the windows. The jump from "Albert Durell, an Italian master," to the German artist, Albrecht Durer, can hardly be called reliance on tradition.

The second "argument" proffered is, that the history of the rebuilding of the church is "consistent" with the authorship thus assigned. If we take the history as it comes down to us, such an authorship is simply impossible. If we cut and carve it as we please, denying the accuracy of dates, and impugning old statements as "grossly corrupt," we may steer clear of palpable contradiction. But this is not a serious mode of investigation. To assume such a tone towards inconvenient traditions as to say, "there not being, of course, a particle of truth in either narrative," is peculiar to that form of logic which is termed "*petitio principii*."

The question is therefore reduced to that of the actual evidence furnished by the designs themselves.

As to this, the one convincing means of identification proper to the works of the great German artist is undeniably absent. The signature, or monogram, of Albrecht Durer is nowhere to be found on the windows. The work is of sufficient magnitude to render it as certain as anything of the kind can be, that an artist who was in the habit of signing his productions would not have neglected his usual precaution in such an instance. An "A" has, indeed, been discovered on the sword of the executioner, and the presence of a horizontal line above this letter has led to the ingenious suggestion that, on this occasion only, the great artist intended to sign himself as Albrecht Thurer. It is not necessary to do more than refer to the species of special pleading which is thus made to do duty for real investigation.

No evidence is adduced that Albrecht Durer ever wrought in glass. Mr. Holt quotes certain destroyed windows once existing in the Temple Church at Paris, at Passy, and at Hirschau, but he entirely omits to state in what manner the authorship of these works is shown to be connected with Durer.

The only question, therefore, that remains, not as to the dis-proof, but as to the non-proof of the assumed authorship, is the following:—Are there, in these unsigned windows, executed, as far as we have any account, in 1492, any distinct internal signs that the hand of the great German artist produced them?

Here again argument, strictly so called, is absent. Certain forms, such as that of the *nimbus*, are relied on in support of the affirmative assertion, which are actually marks, not of authorship, but of date. When minutely investigated, moreover, these details are against, instead of in behalf of, the assumption. Thus it is admitted that the final letters in the scrolls differ from those employed by Durer. The Temptation is referred to as being very differently treated by Durer in the year 1510. The similarity between the designs of the windows and those of the early German block books—which is, in fact, an argument against attributing the windows to Durer—is twisted into one in favour of the assumption, by the further attribution of the block books themselves to the same artist; and the distinct proof that exists that the date of the block books is far anterior to that of Durer's birth, is quietly met by the assertion of "forgery." Mr. Cavendish Boyle very pertinently remarks, "Has Mr. Holt seen the print?" (that of St. Christopher, on which he declares that the date is forged); and adduces a stamped date of 1467 on the hogskin binding of the apocalypse and *Biblia Pauperum* in Lord Spencer's library at Althorp. Again, we must remark, that to fling accusations of forgery at unexamined documents irreconcilable with an imaginary hypothesis, is not serious argument, nor is it a method likely either to elicit truth, or to command respect.

There is another consideration which has been, not unnaturally, overlooked by those who have approached the subject from the point of view proper to the antiquarian or the *connoisseur*. It is one which occurs with full force to the artist alone. The craftsman in any walk of Art—the sculptor, the engraver, the painter—well knows how different is his grasp of an unaccustomed tool from that with which he handles his familiar implement. In the fifteenth and sixteenth centuries the division of artistic labour was less distinct than at present, and we find the same men masters at once of sculpture and of architecture, of painting, of engraving, and of metallurgy. But to be able to recognise the work of an artist in any distinct branch of Art, it is indispensably necessary to be acquainted with his works *in that particular branch*. From a study of the architecture of St. Peter's, no one could form an enlightened opinion as to the authorship of the statues in the Chapel of the Medici at Florence. From the

grave and gentle tone of the paintings of Leonardo da Vinci, no one could be led to form a guess at the authorship of his carved Medusa. The most careful student of Titian, as Titian is to be seen in the galleries, may well be surprised at the humour, the sarcasm, and, we may add, the true and daring taste, which the great Venetian evinced in a caricature sketch of the Laocoon, the human figures being replaced by monkeys.

Thus, however enlightened and minute may be the study which Mr. Holt has given for ten years to those works of Durer to which he has had access, he has confessedly no knowledge of the method and characteristics which distinguish that master's work in glass, if he ever did work in glass; and thus neither his opinion, on the one hand, nor that of Dr. Bell, who has long studied the same subject, with a view to producing a biography of Durer, on the other, can be considered as decisive in this respect. The latter gentleman, indeed, cites a small window in a chapel at Guildford, and one in the South Kensington Museum, as attributed to Durer, but doubts the correctness of the attribution. Again, the question of working originally in glass, or of following in glass the designs of a known draughtsman, whether taken from published works, or specially intended for the purpose, as the cartoons were for the workers of the tapestry, is entirely untouched.

On the review of the whole case it is therefore clear that no proof has as yet been offered that the Fairford windows were either the work of Durer's hand, or executed according to his designs. If the dates traditionally associated with the windows are correct, it is impossible that they should have been the work of this artist. If the tradition be thrown overboard, no evidence of connection has been traced. It is easy to attribute an unsigned work to the hand of any contemporary, or nearly contemporary, artist whose name happens to be recorded, but guesses of this nature, however implicitly they may be believed in by the person who originates them, form no portion of Art-criticism, and, if they are ranked as anything but guesses, are of a mischievous tendency. When a writer speaks of "a belief" as an "argument," he shows that he is unacquainted with the rules of evidence, and he leads us to undervalue his opinion as one rashly and imperfectly formed. A belief which is perfectly sincere, and even fanatical, may be either well or ill-founded. It is the ground of that belief with which alone the judgment has to deal. As far as this ground has been brought clearly forward on the present occasion it is untenable. The old Scottish verdict of "Not Proven" satisfies the justice of the case. We are not in a position to add "not possible," but, if pressed for an opinion, must answer, "not probable." It is, however, only just to Mr. Holt to say, that if any living man may be regarded as an "authority" touching the works of Albrecht Durer, it is he who has so zealously set himself to the difficult task of proving the authenticity of the coloured glass at Fairford. For many years he has occupied himself in studying the old painter and engraver of Nuremberg in all the varied developments of his art; and the view now taken of the subject under discussion is one of the "outcomes" of his devotion to the artist's fame.

We trust, however, that the failure of the attempt to connect the Fairford windows with the great name of Albrecht Durer will not lead to the undervaluing of what is, in some respects, one of our finest relics of mediæval Art. A committee has been formed, with the aid of the Vicar of Fairford, for the purpose of raising a fund for the illustration and preservation of the windows, and lovers of Art will gladly support so worthy an object. If it is properly organised, the undertaking can hardly fail to be self-supporting, as a set of good *fac-similes* of the windows (of course, on a reduced scale) would find many purchasers.

The aid of photography will, of course, be secured. We speak with reserve as to the manner in which the blue and purple of the windows can be represented by this means; but accuracy of outline and of detail cannot be so faithfully attained by any other mode of copying. It is not impossible, moreover, that a careful study of the photographic effect of the rich tints of the old glass may throw some light on the important question of the chemistry of a lost art. While for astronomical, architectural, and domestic purposes, the present state of the glass manufacture is as superior to that prevailing at the close of the fifteenth century as is that of iron itself, the rich hues of the old stainers are as unattainable by modern skill as are the blues of Perugino by the Royal Academicians of the present day. It is more than probable that the inferior quality of the old glass, as to clearness and translucency, is connected with its deeper glow and richer warmth and depth of colour. Effects of unexampled beauty have been recently produced by a polarising kaleidoscope. In spite of our assumed acquaintance with the subject, we actually know but little of the primary laws of refraction, of colour, and of polarisation. As far as the action of these laws in the case of stained glass is concerned, it is possible that we may have much to learn from a careful and exhaustive study of the Fairford windows.

## A FRENCH CRITIC ON THE ROYAL ACADEMY EXHIBITION OF 1868.

Since the Great "Exposition" of 1855, when the pictorial productions of every country in Europe were brought into competitive contrast, the French critics have been surprised, as it would seem, into recognising the existence of an English school, and have made it the subject of their strictures. They have all concurred in the opinion expressed by the witty, subtle, and satiric About, that "the English is the only school unaffiliated to that of France, and which has maintained a striking originality." This abnormal independence appears to have generated an untoward jealousy on their part, which, ever and anon, manifests itself in sarcastic comment. A better, a more liberal, spirit occasionally animates their notices, and in these, if there be something substantially instructive, there is not a little amusing, as specimens of the "half savage, half soft" style, as well as from a singular development of analytic ingenuity. Something of this kind may be found in the number for July of our excellent contemporary, *La Gazette Des Beaux Arts*, wherein a review is taken of our late Trafalgar Square Exhibition. A few extracts from this will probably be taken with a relish by our readers —artistic and amateur—but we cannot be sure that the former will draw from them much of the moral implied in the admonition—

> "Oh! wad some power the giftie gi'e us,
> To see ourselves as ithers see us."

After some preliminary remarks, to the effect that each and every people has an idiosyncracy of taste resulting from special influences, the writer thus proceeds to exemplify the theorem, as applied to England:—

"From his pictorial Art, so little understood amongst us" (Frenchmen), "the Englishman repudiates every object ungenial to the eye, or tending to produce painful impressions. He neither relishes subjects of horror, on the one hand, nor, on the other, a merely flat realistic imitation. No scene of blood for him, nor show of vermin." (Does the writer allude to Murillo's boy?) "He leaves to the correspondents of newspapers the task of describing battles, plagues, inundations, and the thousand misadventures of man under nature's dispensations, &c. &c. From his artist he exacts such subjects as, *per se* and in their treatment, may be most pleasing to the eye, most captivating to the imagination. He wishes him to embody, in appropriate scene, a fairy lore" (query—*The Midsummer Night's Dream?*), "unequalled in dramatic conception since the creations of the Indian stage—worthy, also, of those elegiac strains of his poets" (Gray's Elegy?), "the most romantic ever breathed by bard on the gentle fall of twilight," &c. &c.

"Then, again, under a development of nature more unequivocally singular than ours—owing to an almost constant humidity of atmosphere, a more copious roll of clouds, a fresher verdure, with trees of branch and bark more rain-washed, and deep-toned aerial vapours more redundant and dense, with animals more carefully bred and reared, agricultural accessories more complete, a people whose bright complexion is ever kept vivid by constant, healthful ablution—by a thousand natural and high-wrought causes, which flash upon the eye of the Continental traveller on his first contact with British soil—the English artist is familiarised with models, as different from ours as is the Bois de Boulogne from La Sologne, or a canvas of Bonington from one by our M. J. F. Millet.

"In spring and opening summer, nature, in England, is enchantingly attractive — more tender, more wooing, than ours. Her landscape then seems to emulate the rose and pearl-tinted complexion, the copious and gold-glowing locks of her graceful, elegantly slender, and healthy girls and children. I shall never forget certain days which I passed in the county of Kent, on a charming property, from which, each day, at morning and in the afternoon, we started on wide exploring excursions. The atmosphere, of a soft and exhilarating warmth, recalled to my memory what Dante said of Touraine, and, indeed, revealed to me the cause of English tourists' preference for that province. A gauzy exhalation tempered the power of the sun, and, modifying its light, gave distant and perfectly opal irradiations. The trees, looked after here with a care unknown to us, spread out their great branches in superb security. The soil, garden-cultured and hedge-framed, was steeped in deeply-green vegetation. Then the twilights were admirable—more prolonged, and of a more silvery sheen than ours," &c. &c.

The contrast between such scenes as these, with the fogs of autumn and the deeper horrors of the British winter, accounts—so our critic affirms—for the English passion for paintings, in which the bright and the agreeable are set forth with quick-creating pencil.

"The English type of Art can as little resemble ours" (the French) "as it can that of the Germans. It follows different models—it aims less at generalisation, and seeks a more rapid result. In the pomp of portraiture and in landscape—those two contrasted extremities of creations — it ought to have, and it has, triumphed."

After having dwelt with gratification upon this eloquently ingenious, and withal modest, tribute to the English painter, one is painfully surprised to find, in a few subsequent pages, the following decision:—

"Landscape makes no progress. The school has lost all appreciation of the great lessons of its precursors of the last generation. It *must come to France*, to re-learn what it taught us in 1824. It is indifferent to the grand aspects of nature. It only looks into corners, and into corners for details."

But here we find that France has become subject to the English type, and that the said type was one for the great aspects of nature and generalisation!

"Mr. Hook" (he proceeds) "amuses himself with mere commonplace trifles. To his studies of sea and strand, which become monotonous in their fidelity, he gives foreground groups, that break in upon unity of effect. He makes an excellent coast study, with its yellow sands and returning tide, and then wantonly spoils it by the introduction of a little sweep—more dingy than the chimney in which he has just been at work—reminding one, at a distance, of a fly struggling in a cup of coffee.

"Mr. H. Moore paints strand and wave after the manner of our M. Courbet, that is to say, affecting extreme simplicity of tone, and a total absence of formal composition. His studies, however—for so these must be called—are far from possessing the sagely-studied roughness of M. Courbet's works.

"Mr. Linnell's is the true romance of poetic painting—in the French sense. His forests, sweeping down and carrying the eye into vast valley ranges, recall, not in their style of handling, but their rich imaginative conception, the canvases of M. Paul Huet.

"Mr. Mason is, unchangedly, an elegiac painter of landscape, who seems a victim to an

Italian home-sickness. He wishes to embody dreams of those mingled gold and purple lights which precede the summer sunset, and which were so dear to the Venetian school."

In reference to portraiture, the French critic makes the following preliminary remarks:—

"Since the days of Henry VIII., the Englishman has unvaryingly sought pleasure in his own portrait. Three successive exhibitions of national portraits, organised in the South Kensington Museum, have shown that, having but little confidence in the skill of his artist-countrymen, he has successively summoned from the Continent, and right royally remunerated, Holbein, Rubens, Vandyke, Kneller, and various others. From the era of Hogarth, however (that great painter, whom we continue to regard merely as a simple penciller of moral lessons), England has revealed a positive idiosyncracy of pictorial power. With Hogarth (whose claim to the title of painter must be constantly impressed upon the French reader), came Gainsborough and Reynolds, showing themselves incomparable masters of portraiture. I know that, in France, a spirit of criticism, more ill-tempered than soundly eclectic, has refused them the distinctive quality of style, but this is nothing more nor less than to impeach nature herself.

"The English portrait-painters have devoted themselves to realise the grace, the freshness, the brilliant aspect of aristocratic life, emulating in their zeal the mediæval minstrels' loyal lay."

Of Sir Francis Grant, our critic speaks briefly as of one—himself moving in the best circles—who has happily illustrated a perception of the unaffectedly refined, in his equestrian portrait of the Countess of Yarborough.*

"'The Amazon' of Mr. Prinsep is one of the most noted portraits in the Exhibition. It is at once most unaffected, firm, and well *poséd*. The black horse is thoroughly substantial. Mr. Prinsep advances rapidly.

"Mr. Wells approaches the school of the eighteenth century, and forms his portraits into grouped pictures. He presents to us the Countess Spencer and her husband—one of the handsomest married pairs in England—seated, in a country scene, and, in another line, a group of their friends, understood to be the winners in an archery contest In another picture, the figures, less proportionally large, are more subordinate to the landscape. On the bank of a Scotch lake, a number of gentlemen, intent on salmon-fishing —we recognise amongst them the painter Millais—are, for the moment, intent upon disentangling the envelopes of letters or the bands of newspapers which a messenger has just delivered. Here there are no fewer than some dozen individuals, all in unaffected attitudes. The water, ruffled by a slight breeze, and the receding shores of the lake's far side, are depicted with the sensitiveness of a skilful and free-handed painter.

"This practice of having oneself painted in a circle of dear friends, springs from that club-life and that instinct of association which, in England, ensures such facility of social intercourse. It is unknown to us in France."

Turning now to Mr. Millais, R.A., and having thrown a slight upon his Velasquez sketch, and a *per contra* compliment upon the portraits of his three young daughters, the critic thus proceeds:—

"Whether it be in spite, or because of my warm sympathy with his talent, Mr. Millais is ever the artist whom I treat with most severity. It is because, at this moment, there is not in the British school a master so richly endowed, and whose aberrations are so irreclaimable. The brilliancy of his *début* at the Exhibition of 1855 we can all recall. Nor can we forget the disenchantment of his friends at the Universal Exposition. What occurred in the interval? How happened it that the Pre-Raphaelite of such lofty daring sent forth that *woman in blue*, the conception of which was so much more original than palatable? or that 'Roman Soldier's Farewell,' so utterly stale an illustration of academic principles? I can, in very truth, but trace it to the discordance between a superior nature and a tottering feebleness of purpose. In his canvases of these latter years, an obvious leaning is perceptible to follow in the footsteps of Mr. Whistler. That has not continued, but it left a fatal influence. It reappears in a canvas which, in all probability, was smudged over in a few days, and represents 'Invalids visiting the Tomb of Nelson.' If *Punch* played the *Charivari* part with pictures, it would have represented this by two uniforms suspended from a pole, in an ante-chamber lit up by one lantern, in an agony of inanition. There is surely neither body nor soul beneath these rags.

"To make amends, 'Rosalind and Celia, in the Forest of Ardennes,' is, in our eyes, not alone one of the best of Mr. Millais's recent works, but the best English work produced of late years. . . . .

"Everything in this canvas charms me; the loveliness of the young maidens, the singular profile of the clown, at once fantastic and honest—tricksome and gross as he is in the play—the cut of his livery, half blue and half red; the dry leaves swept by the wind over the green moss; the holly branches laden with coral berries; the blue feathers fallen from the wing of the jay; the fool's bauble, whose clinking rattle alarms the squirrel as he nibbles his nut: that troop of stags—the very same for which the misanthrope Jacques will sigh—that troop of stags which passes along in the light mists of the middle distance. If I might confess it, I should here acknowledge that defects become, in my eyes, appropriate qualities—that occasional sharpnesses and the silvery tint of this painting render it harmonious with the air of fairy land, at once real and evanescent, transitory and solid, in the midst of which the most powerful master of imaginative creation carries you in a waking dream.

"Assuredly, if following a master in banded pupilage were congenial to English nature, Mr. Millais would have been chief of Pre-Raphaelitism at the conjunction when its doctrines were reduced to dogma, and it freely won adherents. But nothing of the kind occurred.

"As there are few opportunities, in England, for studying works of the higher decorative kind, so, if you wish to discover the powers of a great artist there, you must seek him in his study. It was in that of Mr. Watts, R.A., and not before his canvas of 'Jacob and Esau,' or his portrait of M. Panizzi, that I learned to estimate his merits. His designs are superb; his sketches the evidence of a true-born painter. He is, in my estimation, the English artist who, in the words of Eugene Delacroix, has had 'the finest conception of painting,'" &c.

"M. Frederick Leighton, whom the Academy was in duty bound to draw within its circle, were it but to reward his courageous toils after grandeur of style, is cosmopolite in his characteristics. With a conciliating and high-tempered spirit, he tries to effect a mingling of the schools, inviting from Italy her flow of colour, from France her range of imaginative theme, and from his own country her facile and slightly affected grace. His 'David and Jonathan' is the most remarkable work I have seen from his pencil; it is wholly in an elevated decorative style. . . . . His portraits possess aristocratic refinement, but he requires a more brilliant flash in his lights.

"The English school has much the advantage of ours in works of the *genre* class. In other words it has more spirit, more impromptu congeniality in their creation. Its colouring, too, is more animatedly cheerful, although at the expense of certain liberties taken with transparent and reflected lights. On the other hand, it is admitted that our school, however commonplace it may be in certain established mannerisms, draws ever and anon new energy from the study of the nude. That, after all, is the true, solid foundation of all Art-study; and it may be attributed to the practical appreciation of this maxim that the young English school has, this year, manifested a palpable reinvigoration.

"Mr. Philip Calderon, R.A., is not alone that master of *genre* so noticed in our Universal Exhibition. He has painted a female—an Œnone—which would obtain even here (in Paris) an approving success. He presents the figure of a woman strongly developed, draped in veils of flowing white, who, wayward and weary, reclines boldly back upon a boulder of rock. She wants clearly defined expression: a singular default, inasmuch as the contrary is precisely the characteristic trait of Mr. Calderon's compositions in *genre*," &c. &c.

"Many English artists have come to Paris to work—indeed almost all; but the Channel once more passed, they have no further occasion to pursue their higher studies. They find at home no orders for great mural painting. And then a successful opening entails an immediate binding contract with some dealer in vogue, or pressing commissions from individual parties.

"Mr. Poynter has not as yet disengaged his idiosyncrasy. Nevertheless his 'Catapult' is an advance upon his last year's picture.

"Mr. Stanhope has studied the Italians of the sixteenth century, and in his picture of 'Shepherds in Motion,' he repeats them with a boldness by no means commonplace.

"Mr. A. Moore, with whose opening works we had been struck, has fallen into the ruck of *neo-greco*. His 'Azalea Woman' is pallid as a moonbeam, as incongruous as the spirits evoked by Mr. Home."

Having taken occasion to eulogise, in high terms, Mr. Frederick Walker for his successful initiation into the mystery of oil-painting—for his picture of the 'Gipsy Halt,' in which the attitude and expression of the girl standing before the camp fire is designated as veritably superb, and having dwelt on his artistic accomplishments and high sense of dramatic effect as a draughtsman on wood, the critic gives way to the following by no means uninteresting remarks:—

"It must be admitted that in England, thanks to the liberal intelligence of publishers, the most successful painters by no means disdain to work even for weekly publications. The *Cornhill Magazine* and *Once a Week* have published woodcuts after Millais, Leighton, and Walker, to an extent of which we little dream in Paris. Can it be that the public at large is more fastidious than with us, and that artists strain more for their satisfaction? It cannot be denied

* A singular incident in regard to Sir F. Grant may here be noticed. In the year 1855, his well-known picture of 'The Meet at Ascot Heath,' figured in the British Gallery of Paintings, and won the special commendation of M. About, who is well known as the most subtle and facetiously-severe Fine-Art critic among the French.

"I believe," were his words, in his "Voyage à Travers L'Exposition," "that the science of painting never so successfully overcame a more seemingly insurmountable difficulty than in this instance. The problem to be solved was this—given a level country, fifty Englishmen in red coats, fifty English dogs, and fifty English horses, and produce a picture neither monotonous, nor glaring, nor wearying, nor ridiculous.

"N.B.—Landscape, men, dogs, and horses must be all striking portraits.

"On these *data* Mr. Grant has produced a masterpiece. I do not believe that there is an artist in the world, except M. Meissonier, capable of competing with him on such ground. Then, M. Meissonier has never displayed this science of colouring, nor this feeling for nature. The landscape is sweet, delicate, and humid—a transparent haze veils, without hiding, the ground. It will be a good day, all in all, for the hunt. The sportsmen, some mounted, and some afoot, converse quietly, as is the country's habit. They expect the Queen. The faces are all portraits—they only resemble each other in healthy tone and florid tint. In this, English and English are ever alike. The horses and dogs are of choicest breed. Beast and man are touched in finely, firmly, with smallest of handling, and yet with breadth of effect. Scrupulous minuteness of detail is unnoticed in the harmonious *ensemble*; and Mr. Grant is, peradventure, the first painter who, with 150 portraits to manage, has had the art to realise a picture.

"Perhaps the artist's tact in dealing with his palette has not been his least merit. Little knows the public how difficult it is to paint an assemblage of men dressed in red—and such a red! ye gods! Any other, in Mr. Grant's place, would have set forth a *congerie* of crayfish. I know not how he effected it, but affirm I can, that the dresses are red, and not the picture. The painter has dexterously disguised his vermilion, as Leseur has, now and again, disguised his blue."

The remarkable here is, that, nearly ten years after the publication of this masterly criticism, Meissonier would seem to have taken up the gage so thrown down to him, and, in the Exhibition of 1864, produced his celebrated cabinet-picture of 'The Emperor at Solferino;' in which a crowded group, not of mounted hunters, but generals and aides-de-camp, is depicted in most miniature detail and studied portraiture. The published photographs of this remarkable composition must have rendered it familiar—not, however, in its colours—to our readers.

The relative merits of the two great works we have not occasion here to discuss, but shall merely suggest that they might be honoured in being permitted to associate with a Koh-i-nor of pictures which M. About seems to have overlooked—Terburg's 'Congress.'

that for some years past our smaller illustrated journals have fallen into a slough of monotony and carelessness which is discreditable both to public and publishers."

Having dispatched this shaft into the midriff of the Parisian publishers, the critic proceeds:—

"Mr. J. C. Horsley has never been more happily inspired than this year. All his pictures are pleasing. That of 'The Detected' is charming on every point," &c. &c. "The talent of Mr. Horsley harmonises thoroughly with domestic scenes. His pictures are English, in the best sense of the word; and no one can appreciate their delicate and titilating fragrance who has not for weeks been seated at those firesides where one is so soon made to feel as if converted into a member of the family."

After some encomiastic notices of Messrs. Frith, Storey, Pettie, and Yeames, the critic turns to Sir E. Landseer with the now well-worn rebuke:—

"The English try to make their animals say too much; they must have them too carefully combed or cleansed. The fabled animals of La Fontaine would stand chopfallen before those of Sir E. Landseer, R.A.—so penetrating are the glances of the latter, their gestures so significant. At present Sir E. Landseer deals in historic themes which, to me, are quite inscrutable.

"Mr. T. S. Cooper, R.A., paints his sheep as the Dutch masters did. He does not toil to make them recite fables or elegies; he takes them and keeps them for what they are—goodly beasts, covered with a thick fleece, and destined to furnish loyal legs of mutton and commendable outlets to Her Majesty's lieges."

We do not think it necessary to notice or quote the critic's remarks touching the transcendent merits of his countryman, M. Alphonse Legros', contribution to this Exhibition. He is only curious in his comments upon our own school. Neither do we deem it expedient, and for the same reason, to set forth his vindication of M. Ley, the great Belgian. Let us present his summing-up and sentence on British Art:—

"To sum up, the English school presents to the foreigner a seemingly crude, but, in truth, a not discordant tone of colour. When the eye has been familiarised with its general aspect, which offers a contrast so absolute to the faded tints of our exhibition halls (*ton éteint de nos salons*), it recognises compositions at once facile and ingenious—rounded by pencils over-rapid and not deeply schooled, but marked by minuteness of detail. If the same observer returns, after having become familiarised with the country and its parks—after having had, perchance, the good fortune to be received in some interior—should he possess a spirit of inquiry, he will find within him a better feeling towards this school, where each one resolutely evolves his own conceptions, without borrowing from his neighbour his subject, the setting of his palette, or his principles of work.

"Pictures of the class *genre* reveal to us the modes of English life with equal truth and equal charm as do contemporary tales—those, for example, of Dickens. Like that literature, they breathe a feverish vitality, a rapidity of transition, a multiplicity of details, which to us are but teasing and wearisome. Nevertheless, I, for my part, prefer them—with all their ill-regulated animation—to ours, which are too frequently unnatural, and those of the Germans, which lapse into the vice of caricature. Moreover, apart from high decorative Art, to which recourse is so seldom had—apart from landscape, which becomes depreciated by mannerism—apart from portraiture, which is everlasting—the *genre* picture, representing as it does, in strong seriousness, the virtues and the vices, the good fortune and the disasters, the gaieties and the miseries of social life, is that which will interest most animatedly the specially positive, practical man of generations to come."

Looking, as we do, upon this *morceau* of criticism as something curiously anomalous, we leave its ingeniously odd *pros* and *cons* to the digestion of our readers.

## THE HOPE COLLECTION OF DUTCH AND FLEMISH PICTURES.

Those works of the Low Country schools so long famous as the Hope Collection, have been lent for exhibition to the South Kensington Museum. They are hung in the room formerly occupied by Turner's drawings, and are seen there to the greatest advantage, and certainly much more favourably than in the house of the late Mr. Hope in Piccadilly. They are, generally, cabinet-pictures, but all are in unexceptionable condition, and many are of the finest essays of the masters they exemplify. So numerous are they as entirely to cover the walls of the room, as also the two sides of a screen placed in the centre. These works are, with a few exceptions, of one sentiment; and when we speak of Dutch Art, it is scarcely necessary to say that the sentiment is material. But the substance is served up to us in a manner that may never again be equalled. Dutch pictures are certainly the light reading of the art. Among these are but few studies of what is called historical incident. When Dutchmen have painted such subjects, if their conceptions have not been altogether domestic, they are extravagantly theatrical. In 'The Arrest of the De Witts,' by Bartholomew Van der Helst, there is not one impressive point; the picture presents a group of very ordinary figures standing near a vehicle like a covered cart. 'Christ in the Storm' is attributed to Rembrandt: it may have been painted by him, but it has by no means his force of effect. There are also by Rembrandt portraits of a gentleman and a lady, in one composition—apparently an early work, because very smoothly worked, and dating, perhaps, about the time when he painted that marvellously finished head in the Pitti collection. By Gerard Lairesse, whom, although born at Liege, we can scarcely call a Flemish painter, is a 'Death of Cleopatra,' in which we have an example of the scenic vein. The picture is small, but it conveys impressions of largeness of parts. The painter shows a perfect mastery of his materials.

The Hope Collection is famous for one of the most elaborate works G. Dow ever painted. It is known by the engraving—the principal figure being a woman holding up a rabbit; but there is no print that could ever give the surface of the painting. Between Dow and Rembrandt there were the relations of master and pupil; but if ever they agreed upon any principles of Art, it is curious to observe how opposite were the conclusions at which they eventually arrived. By William Mieris are two pictures of marvellous quality, and two others by the same hand comparatively indifferent—'A Lady buying Fruit' and 'A Lady buying Poultry,' are such performances as we see by no others save those time-honoured Dutchmen and Flemings. Granted—these achievements are mechanical, but the mechanism has never been equalled by others. Jan Steen's works sometimes realise great prices, but there are not many persons who can school themselves into admiration of his doings—the very name is redolent of the worst odours of the beer-house. He presents himself here, however, in his very best behaviour. The subject is a christening, at which he himself is present—sedate, well-conducted, and very different from the figure he cuts among his boon-companions. By him there is also 'A Merry-Making,' and one or two other subjects. It cannot be said of Cuyp that he had not the power of varying his subjects and of sustaining in all an unimpeached accuracy of form and perfect mastery of manipulation. There is no great picture here by him, but there is a group of cows on the banks of that sluggish stream which flows by his beloved Dort.

By David Teniers there are 'Soldiers Smoking' and 'The Backgammon Players'—two works distinctly characteristic of the master. By Peter de Hooge is 'A Gentleman and a Lady Drinking,' the merit of which is the daylight effect in the room. The daring and unbroken breadth of light thrown into the room might be supposed to produce insipidity; but it is not so. On the contrary, the result is charming; yet we miss refined drawing and painting. 'The Music Lesson' is by Gerard Terburg, but it has not the point of other similar works he has produced. It has not, for instance, the quality of another well-known work by him, also here—'Soldiers Drinking, and a Trumpeter.' Van Tol, in his 'Village School,' has studied Rembrandt with much profit. There is by Metzu a picture in which we see a lady reading a letter that has been given to her by a servant, who, while the former reads, draws aside a curtain from a picture on the wall, in which there appears a ship at sea, wherein we may suppose is the lady's husband. The room is lighted as fully as that of De Hooge, but the drawing and manipulation are better.

There are a few charming landscapes in the collection; one by Claude is, for him, somewhat feeble, though possessing much of his sweetness of colour. By Ruysdael is a composition, with trees admirably painted from nature, and with more of local colour and less heaviness than we find in so many of his latest works; by Minderhout Hobbema there is a study full and fresh, painted "on the spot," and in perfect condition; and the brothers Both combine in an Italian landscape. The grace and elegance of their trees are always captivating; but there is frequently an affectation of colour in them, which has more of the sentiment of the studio than the truth of nature. The Boths, with their never-failing brown tree, were painters after Sir George Beaumont's own heart. The flower compositions are limited to four, but they are among the rarest of their class. Two are by Van Huysum, and they are wonderful for studied richness of colour and curious execution. The others are by Van Os, who followed Van Huysum in many things, but injured his works by using too much white. There are also very choice examples of Wouvermans, Wynants, Van der Heyden, Berghem, and others of the most eminent artists of these schools.

The condition of all the works is, as we have already remarked, uniformly perfect; and the exhibition is, of its kind, most interesting, and well worth visiting.

## THE NEW FOREIGN OFFICE.

In the new Foreign Office, now happily completed, our country at length has become possessed of a public building that may justly claim to be universally regarded with unqualified satisfaction. And yet, no important edifice has been erected in our own times which, if predictions and anticipations could have influenced or affected its character, *ought* to have proved so signal a failure.

It will be remembered, when the erection of a new Foreign Office had been decreed by the legislature, that Mr. G. G. Scott, R.A., was instructed by the Government to prepare a design in that style of architecture with which the name of the architect had long been so honourably identified. Mr. Scott accordingly submitted a Gothic design of a very high order of excellence, which was cordially accepted by the supreme authorities; and, in due course, Mr. Scott himself was formally appointed to be the architect who should erect the building. It happened, however, that just at that critical time the executive government passed from the hands of the Earl of Derby into those of Lord Palmerston. If there was any one thing which was regarded with dislike beyond all other things by that genial statesman, it was Gothic architecture. So Lord Palmerston at once resolved that a Gothic Foreign Office should not be built in London. Fortunately, Mr. Scott's appointment as the architect of the new Foreign Office the new Premier was not able to cancel; but he possessed the power to set aside the design that his predecessor had approved and accepted, and also to require from the architect another design, and in a style which would be consistent with his own taste and preference. Mr. Scott, therefore, unless he should determine to resign his appointment, would have to produce a classic instead of his Gothic design; and

instead of a Gothic Foreign Office, Mr. Scott, the great Gothic architect, would have to build the required edifice in the classic manner. The lovers of the Gothic declared it would be nothing less than an unworthy compromise of architectural principle, should Mr. Scott undertake a great public building in any other than the Gothic style; while, on the other hand, the devotees of classic Art ridiculed the idea of a classic building being projected and produced by an architect who had no place in their own ranks. And more than this, in the degree that Mr. Scott was eminent as a Gothic architect, in that same degree these ingenious disputants argued that he was disqualified for dealing with classic Art.

After mature and most truly anxious deliberation, Mr. Scott decided to retain his appointment. He produced the classic design that had been required from him; and now it has been carried into effect by him. His new Foreign Office is completed; and it stands amongst us claiming to be judged, as a work of Art, simply and solely upon its own intrinsic merits.

So judged, there can exist but the one opinion that this noble building is a triumphant success. And, in this remarkable instance, success by no means signifies a fortunate escape from failure. So far, indeed, is this from being the fact, that, as a thoroughly masterly work in its own style, Mr. Scott's Foreign Office is second to no modern classic edifice in existence. Unconsciously Lord Palmerston adopted exactly the right course of action to secure the most perfect expression of classic Art, when he required a classic design to be produced by an experienced Gothic architect; for the Gothic is such admirable Architecture, that a master of Gothic Art is *ipso facto* a master of architecture, and therefore he is pre-eminently qualified to deal as well with the classic as with the Gothic style. Mr. Scott's training and experience as a Gothic architect, instead of raising up an insurmountable barrier between himself and classic Art, were of far greater value to him than any other possible training and experience, when he sat down to produce his first great classic design; and throughout the subsequent progress of the work their supreme value has been demonstrated in the most impressive manner. And thus, reversing the specious, but not very profound, *dictum*, that a successful modern classic building must necessarily be designed and erected by a classic architect of mature experience, the signal success of the new Foreign Office has mainly resulted from the fact that the architect is the most experienced living master of the Gothic, as he certainly is one of the most consistent as well as devoted admirers and lovers of that style of Art.

The public building in which the business of the Foreign Department of the British Government was to be conducted, in consequence of the peculiar duties and associations connected with that department, would require to be distinguished by architectural dignity, and by the magnificence of its accessories. Here foreigners of high rank would have to be received; and, being accustomed in their own countries to associate splendid displays with national power and influence, they would attach no slight importance to every circumstance connected with the edifice which, in England, they would find to have been specially devoted to all matters of business connected with the foreign relations of the country. The new Foreign Office is admirably qualified to command the becoming respect of all foreign personages; while, at the same time, it is in every particular strictly consistent with our own national sentiments, and no less free from all extravagance. The grand characteristic of the entire edifice is the perfect harmony which pervades the whole, down to the most trivial details. The influence of the style of the architecture is seen and felt everywhere and in everything; yet the whole is most strictly original. This is not an attempt to reproduce, either in whole or in part, some ancient building; but it is palpably a new building, designed in accordance with an ancient style, having the true feeling of the style universally expressed, and also accepting and adapting all the resources and appliances of modern science and skill. Everything has been designed and worked out for its own place and for its own duty. This statement extends to every article of furniture in all their details, as well as to every decorative accessory. And we may add, the most searching examination has led to the conviction that the same high character, as a work of Art, which distinguishes the edifice as a whole, is equally applicable to all the component details.

Colour and rich gilding have been freely introduced, but still with sound judgment, and with that instinctive feeling for happy effectiveness which secures its own object. Whether in the spacious corridors, on the noble staircase, in the more dignified apartments, or in those rooms which are of a strictly business-like character, the same impression is produced on the mind—everything is consistent with its own position and its own uses, and each particular object in its own appropriate degree is in true keeping with all else. In every direction, what has been already seen introduces what follows as the right and proper sequel to itself. And, in like manner, as there prevails in every part and in every detail of the building this same happy consistency, so also each part and division of the whole is impressed with its own specially harmonious adaptation to its specific purpose and use. The spacious Foreign Secretary's room, the grand Conference room, with its vaulted ceiling, the two Cabinet rooms, the Foreign Minister's waiting-rooms, the Library and the Librarian's room, have each its own distinctive characteristics; and each one shows with what vigilant thoughtfulness it has been made what it is—made equally well qualified to fulfil its particular duties, and to take a part with the rest of the building in constituting a most excellent Foreign Office. The treatment of the iron girders in the ceilings of the most important apartments may be particularly specified as examples of the masterly manner in which the designs of the architect have been worked out. They are evidently iron girders, and it is equally evident what the constructive duty may be which they are performing; and yet they are amongst the most beautiful as well as the most characteristic features of the noble rooms over which they have been laid. The sides of these girders have been cased with indestructible enamelled *faïence* of great beauty, and their faces have had rich gilding applied with singular skill to the metal itself.

It is impossible to commend too highly the judicious manner in which the decorative features of the entire structure have been adapted to their several positions, and to the practical uses with which they were designed to be associated. Where simplicity would be most effective as well as most appropriate, there the decoration is truly simple; and so, in like manner, while on the one hand there is no waste or superfluity of decoration, on the other hand nothing has been withheld which would constitute a becoming element of the most dignified richness, where it was desirable that everything should be splendid and magnificent.

We observed with peculiar gratification the universal excellence of the workmanship in the treatment, whether of granite, or marble, or stone, or oak, in the manufacture of paving-tiles and of enamelled porcelain for surface decoration, in the application of gilding and colouring, and in the construction of every class and article of furniture. Here were convincing evidences of the presence of first-rate workmen in every department of constructive skill. And it must not be forgotten that the work is all English—an Englishman the architect, Englishmen the artists and workmen of every class, who have followed his guiding and realised his conceptions. Hence the new Foreign Office is a significant example of the advance that our country has made in the useful arts; and as such, as well as in its higher capacity of a noble architectural achievement, we regard it with the most cordial satisfaction.

It is quite true, notwithstanding the wonderful ability with which Mr. Scott has brought to its completion his classic Foreign Office, that this fine edifice, as a necessary consequence of its own architectural consistency, has shortcomings which could have found no place in a Gothic building. Rich as it is and architecturally excellent, and also in no respect deficient in becoming magnificence, the new Foreign Office fails to be, as it must fail to become, historical of England. At present sculpture, in its highest expressions, has not taken any part in the adornment of the interior; and this, of course, is a deficiency that in due time, to a certain extent, may cease to exist; that is to say, statues of statesmen connected with our foreign administration, and of illustrious foreigners, may eventually impart, in no inconsiderable degree, a living, and at the same time a commemorative aspect, to the Foreign Office. But it never can be such an architectural chronicle as a Gothic Foreign Office would have been and must have been. It never can glow with heraldry, or be eloquent in sculptured panels, and spandrels, and bosses. Nothing can be more judicious than the slight tinge of heraldic decoration which Mr. Scott has introduced, and made classic, without affecting its armorial veracity; but this, in reality, just serves to show what heraldry might have achieved in a Gothic design. It is the same with the exquisite carvings which could aspire no higher than to become what they are—the perfection of classic ornamentation. How much greater would have been the value of all this carefully-designed and skilfully-executed work had the style permitted it to have assumed the character of historical sculpture. It is not possible to admire the existing Foreign Office without reflections such as these; and it is equally impossible to sever such reflections from the regret that must be inspired by them. But this does not imply any necessity for dwelling on either these reflections or these regrets. We should have preferred a Gothic Foreign Office, because we feel that Gothic architecture would have been in every respect better qualified to have given us such an historical Foreign Office as we should have so gladly welcomed. The Foreign Office that we actually possess is classic; and being classic, we feel a just pride in knowing that its architectural rank is as exalted as it really is.

One remark must be added. Mr. Scott's new Foreign Office, with the adjoining India Office (a classic building, the work of a classic architect enjoying a distinguished reputation, Mr. Digby Wyatt), together form parts of a grand pile of public structures, of which these two components alone at present have been erected. It must be accepted by all true lovers of Art, whatever may be their preferences in the matter of style in architecture, that the style of the two new offices already completed has determined the style of whatever additional buildings are destined to complete the group. The whole of the remaining official buildings have been formally entrusted to Mr. Scott; and, indeed, his Foreign Office could leave no question or hesitation concerning his appointment as architect for the erection of the Colonial, Home, and War Offices. Mr. Scott will preserve a unity of style throughout this great series of public buildings, while doubtless he also will impart to each one of them such characteristic features as may be specially appropriate. We shall watch with unwearied interest the progress of these supremely important national works.

It will be observed that we have made no mention of the various objects in metal that contribute in no trivial degree to the effectiveness and the beauty of the Foreign Office. We have done so purposely, intending to consider on another occasion with the utmost care the chandeliers and stove-fittings in bronze, together with the various works in wrought-iron, which have all been executed from Mr. Scott's designs by the Skidmore Company, of Coventry. This is the first classic metal-work of the highest order that has been attempted in England; and it will be our pleasing duty to show that in its style, as well as in its department of Art, it is second to no works that have ever been produced in the hard metals. Mr. Scott must, indeed, feel an honourable pride in being able to command the hearty co-operation of artists of such ability as those who have worked with him, and under his guidance, in the production of such an edifice as his Foreign Office.

## MINOR TOPICS OF THE MONTH.

The Artists' Benevolent Fund.—A correspondent desires us to draw attention to the unaccountable fact that this excellent society, since its formation, nearly half a century ago, has never yet received a single bequest. Yet the amount of good it does is immense—not only as a mutual benefit society, which provides aid in sickness, in cases of visitations of Providence inducing incapacity for labour, and in old age, when power to work has ceased, but by its General Benevolent branch, open to all applicants whose needs are pressing. It is very common to find wealthy persons leaving by "will" liberal contributions to various charities. Sometimes we read of a dozen so assisted; and an universal sensation of gratitude accompanies the perusal in the newspaper of such a document. The Literary Fund is occasionally in the list; but the Artists' Benevolent Fund never has been. Yet surely there are thousands who daily derive enjoyment from Art, and who, one might think, would willingly leave a record of thankfulness for pleasure so continually enjoyed. This suggestion may possibly meet the eye of some one who designs, when he is removed from earth, that his works shall follow him, and that many, when he is in his grave, shall be the happier because he has lived.

Mr. W. Cave Thomas has completed the second and lower portion of his altar-piece for Christ Church, Marylebone, which, we believe, will be fixed in its place before this number of our Journal is in the hands of the public. The upper portion, or compartment, representing 'The Diffusion of Good Gifts,' was described by us in the early part of last year; that we have now to speak of may be termed 'The Crucified Saviour.' The body of Christ, still transfixed to the cross, lies extended on the ground, with its left side to the spectator; it is colossal life-sized, and comes out in bold relief against a rich purple sky of twilight, broken here and there with deep red gleams of sunset. The figure is well modelled, soft in anatomical expression, and comparatively colourless, except in the shadows. This treatment has its purpose, for the position of the picture, when in its assigned place—a sort of cornice below the *lunette*—will be rather dark; it was wise, therefore, to keep the main point of the subject light. At the head and feet of the figure are cherubs with faces bowed down, as if in reverential examination of the wounds inflicted. The whole composition is most striking and effective, and shows that Mr. Thomas's study of fresco-painting in Munich some years ago was not without valuable results. This picture, however, does not come strictly within the range of fresco literally, but, being painted in a medium of wax, it presents a similar appearance to ordinary fresco.

Mr. J. P. Knight, R.A., has received a commission to paint a portrait of Mr. Tite, M.P., President of the Institute of Architects, to be placed in the rooms of the society, as a companion to that of the late Professor Cockerell, R.A., a former President.

Proposed Monument to Leigh Hunt.—It will be in the recollection of our readers that, some time ago, Mr. S. C. Hall wrote in this Journal some observations in reference to the fact that one of the most genial, eloquent, and popular of British poets, essayists, and critics, was interred at Kensal Green, but that his grave had neither monument or mark to distinguish it. Mr. Hall proposed to remove that reproach by erecting a modest monument to his memory; invited all who pleased to do so to subscribe; and obtained from Joseph Durham, A.R.A., a design, which that accomplished sculptor undertook to execute at the bare cost of labour and materials. Mr. Hall received, in response, either subscriptions or promised subscriptions to the amount of about £70; circumstances, however (chiefly connected with his long absence in Paris), compelled him to suspend operations. The matter has been recently taken in hand by an energetic gentleman, Mr. Townshend Mayer; a committee has been formed, among whom are the Chief Baron, Sir F. Pollock, Bart., Thomas Carlyle, Esq., B. W. Procter, Esq., John Forster, Esq., LL.D., Charles Dickens, Esq., Sir John Bowring, E. M. Ward, Esq., R.A., Sir Percy Shelley, Bart., W. C. Macready, Esq., Robert Chambers, LL.D., George Godwin, Esq., F.R.S., and there can be no doubt that this most desirable object will be at once accomplished. Those who desire to contribute may do so by communicating with the Hon. Treasurer, J. R. Townshend Mayer, 25, Norfolk Street, Strand.

Professor Faraday.—As some memorial to Faraday must soon be definitely proposed, it is much to be deprecated that the selection of the artist be entrusted to a committee of friends, who, with the best intentions of doing justice to a really great man, may yet fail to erect a memorial worthy of him. If a statue be determined on, it should be executed by a sculptor of acknowledged ability—a decision to which the profession cannot demur, and which on the side of the public would surely be a source of congratulation. In reference to these statues the question may be considered as to the propriety of placing such works in Westminster Abbey. It will scarcely be denied that the memorial of a great man is more honoured by being placed in a public thoroughfare than in any sacred edifice. It were desirable rather to possess a monument of his life than to be reminded of his death.

Lord Napier of Magdala has been sitting to Mr. C. Mercier for his portrait, which will soon be completed, and is to be placed in the new building of the Junior Carlton Club, Pall Mall, in commemoration of his lordship's recent glorious and successful campaign against Theodore of Abyssinia. The picture represents him, in his Abyssinian costume, directing the operations of the troops: it will be engraved. Mr. Mercier is the artist who painted the portrait of the King of Belgium presented to that monarch by the British Volunteers who visited Brussels some time ago, and of which mention was made in our columns.

Caution to Artists.—Mr. J. Kennedy, of the Kidderminster School of Art, has written to the public papers to state that his picture, 'St. Mary's Church, Kidderminster, from the Canal,' was stolen from the British Artists' Society at the close of the late exhibition, by a person who presented a forged order, in the painter's name, for its delivery. He adds, that such thefts are readily effected by any rogue who will take the trouble to get a catalogue of the exhibition, extract from it the name of the exhibitor—especially if the latter lives at a distance from London—and the title of the work, and then write out an order for it to be delivered to bearer. Some means, however, should be devised by the keepers of our public picture-galleries, aided by the artists themselves, to put a stop to such robberies.

Life-size Photographic Portraits.—Amongst the most remarkable productions of photography it has lately been our good fortune to examine, foremost places must be assigned to two portraits, the one of the Prince of Wales, and the other of Mr. Disraeli, both of them of full life-size, which have just been executed by Mr. Mayall. In the first instance, both portraits were taken from the life of the common *carte-de-visite* half-length size; and then, by the enlarging process, which in Mr. Mayall's hands is employed with such masterly ability, from these small originals the life-size portraits were obtained. Several gradations of intermediate sizes have also been produced by the same process, and all are equally excellent. This enlarging process, while capable of being of infinite value, without judicious and skilful treatment is calculated to be productive of the most unsatisfactory results. Mr. Mayall, having long been convinced of the possibility of enlarging small portraits, without the slightest distortion, and with exact fidelity in every minutest detail, has devoted his special attention to working out the enlarging process; and he has been enabled, by a happy combination of Science with Art, to produce enlarged portraits with the certainty of complete success. Finer examples than the two portraits we have specified of the Heir Apparent and the Premier cannot be desired, as it would not be possible to produce more truthful, expressive, and characteristic portraitures. A slight degree of colour has been added to some copies of these portraits with excellent effect, and, whether with or without colour, they must unquestionably command the greatest popularity. As a curious illustration of the possible fidelity and verisimilitude of the enlarged life-size portraits, we may state that in the case of more than one popular *carte-de-visite* portrait of a celebrated personage, one original only has been taken from the life; while life-size enlargements of this one original have done duty for the living person, and have been photographed again and again, so that the small negatives thus obtained have supplied the tens of thousands of copies that have been accepted as all being directly from the life. They have all been just as good portraits and just as good photographs as if they had all been from the life—so life-like was the enlarged reproduction of the original from which they all were derived. The attention he has bestowed upon his production of enlarged portraits has not caused Mr. Mayall to slight or neglect other departments of his profession, as a visit to his studios in either London or Brighton will significantly testify. Amongst the most attractive works there to be seen are some truly exquisite examples of carbon printing, the productions of Mr. John Mayall. These pictures, which are distinguished by their extraordinary delicacy and beauty, possess the all-important quality of certain permanence. Mr. Mayall has also some remarkable photographic reproductions of pictures, produced by Mr. Woodbury's singular, yet most effective and valuable process in tinted gelatine from metal dyes. The great merit and value, and the truly remarkable qualities of this process were first recognised by Mr. Bingham, the eminent English photographer resident in Paris; and by means of his co-operation, Mr. Woodbury has been enabled to bring his process to its present most efficient condition. It will be obvious that the enlarging process will be of great value.

THE EXHIBITION OF FOREIGN PICTURES, collected by M. Everard, of Brussels, is now at Scarborough, where it obtains great and merited attention, receiving much patronage from the gentry of the north. It is a novelty in that district, and has been visited by hundreds daily, forming a great attraction in one of the most fashionable of all our "watering places" by the sea-side. M. Everard has managed to obtain examples of many of the great masters of his country—Gallait, Stevens, Portaels, the Baron Leys, Van Schendel, &c. &c., with right good specimens of Rosa Bonheur, Ed. Frère, Tadema, Ten Kate, Claes, Compotosto, Dillens, &c. &c.; comprising, in the whole, upwards of five hundred paintings and drawings.

ALPINE SCENERY.—Mr. Ricketts, a pupil, we believe, of Calame, has sent a study of an Alpine subject to No. 6, in Pall Mall, for exhibition. The artist has been for many years an earnest student of the distinctive features of Swiss scenery, and has become not only familiar with its highly picturesque character, but displays a knowledge of its geological construction—a point to which painters generally do not give much heed. It is not difficult to paint mountains with fascinating effect—indeed, we see them not uncommonly described with much impressive grandeur—but very rarely is this department of landscape art set forth in a manner to be read as a lesson. The picture is comparatively small; the subject would have justified a larger scale of treatment, because it combines every remarkable feature of the district which it may be said to epitomise. The title given to the work we have not learned, but the particular mountain presented as the principal object resembles Mont Blanc from some points of view. Yet so faithful are the nearer intervals to the aspect of the locality, that even were the snow-covered mountain veiled, we should still pronounce the proximate portions a study of Swiss scenery.

THE DUEL INTERRUPTED.—A picture under this title, by MARCUS STONE, was one of the most meritorious and attractive of the works exhibited by the Royal Academy in 1868. It is composed and painted with sound judgment and admirable skill, and may be accepted as the best as well as the latest production of the accomplished artist. A photograph has been issued by Messrs. Virtue, which does it justice. It is clear, distinct, and none of the feeling of the original has been lost.

THE EXHIBITION OF PORTRAITS, so successfully held at South Kensington, has been followed by a similar exhibition in Paris. It is principally remarkable as bringing us to acquaintance with the victims and the butchers of the Revolution; but other "celebrities" of France are represented. The directors have acted wisely in preparing a catalogue, with historical and explanatory notes, of which every visitor, having paid one franc for admission, receives a copy *gratis*.

ST. STEPHEN'S CHURCH, WALBROOK.—An outcry is raised against some contemplated alterations in the interior of this beautiful church, generally acknowledged to be, small as are its proportions, the masterpiece of Sir Christopher Wren. It is proposed—so we are informed—to remove the organ from the situation it has hitherto occupied over the western doorway, and to place it in a corner of the church where it would certainly interfere with the architectural display; and will do so even more, if, as we understand, the organ-pipes are to undergo the process of varied colouring. There is said to be no other reason for the change than the furtherance of ritualistic practices, which, whatever their assumed value, ought not to be allowed to interfere with a noble example of architecture. It is to be hoped that the remonstrances made against the innovation may result in its being abandoned.

THE COLOSSEUM IN THE REGENT'S PARK, for so many years a popular place of amusement and instruction, has been sold, it is said, with all the "properties and effects thereunto belonging." The sale, of course, carries with it the destruction of the building; to prevent which several suggestions have been made in the public journals, but none we have met with of practicability. It seems a pity, when London has so few convenient places for public moetings, &c., especially in the locality of the Colosseum, that some plan or other could not be devised to keep the edifice standing, and to utilise it.

THE PALESTINE EXPLORATION FUND at length has taken the important step of opening an office at the West-End of London, for the transaction of its business of every kind, and for the reception of all visitors who may desire in person to seek information concerning its proceedings. The office is in a very good situation, at No. 9, Pall Mall East. There the secretary, Mr. Besant, may be found daily, surrounded by the drawings, plans, photographs, printed papers, and other productions of the Exploration Society. We trust that very many of our readers will visit Mr. Besant's office. Three excellent *carte-de-visite* portraits of the present chief explorer, Lieutenant Warren, R.E., have just been executed by Mayall, and they are sold at the office for the benefit of the "Fund." Thoroughly characteristic as likenesses, as pictures these portraits are amongst the most successful productions of the eminent photographer. We observe with much satisfaction that a popular illustrated lecture on the present exploration of Palestine is announced by the authorities of the "Fund," full particulars of which may be obtained at the office; it ought to be delivered through the length and breadth of the land in the coming winter and the following spring. We hope soon to hear that the council of the Exploration Society will be prepared to issue, in the form of a small and cheap popular volume, a clear and explicit explanation of their aims and of their proceedings—in a word, that they will publish their own Handbook of Palestine Exploration.

LES LOISIRS D'UN CENTENAIRE is the title of a picture at No. 6, Pall Mall; it is but a study of an agroupment of what is called still-life, and not remarkable as a painting, and yet it is a phenomenon in Art. Any tolerable picture painted by a man upwards of a hundred years of age would be more than a curiosity; but a composition full of difficult drawing and distinguished by very minute finish from the hand of a man a hundred and two years of age, who still aspires to hold his own in the crowded arena of Art, is indeed a marvel. This artist is the Baron Von Waldeck, who was born at Prague in 1766. Him we might consult about the times of Louis Quinze and the great Frederick. He might have been a painter when George III. was in his youth, and an exhibitor when the Academy was in its teens. The objects represented are in the superb cabinet of medals in the Imperial Library in the Rue Richelieu, and all bear tickets which refer to the catalogue. The centre piece is a cameo, the largest in existence; the subject, The Apotheosis of Augustus. Above this is a beautiful Venus in ivory, together with small bronze nudes, of proportions so fine that for their perfect representation a high degree of artistic power and physical capability is necessary. But what surprises us more than all the rest is, that this old man, now in his 103rd year, is occupied on a picture from Mexican history which will contain two hundred figures. If he were a Briton we should point to him as a living tradition of the pre-historic period of our school.

"REPLICAS" OF SCULPTURE, or rather new editions of such works, are necessarily rare. We extract the following judicious remarks from the *Athenæum*:—"A memorial to the late Earl of Carlisle being about to be erected on the Mote at Brampton, about two miles from Naworth, an ancient seat of the Howards of Carlisle, Mr. Foley has undertaken to make a statue of the deceased nobleman out of the head and face of the figure which was not long since erected at Dublin, with new draperies, and to place it in a different attitude from that of the former work; 'the robes of the Garter being substituted for those of the Order of St. Patrick.' In the interests of design we protest against the tradesman-like practice of getting up and selling statues which are wholly or in part mechanical reproductions of others, and not admitted as positive copies."

THE DECORATIONS IN ST. PAUL'S are again suspended for want of the means of continuing them. Much money has been already spent, but in an interior so vast even £20,000 would not make a magnificent show. The gilding of the mouldings is rich, but it is only the beginning of enrichment. A little gilding is a dangerous thing, as it points out but too distinctly the conclusion that is wanted. The walls present ample space for painting; but with us mural painting is a difficulty. From all our past experience in decorative Art, we have only learned more easily to determine what is not suitable for mural decoration than what is; and this, by the way, is the only result of our experience of twenty years. The two mosaic figures under the whispering gallery are ineffective, because they are removed too far from the eye. As to its focus, mosaic is more arbitrary than any other kind of Art, and would never be appreciated for general decoration in St. Paul's. Dating from the commencement of the repainting of the dome by Mr. Parris, these embellishments have been in progress perhaps twelve years, and yet we may say that the ornamentation is only begun.

ILLUSTRATED DICTIONARIES.—Messrs. Collins & Co., of London and Glasgow, have published two "Pronouncing Dictionaries of the English Language," which, even in these days of low-priced educational books, are marvels of cheapness. One is published at sixpence and the other at a shilling. The contents of both are the same, the difference consisting in one being larger than the other both in size and type, and printed on stouter paper, but the small edition is clearly printed. The illustrations in each number two hundred and fifty.

THE BRITISH ASSOCIATION will next year meet at Exeter. Connected with the ancient and venerable city, or, at all events, with the county of Devon, there is much to interest artists and Art-lovers; and we may hope the society will cause it to be intimated that contributions connected with Art will be acceptable.

## REVIEWS.

Jahrbüeher für Kunstwissensehaft. Verlag von E. A. Seemann. Leipzig, 1868.

This is a new periodieal, of which the first number appeared in Mareh last. It is intended to supplement the *Zeitschrift für bildende Kunst*, a publieation notieed some time since in the *Art-Journal*, and will report the results of scientific researehes bearing on the history of Art during the earlier periods of its progress, and up to the beginning of the present century—yet without excluding papers on the antique. Importanee is especially attaehed to the communieation of documents relating to early Art, as also to exact and critical descriptions of early works, of which on occasion representations will be given.

The first number opens with a very minute description of the Dürer MSS. and other relics of the great Nuremberg artist in the British Museum, whieh, the writer says, were not known in Germany until mentioned in a periodical in 1859. A very precise deseription is given of the volumes, and eopious extracts are made from their eontents, wherein the quaint orthography of the old German is scrupulously preserved. This description is followed by an article on the glass-painting of Switzerland, after which there is a paper by the late Dr. Waagen on pietures, miniatures, and drawings in Spain; works particularly, be it understood, of the great masters. To Ferdinand VII. is due the credit of having eoncentrated the Spanish collections in such wise that the museum at Madrid now shows a catalogue second to none even of those of the most famous galleries in Europe. It is equal to that of the Louvre, or that at Dresden, and may be compared with the three collections at Florence—those in the Pitti, the Uffizj, and the Aeademy, all taken together. By Raffaelle are nine pietures, by Titian forty-six, Rubens sixty-two, Vandyke twenty-two, Teniers fifty-three, Velasquez sixty-four, and Murillo forty-six. But the collection has nothing like that historieal representation of the different schools, whieh assists the variety and completeness of other galleries. Dr. Waagen complains much of the insufficiency of the light by whieh these fine works are seen. On this subjeet we have to remark that not one of the great European collections of Fine Art is exhibited in a building eonstructed for the display of pietures. After describing the museum at Madrid, the writer analyses eritically the eontents of some of the palaces and public buildings in the provinees, and in a manner to show us how little we know of the Art-treasures of Spain. This is followed by a treatise on the vexed question of the date of Holbein's first visit to England. There is a continuation, at considerable length, of Dr. Waagen's essay in the second number, also a rejoinder to the article on the subject of Holbein's coming to England, with a very close examination of certain phrases in the letter of Erasmus to the Archbishop of Canterbury.

The *Casa Gaddi* at Florence has had the reputation of containing an original letter, by whieh Raffaelle, then twenty years of age, was introduced to the Gonfaloniere Pier Soderini. The letter was said to be dated Urbino, the 1st of Oetober, 1504, and to have been written by Giovanna da Montefeltro, widow of Giovanni della Rovere, Lord of Senigaglia. This letter was printed by Bottari, in 1757, and forms the first epistle in his *Letters of Painters*. To it is appended the note, "Si Conserva l'Originale in Casa Gaddi." But, euriously enough, nobody has seen the letter; at least, so we understand, none of those persons who have been desirous of verifying it. The aeceptation of this letter as authentie is but an every-day instance of the facility with which authors receive assumed facts from each other; still, it must not be forgotten, that no opportunity has been afforded of eontroverting Bottari's statement. In an artiele on the subject, eollateral evidence is brought forward to prove the letter a forgery. There is also a question of the originality of the well-known pieture (by Raffaelle?) at Florenee which eontains the portrait of Leo X., with those of the Cardinals de' Mediei and de Rossi, and plausible reasons are given in support of the assertion that it is a copy.

To show more fully the eharacter of the journal, we cannot do better than name a few more of the articles it eontains, as—"A Visit to Ravenna," "The Farnesina and Agostino Chigi," "Contributions to the Art-History of Nuremberg," in which are some eurious particulars about the Dürer family and several artists of local reputation, not much esteemed, perhaps, in their day—the reason wherefore there have been lost the names of the producers of works much esteemed in our time.

These *Jahrbücher* are edited by Dr. Von Zahn, and there is in their pages matter more generally interesting to English readers than we commonly find in German reviews.

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Sciography; or, Radial Projection of Shadows. By R. Campbell Puckett, Ph.D., Head Master of the Bath School of Art. Published by Chapman and Hall. London.

Sciography or seiagraphy—as the word is generally, and, we believe, correctly written—is just that science of which, in conjunetion with perspeetive, young students of Art would gladly get rid, if they could, in their elementary teachings. Both, and especially the former, are considered by them somewhat in the same light as the books of Euclid are to the juvenile mathematician—dry and uninteresting studies. It is only when the grammar of any scienee or language has been mastered, that the pupil values the knowledge acquired, beeause it is the stepping-stone to that wherein, probably, he will find real pleasure, or will be to him, in the hereafter, of indispensable utility.

A neeessary part of the education of an artist is to teach him the laws that regulate shadows; or, in other words, to teach him "the correet projeetion of shadows as a means of expression of form." In ordinary eases—when sketehing from nature, for example—the eye of a careful observer would prove sufficient for his purpose; but for arehiteeture or in drawing geometrieal figures perspectively, something more is required to obtain exaetitude and eorreetness; and here a book like that of Dr. Puekett's eomes in aid. Without any introduction or eireumlocutory remarks, he enters at once on the subject by giving a series of examples, and showing how eaeh problem is to be worked out. He says the "substance of the text and diagrams was prepared as blaek-board lessons for the pupils of the school over which their author is placed, he having felt that an occasional divergenee from the perspective course to seiography would give an additional interest." The seale on which the diagrams are drawn is large, and the explanations of them are clear and eoneise. As an elementary educational work the book is to be commended.

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Sketehes by Seymour. Published by John Camden Hotten. London.

This volume is in all ways an acquisition; it is well "got up," and contains nearly two hundred of the best sketches by an artist who, in some respects, has been unequalled—"in his line." Their humour is broad, sometimes bordering on coarseness, but never indelieate or repulsive; their satire is levelled, not at individuals, but at human nature; they censure follies rather than vices, and are jokes rather than sermons; but their "fun" teaches, and ean never give offence. From the beginning of this collection to the end, every subject will excite a laugh; their humour is original, their wit often striking and effective, and it would be difficult to find any work so sure to produce an evening's amusement for classes either the humblest or the highest.

Specially capital are the jokes levied on the sportsman and the angler; full of point, and, indeed, power, are the dealings of the artist with the weaknesses of humanity in a seore of ways; from the first, where the country bumpkin is about to plunge the patient fishes into the stream, to the last, where the embryo angler breaks the barometer in his rage against the rain.

The value of this pleasant book is very greatly augmented by an interesting memoir of Robert Seymour. He was born in 1800, married young, and, although he commenced his career as a painter of history, soon found that his true *forte* was earieature—if, indeed, we can so term that peculiar talent which treated of the frivolities, absurdities, and peculiarities that are universal to mankind. The number of designs he produeed is so enormous as to seem ineredible: often three or four a day were drawn by him on wood, or in lithography, "invented and exeeuted." He died in 1836—overworked no doubt, over-excited certainly—adding another to the sad list of men of genius who, in a moment of depression that has reaehed despair, rush from life.

Although the writer of this memoir deseribes him as a man naturally cheerful and even gay, at all seasons and under all circumstances, we prefer to such evidence that which is supplied by Nature—for, of a surety, it has been ever found that those who are most given to depiet, either in letters, in pictures, or on the stage, wit and humour, and frolie and fun, are the most prone to sadness and occasional gloom. It is a great authority that wrote—

> "We poets in our youth begin in gladness;
> But thereof, in the end, comes despondency and madness."

Biography is full of examples that mirth leads to melaneholy. We may quote two lines from Letitia Landon—

> "Blame not her mirth that was sad yesterday,
> And may be sad to-morrow."

The story is well-known which tells us of the famous clown, Carlini, who, eonsulting a doctor in hopes to obtain relief from fearful depression of spirit, was told he would be sure to get well if he would but go and see Carlini act.

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Italy and her Capital. By E. S. G. S., Author of "Thistledown," &c. Published by W. Freeman: London.

If the prefaee to this little book did not give conclusive evidence of the faet, we should yet have assigned it to a female writer, from the extreme enthusiasm with which everything that wins her attention is spoken of, the vividness of her descriptions, and the graeeful feminine feeling which runs through the pages. A strong sympathy with the future of Italy was the author's chief inducement to visit the country, and she reaches Rome after seeing Milan, Verona, Padua, Venice, Genoa, Florence, Caprera, Ravenna, and Rimini. To each of these places, of more or less renown, a chapter is devoted, in whieh the Art-treasures each contains form no inconsiderable portion of the contents. The writer makes no pretence to pictorial criticism, but describes the impression made upon her mind by the works she examines. Herself the subject of deep religious feeling—so we judge from her observations—the Sacred Art of Italy gave her abundant materials for serious thought. Speaking of Giotto's works in Padua, she says: "Giotto must have seen by faith those scenes whieh he has here pictured, although with the defieiencies of infant Art, yet with all the power of inward vision. In his weakness he is, to me, far beyond Titian in his strength." Guido's 'Beatrice Cenei,' in the Barberini palace in Rome, calls forth the following: "There are faces whieh are in themselves sermons; there are faees which are in themselves evidences of Christianity. Only for heaven could they have grown to this mould. Only in heaven ean the message which they speak be fully uttered. The face of Beatriee is one of these."

Our author is almost, if not quite, an ultra-Protestant: there is no hope for Italy till the fetters of Papacy are entirely cast off. "Let the gospel," she says, "have free course in Rome, and her bondage is over." Her expeetations of such a result were fixed on Garibaldi—to whom, by the way, she paid a visit at Caprera: "wherever Garibaldi has marched, the Bible has followed." Any one to whom the "views" of E. S. G. S. are not distasteful will find agreeable reading in her sketchy, but not always correct, narrative.

# THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1868.


## THE PICTURE-GALLERY OF THE HERMITAGE, ST. PETERSBURG.

### CHAPTER III.

IN placing before our readers a few examples of the pictures in the Hermitage, we present to their observation illustrations of works that are comparatively but little known in England, from the fact of many years having elapsed since the majority of them found a home in St. Petersburg, a city rarely visited by our countrymen. Some of the more important, having been engraved, are familiar to the print-collector; but beyond this limited circle acquaintance with the Imperial Art-treasures scarcely extends. Those to whom was entrusted the responsible task of forming the collection evidently desired to have each great continental school of painters as well represented as it was possible to be.

The French school is seen in a few works of some of its best painters. There is a grand landscape by Poussin, in which is introduced the figure of Polyphemus on a ledge of rock; it is one of his finest compositions. By the same artist is also an excellent figure-subject, called 'The Continence of Scipio,' illustrating an incident recorded in the life of Scipio Africanus, the conqueror of Hannibal, when he refused to see a beautiful female of high birth, whom the fortune of war had made his prisoner, lest he might be tempted to an act of indiscretion. Wattcau is seen here in more than one of his brilliant *fêtes-champêtre;* Lancret in the 'Bathers;' Joseph Vernet in several of his well-known stormy sea-pieces; Chardin in scenes of familiar life; Fragonard in 'The Farmer's Children;' and Greuze in 'The Paralytic,' a sick man surrounded by his children, a work which the engraving by Flipart, his contemporary, has made familiar to many. Claude is chiefly represented by a glorious landscape, entitled 'MORNING,' of which an engraving is introduced on this page. The composition, like most of his works, is simple; a group of trees, elegant in their forms, occupies the centre; to the right of the middle distance are some classic ruins, evidently suggested by what Claude had seen in Rome; and behind them is a part of an Italian villa. On the left a broad river winds through low banks, while in the foreground are some figures and sheep. The light of the early sun catches brilliantly the objects exposed to it, and sparkles on the distant waters and the near herbage still wet with the night-dews. Scarcely a finer specimen of the master will be found in any gallery of Europe.

It is a great transition to pass from the examination of such a work as this, and indeed of all others of the French school, to the pictures by Rembrandt, of which there are several in the Hermitage. To draw a comparison between a figure-painter and a landscape-painter would be simply absurd; but two of either may be placed in juxtaposition without an offence against reason. A grander portrait of its kind never came from Rembrandt's easel than that of 'THE PHILOSOPHER,' here engraved from his picture in the Hermitage. It is probably the portrait of one of the painter's contemporaries, though it would seem never to have been identified; and so the title given to it—not altogether an inappropriate one—is that by which the picture is now known. It represents a venerable man, whose scanty head of hair is concealed by a black velvet cap; his thick beard and long moustache are white. Seated in an old-fashioned wooden chair, his hands crossed one over the other, he appears rapt in contemplation; his features are of Hebrew type, and are marked by strong expression, with deeply-set lines, more indicative of a life's struggles than of the veteran student of science. Over a kind of cassock, of a sombre red colour, is thrown a black mantle which extends below the knees. The head only is lighted up, the hands but



MORNING.
(*Claude.*)

partially so; all the rest of the canvas shows that powerful depth of shadow which characterises the majority of Rembrandt's portraits. The flesh of face and hands is wonderfully wrought. The picture was previously in the gallery of the Count de Brühl.

Right worthy to be associated with it in the Imperial gallery is another portrait from the same hands, that of his own mother, wonderfully life-like, of great elegance combined with dignity in arrangement, rich in all its pictorial qualities, and most agreeable in expression. It is indeed a rare specimen of female portraiture. The lady, advanced in years, is seated, and holds a large closed volume on her knees, her hands being lightly clasped on the book. She wears a dress of dark blue, trimmed with gold and silver lace; the head-dress, which falls over the shoulders, is made of scarlet cloth. As in the portrait of 'The Philosopher,' the principal lights are on the face and hands; but the background being more subdued in tone than that of the other, the figure stands out of the canvas with extraordinary power.

The Hermitage contains no fewer than forty-three examples of Rembrandt, in subjects of every kind—it is doubtful whether any European gallery is so richly endowed with his works—compositions from sacred history, familiar scenes, historical and other portraits, and landscapes. In the first-mentioned class may be mentioned 'The Sacrifice of Abraham,' 'The Return of the Prodigal,' both large pictures, with figures life-size; 'Hannah instructing Samuel,' 'The Denial of St. Peter,' a composition of four half-length figures; 'The Descent from the Cross,' previously in the collection of the Empress Josephine, at Malmaison; and 'The Holy Family;' this last is one of those singular designs



THE PHILOSOPHER.
(*Rembrandt.*)

so commonly seen in the works of Rembrandt when dealing with subjects of sacred history. The scene is a vast carpenter's workshop; seated in a low chair, and holding an open book in her hand, Mary interrupts her reading to lift the coverlid of the cradle in which sleeps the infant Jesus. Behind this group is Joseph, cutting wood with a hatchet; while above the whole a group of angels, surrounded by a halo of golden light, seems to have descended from the sky to gaze on the wondrous child. The effect of this light appears quite magical. The picture is dated 1645, and is one of those acquired by the Empress Catherine.

Two landscapes by this artist may, from their rarity alone, be reckoned among the most valued works in the gallery; yet are they not without great merit in themselves. One represents, or is supposed to represent, a vast plain in Judea, in which the painter has introduced Christ meeting with the two disciples on their way to Emmaus; the other is a 'View on the Dutch Shore,' a simple composition, treated with a masterly effect of light and shade.

A greater transition than that we made in passing from the painters of the French School to those of one of the chiefs of the Dutch School, is to go from the latter to the most illustrious exponents of Italian Art. Perugino, who had the honour of instructing Raffaelle, is represented in the Hermitage by a picture which, though significant of the dry style of the early period, is elegant in composition and vivid in colour. The subject may be called 'The Adoration;' the infant Christ is recumbent on the ground, in a landscape; the Virgin, St. Joseph, St. Jerome, and St. Francis d'Assisi surround him in the attitude of adoration,

while a choir of angels, most of whom bear bunches of lilies in their hands, chant the praises of the newly-born child.

In the gallery are seven paintings attributed to Raffaelle; but the authenticity of some of these is highly problematical. No doubt, however, exists as to the genuineness of a little work entitled 'St. George and the Dragon.' Its history is, that it was painted, in 1506, for the Duke of Urbino, as a present to the English king, Henry VII.; and the subject was chosen as a compliment to the sovereign who presides over the Order of the Garter. The picture was brought to London, and presented to Henry by Count Balthasar Castiglione. At the dispersion of the collection of Charles I. it was sold for £150, and, after passing through the hands of several owners, became the property of the heirs of Baron de Thiers, who disposed of it, in 1771, to the Empress Catherine. The subject is treated very much after the manner in which it is generally represented; St. George, who wears the badge of the Garter, is mounted on a white horse, and armed in mail at all points, has transfixed the dragon with his lance; in the foreground the lady, on whose behalf he encounters the monster, kneels and implores Heaven to assist the knight.



THE VIRGIN, INFANT JESUS, AND ST. JOHN.
(*Raffaelle.*)

In the Louvre at Paris is another small picture of the same subject, but treated somewhat differently.

Two other paintings in the Hermitage ascribed to Raffaelle also admit of no dispute. One of them is engraved on this page, and is known as the 'Madonna d'Alba,' from its having been for very many years in the family of the Spanish Dukes of Alba. The subject is 'The Virgin, Infant Christ, and St. John,' an elegant composition, the sentiment of the work eminently beautiful and expressive, while the drapery is arranged gracefully in its ample folds; but the drawing of the infant Christ seems defective.

The other picture alluded to is that of 'The Holy Family;' Joseph and Mary are half-length figures; the former is standing with his crossed hands resting on a stick: he looks down on the infant Christ in the lap of his mother, who is seated. A peculiarity in the figure of Joseph is that he is represented without a beard. The work is painted in the middle time of Raffaelle's Florentine period. Both this and the picture last mentioned are engraved, in outline miniature, in Kugler's "Handbook of the Italian Schools of Painting," edited by Sir C. L. Eastlake.

James Dafforne.

## JET.

Jet (Dutch *git*, French *jaiet*) is mentioned under the name Γαγάτης by Theophrastus (B.C. 370–287) and Pliny (A.D. 23–79), and so called from the river *Gagus* in Syria. The Roman settlers in Germany and Gaul converted this material into beautiful articles of decoration. A set of ornaments, conjectured to have belonged to a priestess of Cybele, were found in two stone coffins, beneath the principal entrance of S. Gereon, at Cologne, in 1846. They consisted of two hair-bodkins, with heads formed in the shape of pine-cones, beads, trefoils, bracelets, rings, and a half-crotalon with a Medusa's head upon it. The Roman traders brought back the tale that the natives on the Baltic coast employed amber for fuel; this was, perhaps, coarse jet, or Kimmeridge coal, a cognate substance. Before the Romans subjugated this island, jet ornaments were turned by the lathe by the Britons, for large rings worked out of solid pieces are often discovered in British remains. The so-called 'Kimmeridge Coal-Money," often found in heaps in Dorsetshire, is nothing more than the disks cut out of the centre of these rings. Yet archæologists persisted in regarding them as a primitive currency. Mr. King says the Romans chiefly valued it for its supposed medicinal qualities, some of them very wonderful in character; for we are told that the fumes of it, when burning, would discover any one subject to epilepsy by immediately inducing a fit, and the water in which it was steeped proved, by its undisguisable effect, an infallible ordeal for female chastity. Bœtius says it secures men from nocturnal fears, spectres, and ghosts; and Cardanus relates that the saints wore bracelets and rosaries of this substance. Mixed with wine, it was considered good for tooth-ache; and, with bees-wax, a sovereign ointment for tumours.

Many of the ladies who wear ornaments made of this substance would be surprised to hear that it is only a compact variety of coal, perhaps the remains of some beautiful tropical tree which flourished in primæval periods. The hardness of jet varies from 1 to 2½ (Moh's scale), *i.e.* about equal to talc and gypsum, but not so hard as calcareous spar. It will burn for a long time, with a fine greenish flame. Coal for fuel can be traced back to the early times of Greece. Theophrastus, treating of the *Anthrax*, says:—"But those which are properly called *coals*, on account of the use made of them by the luxurious, ignite and burn exactly like charcoal. They are found in Liguria, in the same region as the amber; and also in the territory of Elis, on the mountain road to Olympia, and these are used by the blacksmiths for fuel." It is a curious fact that the only chemical difference between the costliest diamond and a lump of pure charcoal is a proportion of hydrogen less than a five-thousandth part of the weight of the substance.

Jet is found in large quantities at Whitby, Yorkshire, in the forest of Ardennes, and in the Pyrenees. On the Baltic coast it is called black amber, from its electrical properties. The so-called Russian jet is a kind of bitumen, and is much used for making sealing-wax. Fine specimens of perfect trees converted into jet have been discovered at Montpellier, in France. It is also found in the Prussian amber-mines, and in large quantities in Saxony.

At Whitby, the jet is found in a stratum of hard shale, about thirty feet thick, in the Upper Lias or Alum Shale. The cliffs of Whitby extend for a considerable distance south of that town to Boulby, and about the same distance north towards the fashionable watering-place of Scarborough. On the northern side are the Mulgrave estates, where some of the best jet is found. The occupation of collecting it is a very dangerous one, and similar to that of the gatherers of sea-fowl's eggs, since the men have to be lowered over the cliffs by ropes fastened to stakes driven into the ground above. Jet crosses and rosaries were in ancient times probably made by the monks of the religious houses in and near Whitby, and sold to the pilgrims who frequented them. Pliny, curiously enough, seems to have been unacquainted with the use of jet as an ornament.

Though we are of opinion that jet is the remains of trees, *i.e.* of *ligneous* origin, there is another theory concerning its formation that deserves attention. In the opinion of some, it is indurated petroleum, or animal pitch; and we must admit that there is some foundation for the opinion. In the Museum at Whitby is a specimen containing a belemnite lying across the grain as if it had pierced it. Now, the belemnite is not a "borer," like the *teredo* which attacks the bottoms of ships, or the *pholas*, which makes its home in the solid rock; and therefore must have been embedded in the jet when liquid. The question is far from being decided, and many scientific men differ on the subject; but the local authorities principally agree in ascribing to it a vegetable origin. Dr. Young, in his interesting "History of Whitby," says that jet "may be properly classed with fossil wood, as it appears to be wood in a high state of bituminization. Pieces of wood impregnated with silex (flint) are often found completely crusted with a coat of jet about an inch thick. But the most common form in which the jet occurs is in compact masses of from half an inch to two inches thick, from three to eighteen inches broad, and often ten or twelve feet long. The outer surface is always marked with longitudinal striæ, like the grain of wood; and the transverse fracture, which is conchoidal and has a resinous lustre, displays the annual growth in compressed elliptical zones."

The jet manufacture was carried on at Whitby in the time of Queen Elizabeth, but soon after appears to have declined. In the year 1800 it revived, and specimens were then made in the town by the aid of files and knives. The lathe was soon after brought into use, and the manufacture has since increased to an enormous extent; so much so, that it must be regarded as the staple of Whitby. Nearly the whole of the manufactured jet is sent to London, Birmingham, and other large towns, to the value of £30,000 annually. Ammonites, or *snake-stones*, are worked up with the jet in many forms, the sections showing the chambers of the shell filled with calcareous spar. Vast quantities of these are found in the Lias formation at Whitby. The legend connecting them with snakes is thus given by Scott in "Marmion":—

> "Thus Whitby's nuns exulting told—
> How that of thousand snakes, each one
> Was changed into a coil of stone
> When holy Hilda prayed;
> Themselves, within their sacred bound,
> Their stony folds had often found.'

Mr. King says that the jet intagli, antique and mediæval, palmed off upon English archæologists, are nothing but impudent recent forgeries, with no ancient precedents whatsoever.

[Many examples of ornaments in English jet were contributed to the Paris Exhibition by some of the manufacturers of Whitby; they were of unexceptionable merit in material, but the designs were of very mediocre character, to say the least; consequently we imagine the trade was but little advanced by the "show" in 1867. Yet the best models are at the command of the producers, and there can be no reason why they should not have advanced as the goldsmiths and jewellers generally have done. We are fully aware that jet is not calculated to be worked in all classes of designs, but there can be no difficulty in procuring and copying such as give no suggestion of "breaking" by the somewhat brittle nature of the material. We hope the manufacturers of Whitby obtained hints from what they saw in Paris, and that progress has since been made in that active and enterprising town of Yorkshire. We shall gladly hear of and report such progress, if there be any. There are hundreds of articles that might be made acceptable to persons of refined taste, if the manufacturers would but call artists to their aid. The material has the advantage of being thoroughly English, and can give employment to artist-designers as well as skilled artisans. We shall gladly aid in promoting its progress by any means in our power.]

## SELECTED PICTURES.

### 'THE FRIEND IN SUSPENSE.'

Sir E. Landseer, R.A., Painter. C. Lewis, Engraver.

Between the birth of the picture by Sir E. Landseer engraved in our last month's number and that of the one now introduced there must have been no inconsiderable lapse of time; just as much, to speak comparatively, as between the sowing of the seed and the maturity of the crop. In the former work there is the striving spirit joined with the feebleness and indecision of the embryo painter; in the latter, the vigour and strength of the artist's manhood, when years of study had ripened his thoughts, and days of toil had given him the mastery of his pencil. We know not when this picture was painted, but it certainly could not have been at a very early period of the artist's career. And yet Landseer soon rose to eminence in his profession; his picture of 'Mount St. Gothard Mastiffs discovering a Poor Traveller half-buried in the Snow,' painted and exhibited when he was only eighteen years of age, attracted so great notice that his father, John Landseer, the distinguished engraver, undertook the task of engraving it. The most popular, and perhaps the most widely-known of all his pictures, 'Bolton Abbey in the Olden Time,' was exhibited when the artist was only thirty-two years of age, and he was then a full member of the Royal Academy. It is rare in the records of our school to find a painter so young in years in possession of the highest honours which his brethren could confer upon him; but then Landseer's "department" of Art was peculiar; it stood out alone from that of all his contemporaries, except, perhaps, the works of the late James Ward, R.A., who had already reached his grand climacteric as a painter. Landseer rarely or never paints the portrait of a dog without giving to the animal a purpose; if not actually sleeping, it bears evidence of having some object "in its mind," even if it happens to be in a state of bodily quiescence. Look at the two well-known pictures in the Vernon collection, 'High Life' and 'Low Life.' Here are two animals, the nobleman's favourite stag-hound and the costermonger's mastiff, similarly circumstanced; both are watching intently for the approach of their respective masters; the former with outstretched head and eager eyes, the latter leaning heavily against the wall, one eye half-closed, but the other sufficiently open to mean mischief against any intruder. Each of these dogs is "thinking" in his own quiet, undemonstrative manner; but it was somewhat malicious in Sir Edwin to give the aristocrat such a plebeian associate, even on canvas.

A far more suitable one would have been the noble Newfoundland which, under the title of 'The Friend in Suspense,' is seen in the accompanying engraving. He too, like the other 'High Life' dog, is eagerly on the watch for the reappearance of his master, or keeper. How piercingly his eyes are fixed upon the closed door, as if they would penetrate its studded panels; there is something almost painful in the earnest look of the dog, that indicates a feeling greater than that of "suspense;" it is one of distress; and a clue to it may be offered in the suggestion that he has seen his master carried sick or wounded into the inner chamber, from which he is shut out; for it is well known that dogs are peculiarly alive to anything which so affects those they love as to act upon their mutual ordinary relations.



SIR EDWIN LANDSEER, R.A. PINXT

C. LEWIS SCULPT

THE FRIEND IN SUSPENSE.

## THE PANTHEON, ROME.

Of the whole mighty fabric of his productions, more lasting than himself, whereby man establishes the identity of his species in all ages, there is no more principal stone than the Pantheon of Rome.

It was the crowning masterpiece of the Art of antiquity, and has been the guiding-star of the Art of modern times. For it is no reproach to Art to say that it is imitative as well as creative. Where it has reached perfection in any direction, its greatest merit *must* consist in following the type so set up, under whatever variety of detail.

Not to dwell on other claims the Pantheon holds to the titles we have assigned to it, it may suffice to advert to this singular one—that it is the only edifice of antiquity which, through change of beliefs and dynasties, has preserved to our own time its own complete form as well as its own original destination.

Yes, its own original destination. The assertion is bolder than it appears at first sight. For whether it be true or not, as has been asserted, that no opinion is so absurd but that some sensible man will be found who holds it, it is within every one's knowledge that there is no truth so manifest but some sensible man will be found, who doubts it. And sensible men, living in the midst of Rome itself, and deep students of the matter have, if not doubted, at least given publicity to doubts as to Divine Worship being the original destination of the Panthcon.*

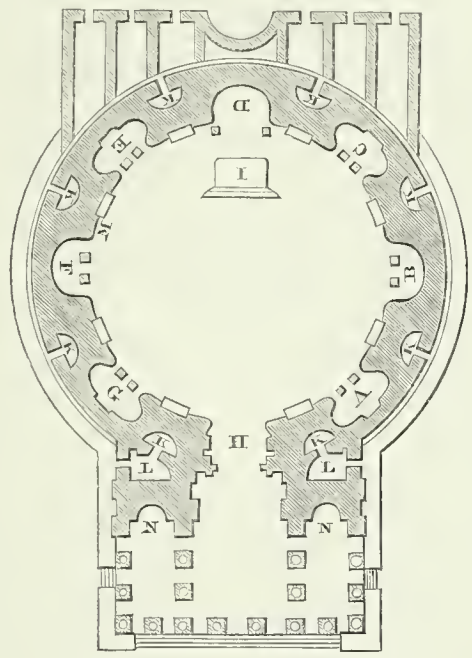
To form our judgment on the subject, we have not rested content with living in Rome and studying the matter, we have almost lived within the Pantheon itself, studying it under every aspect, till we learnt to know its every line, so as to distinguish whence the small relic of porphyry or of serpentine was filched by the last tourist. We have mounted its 190 ill-conditioned steps (very different from the luxuriously easy ascent of St. Peter's), and gazed down upon its vast area through the "eye" of the summit. Standing nearly in the centre of the building, it is a view which may be termed with literal accuracy "awful," as you perceive the surface on which you stand trending away from under you, an abyss spreading far away on every side; you might almost fancy yourself standing on a cloud "in the third heaven." And as we gazed. we called to our side, holding our breath, the memory of the Emperor Charles Quint, who sought out the enjoyment of this effect when he was in Rome, in 1536; and young Crescenzi standing by him and hesitating whether, for all the miseries the sack of Rome by his orders had entailed a few years before, he would not do well with one spurning movement of his foot, to send the old conqueror headlong over to the pavement far below. "*Figliuol' mio!*" whispered his father, when he afterwards told him of the temptation, "such things may, perhaps, be done, but prudent men avoid speaking of them."

We shook off an inclination to vertigo and turned to descend, and were glad to have the excuse for a moment's pause while we deciphered an interesting inscription on a tablet opposite us. We find it is in memory of one Servius Albinus, a pious man according to the religion of his day. As he was escaping from an incursion of the Gauls on the city, he overtook in the Via Aurelia a party of vestal virgins trying to make their way to a place of safety. He immediately stopped and placed them in his chariot, nor left them till he had deposited them in security at Ceri, though it obliged him to leave his own wife and children in peril by the way!† The instance of sublime abnegation of personal interests is recorded on the highest reach of this sublimest monument of genius.

We have stood tottering on a narrow plank in its midst when the Tiber was high and the waters overflowed and rose over the pavement, and found ourselves closed round within a hollow sphere, the concave hemisphere above spanning the reflected hemisphere in the waters below; and we have gone again when the clear full moon above mingled its beams over the dazzling scene with the rippling reflection of the sacristan's torch—an effect only magic or poetry could conceive.

We have witnessed in it scenes which can only be met where religion is artistic and where Art is religious. We have leaned behind a far-off pillar on a Thursday night in Holy Week and watched the play of wax-light on a forest of camellias and azalias flowering round the "Easter Sepulchre" and on the snowy headdress of the women, and on the grand, old bearded up-turned faces of the men detached in luminous outline against the purple* marble columns, fading off in the shadowy immensity of the vault above; while through the *occhio* the stars looked down serenely and seemed to take their place in the decorations of the evening.

We have stood amid the throng—a moment before vociferating loudly in the Piazza—now hushed into reverent attention by the majesty of the place as they join in the most solemn acts of their religion, and have watched the admiring gaze of the most sordid as it ranged over the



ROUND PLAN. PANTHEON, ROME.

I. High altar.
L. L. Stairs.

The other letters are referred to in the text.

DIMENSIONS.

| | | |
|---|---|---|
| Interior diameter . . . . . | 141 | feet. |
| Greatest internal height . . | 141 | „ |
| Diameter of *occhio* . . . . | 26 | „ |
| Length of portico . . . . . | 103 | „ |
| Depth „ . . . . . | 61 | „ |

These measures, and others relating to the Pantheon in the text, are from Melchiorri, except the diameter, in which that stated in the authentic measures at St. Peter's is followed. Chattard gives the height from the pavement to outside rim of *occhio* as 202 palms = 134 feet 8 inches.

grand height and came back, seeming better and holier for its travel.

We have knelt alone within its circular enclosure—a form in all religions the symbol of eternity — under its uncoloured dome, unadorned, save with its recurring pattern of receding *cassettoni*—the very type of immensity —and with no living thing near, have felt ourselves surrounded by the mighty ones of many ages, who have knelt and communed and been ennobled there, too, till the verdict has come back, again and again chorused by their congenial assent, that no architect could have been inspired with so sublime a conception when merely meditating the construction of a bath.

The expression of religious belief is reflected from its surfaces; the smell of the burnt sacrifice clings to its recesses; the voice of popular tradition invests it with a halo which will not pale before doubt. The logical deduction from its meetness as a Divine Temple places its character as such almost beyond dispute.

Among the majority who allow it this character, there exists another controversy as to the intention of its special dedication. It does not appear ever to have borne any other title, but the origin of that title is difficult to fix.

Dion Cassius says it was so called because, from the manner of its construction, the heavens could be seen through its highest member, or because its figure represents the canopy of heaven, the residence of all the gods; or because it contained the images of many gods (liii. 27); "these seem," says Dyer, "to have been those mythically connected with the Julian race."

Venuti, after an elaborate collection of authorities, affirms that no dedication can be proved but to Jupiter Ultor and Cybele, upon which, however, it might be remarked, that *they* are, so to speak, representative deities who might be reckoned to include all others.

Pliny only mentions a dedication to Jupiter Ultor which, Vasquez says, Agrippa selected on the occasion of the victory of Augustus at Actium; but Becker* calls this a corrupt reading, and says, for "Jovi Ultori" we should read "Diribitorii," thus referring the passage to another building.

Demontius supposed, from the fact that its present height and width are nearly equal—a proportion blamed by the architects of antiquity —that it formerly rejoiced in another member, extending to a depth of thirteen palms below, and in place of, the present pavement, and ranging on a level with the base of the external walls; that this contained altars dedicated to the infernal deities, reached by a circular flight of steps; that the seven sunken *cellæ*, or chapels (A to G), had altars to the celestial gods, and the spaces between, to the terrestrial: a notion that certainly completes its character of celebrating all the various ideas under which the Deity was worshipped, and reducing the many back to One.

The date of its foundation has been no less a matter of discussion. A contemporary inscription on the frieze records that it was built by Agrippa in the year of Rome 727; but does this refer to the whole temple, or only to the noble front of massive columns which form the deep shade of the portico and invite the passer by to rest and meditate under them?

True, the most unpractised eye can discern that the cornice of the portico does not range with that of the main building; but this defect —if defect it be—is just as great whether the two were erected simultaneously or not; so that it goes no way to prove that the portico was a subsequent addition.

The strongest fact in favour of the whole having been built under Agrippa is, perhaps, that, while we have mention of many inferior edifices, no allusion is made to it in any author before his time, nor even in Vitruvius, who wrote in the early part of the reign of Augustus.

So noble are the proportions of the building, that we forget, and regret not, the costly ornaments with which it was endowed at the first. But, imposing must have been its appearance as it stood, raised by five marble steps above the surrounding piazza, and the whole dome resplendent with its covering of silver tiles. We are left to guess what it was from scraps and relics discovered at intervals as centuries roll by.

Under the Pontificate of Eugenius IV., a head of Agrippa and the hoof of a horse in metal were found near, whence it was conjectured that the façade had been surmounted by a car and statue of Agrippa. Vasquez says there was in the tympanum a bas-relief of Jupiter fulminating the giants, and that the statues of Augustus and Agrippa,† on either side of the portico, were of the same metal. The massive porphyry sarcophagus, now the great ornament of the beautiful Corsini Chapel of St. John Lateran, containing the body of Clement XII., also adorned the portico, and another, similar to it, which had got much injured, was sold by the canons and taken to Ferrara. The two granite lions under the fountain *de' termini*, were found among the *débris* of the portico in 1493. Round the "occhio," or central aperture of the dome—the

* See Venuti. Part II., end of chapter iii.
† Val. Max. l. c. l. The inscription, in Rom. Ant. et Mod., II. 51.

* Paonazzetto.

* Handbuch, p. 365.
† We saw one of these (their place is marked N N in the plan) a few months ago, in the Palazzo Grimani a Sta. Formosa at Venice. It has possibly since been sold.

sole window of the building—there still remains an oak-leaf crown of gilt metal.

Then, on entering, how dazzling must have been the effect, when the vast concave, plated with burnished silver, and the chased flower ornaments of the countless *cassettoni* were mirrored with a thousand glittering reflections in the polished pavement of porphyry and every precious marble. The eight porphyry columns which now lend their elegant support to the Sala Rotonda in the Vatican, adorned the "drum" of the dome. In front of the *cella* facing the door (at I) was a beautiful ædicula formed by a circle of caryatidæ in gilt bronze, every one a masterpiece, of Diogenes of Athens, and containing a statue of Jupiter.* What its other statues were for value we must infer from the mention in Pliny † and Macrobius ‡ of one to Venus, which was adorned with earrings, made by cutting in halves a pearl from the banquet of Cleopatra, valued at 250,000 crowns.

From such data we must paint our own image of the gorgeous splendour of the Pantheon at the time of its first dedication, which we have seen was within a few years of the birth of Christ, and

> "How little deemed they then
> That their mighty Pan
> Had kindly come to dwell with them below," *

and that the magnificent fane they had prepared was destined to "spread its firmament over his altar."

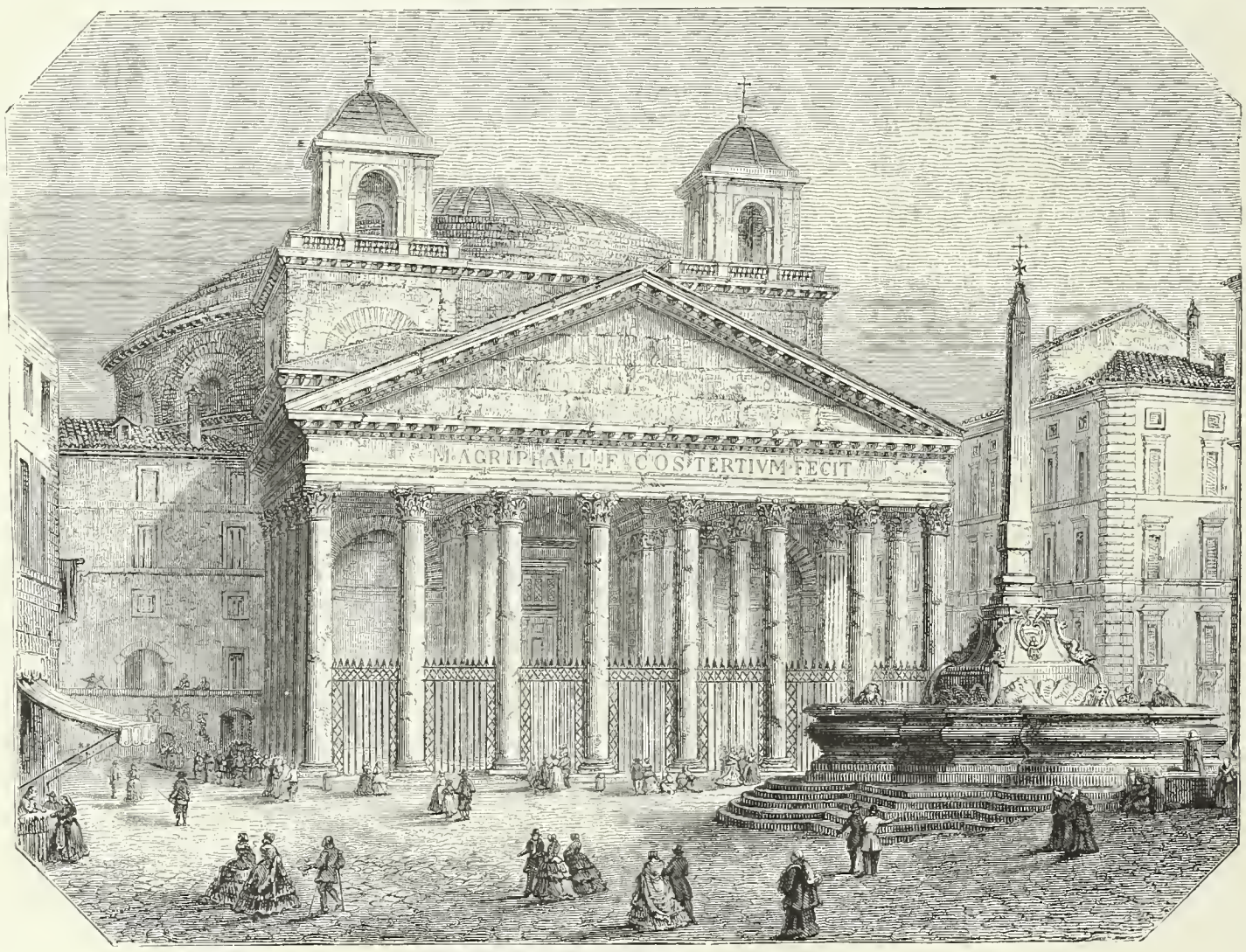
Within a year or two of the Crucifixion—if not in the very year—a shock of earthquake made itself felt in Rome. The nineteen-feet walls of the Pantheon, perforated with three stages of chambers running all round the building (K K K in plan), in the view not only of keeping the huge mass dry, but also of rendering it earthquake-proof, remained uninjured, but tradition did not fail to note that it shook the sceptre from the hand of the statue of Augustus.

In the reign of Titus it was much injured by a fire; Domitian restored it. It sustained severe damage again in Adrian's reign, when the silver tiles mentioned by Panciroli were so spoiled by lightning that he replaced them with bronze. An inscription on the lower cornice records another reparation under Severus and Caracalla in 202, and calls the building by the name of *Pantheum*.

The massive bronze doors were carried off by Genseric in 455. They must have been of great value, as the opening for them (at H) is 36 feet high and 18 feet wide. Nor by Vandal enemies alone was it despoiled. The gilt bronze covering of the dome was removed by Constantius III., 663, and carried to Sicily, with the intention of transporting it to Constantinople, along with other spoils from Rome. He was himself assassinated, however, soon after, and these things fell a prey to the Saracens.

The noble pile had just completed its fourth century when, in pursuance of a decree of Honorius, A.D. 397, commanding the old temples to be shut up, it was closed for ever to pagan worship. It appears to have remained for two centuries more utterly unused, as if a period of silent purgation had been providentially imposed on it.

Bozzoli (in "Il Perfetto Leggendario") states




EXTERIOR OF THE PANTHEON, ROME.

a fact interesting to Englishmen, namely, that it was St. Augustin, apostle of England, to whom the idea first occurred of turning pagan into Christian temples, instead of destroying them. Thus the permission granted by Gregory I. to our own country saved the Pantheon also as the first fruits of its work; the intention of adapting it which he had announced was carried out by his successor, Boniface IV., in 610.

On the 13th of May, in that year, it was opened under the dedication of Sta. Maria ad Martyres, in memory of the great number of bones of martyrs which were brought here for sepulture at the time. This title it has retained ever since. Yet it would seem that the dedication was not thus limited, but that of "All Saints" (not merely "All Martyrs") was what was intended; thus carrying out, after a more perfect form of culture, the sublime idea of the completeness of its original dedication. Venuti observes that "the very day of its consecration in honour of the Mother of all the Saints happened to coincide with that on which it had been dedicated to Cybele, at a time when she was believed to be the mother of all the gods." In the epitaph of Boniface IV., on his tomb in the crypt of St. Peter's, it is distinctly stated that he consecrated it "Cunctis Sanctis." And the festival of "All Saints," thus inaugurated, was for centuries after kept on the 13th of May.

This celebration was afterwards transferred to the 1st of November, but it is not easy to trace out the exact period and occasion of the change. One Italian antiquary asserts that Gregory IV. gave it a fresh dedication in honour of All Saints, 1st November, 830. Butler says the observance was transferred in 731, by Gregory III., on the occasion of consecrating a chapel in St. Peter's in honour of All Saints; but no such chapel seems to exist at present. Bayle accounts for it by supposing that when Gregory IV. was in France, in 835, he urged its establishment there on Louis le Debonnaire, and that perhaps he inaugurated the celebration of it on the new day because he was there in November. This is plainly argued from a Frenchman's *point de vue*.* Other writers find a more probable solution in the fact that the special indulgence attached to the feast attracted such numbers of pilgrims, that not only had temporary shelter to be put up to lodge them, but a scarcity of provisions was often occasioned. By selecting the 1st of November this inconvenience was removed, as the recent gathering in of harvest and vintage made food more abundant than at any other time of year. At least it was as near the harvest-time as prudence would allow great numbers to be congregated in the warm climate of Rome. Of course this influx of pilgrims stopped when the observance of the festival was extended over the whole church.

In the twelfth century Whit Sunday was

* Bayle (who wrote his entertaining work on Rome under the name of Stendhall) observes a similar arrangement in the Temple of Erectheus at Athens.

† 9, 35.

‡ *Saturnalia*, 3-12, and 2-13.

* Milton.

* The point may possibly be cleared up by reference to Bened. xiv. *de canoniz. Sanctm.*, l. 1, c. 6. Baronius 3 idi Maji. Fronto Epist. et dissert. Eccles. Kalend. Rom. 1733, p. 303.

celebrated with special honour in the Pantheon; the Pope sang the office, and pronounced a homily, and a very pretty ceremony was observed of showering roses down through the "occhio" in special commemoration (again faithful to its destination), of the descent of the Holy Spirit upon *the whole* church.* As another instance of its all-embracing character, we may mention that we found mass is celebrated there every Sunday according to the Greek as well as the Latin rite.

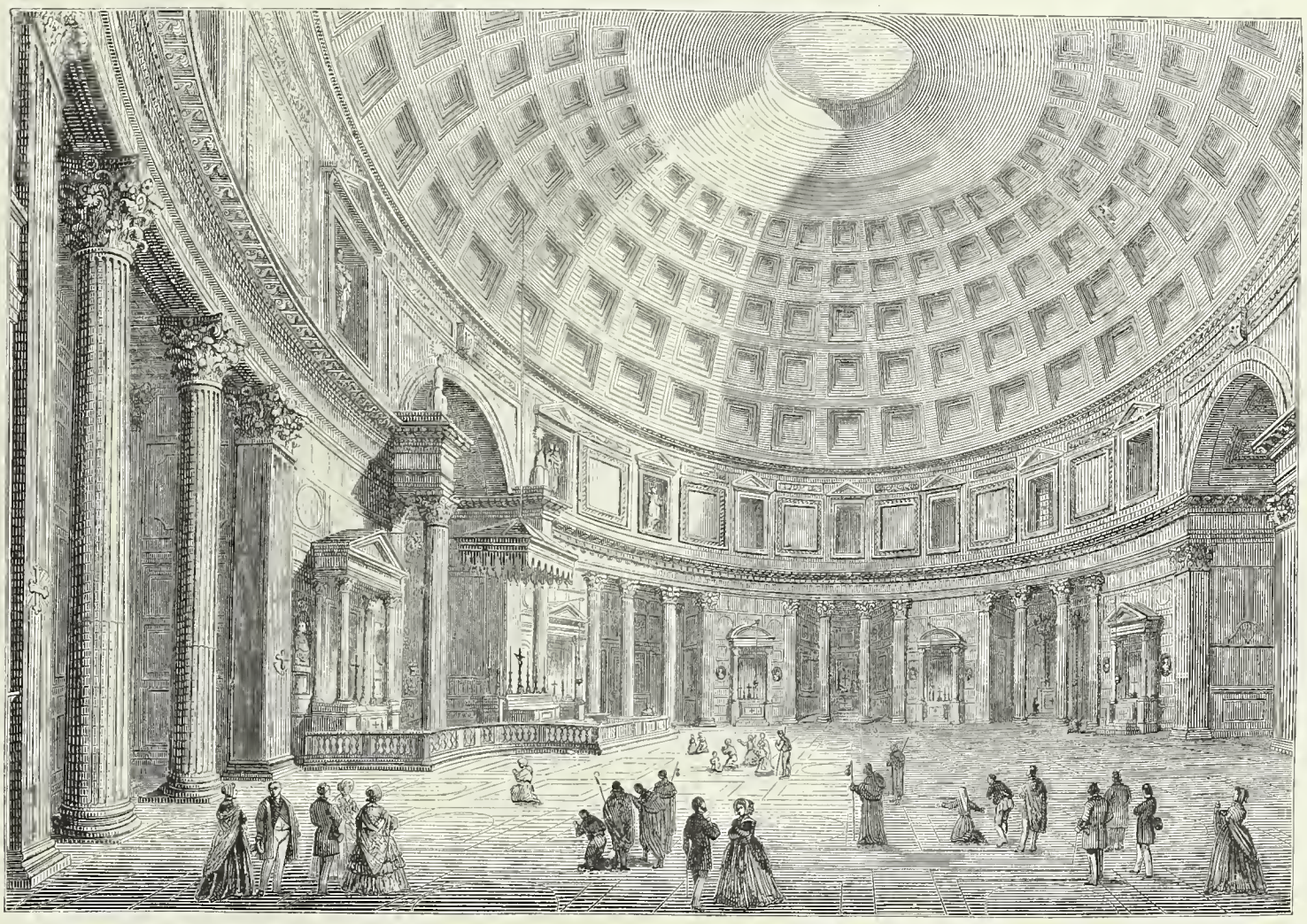
When the Popes removed the seat of government to Avignon, greater havoc befell the Pantheon, along with the other ancient edifices of Rome, than at any other period of their history. The city became the prey of rival families, the Orsini, Savelli, Frangipanni, and others; each family establishing itself in some building which, from the strength of its construction, was capable of easy defence, such as the Coliseum, the Mausoleum of Adrian, and that of Augustus, &c. The Pantheon was the stronghold of the Crescenzi family. It was eminently caculated for withstanding a siege, with its 19-feet windowless walls. It got terribly shattered and encumbered with ruins at this time.

During the first fifty years after their return the Popes had work enough in re-establishing their supremacy over the contending factions. Martin V (1417—31), however, occupied himself seriously with putting his city in order. With this end in view, he revived the College of Ædiles, and confided to them the care of the public buildings, but reserved to *himself* the charge of the Pantheon. The sheds and low shops which had been built under the protection of its portico were removed, the pillars reinstated, the marbles polished, the dome repaired. Various earthquakes had, however, so shaken it that this latter part required another exterior reparation under Eugenius IV., in 1437. His successor, Nicholas V., covered it with lead. The present massive doors, 16 inches thick, of bronze plated on oak, were put up by Pius IV. (1559—66); Clement IX. (1567—70) studded them with large nails.

When Urban VIII. (1623—44) was burning to complete St. Peter's, and the work was stopped for want of bronze for the baldachino of the high altar, Bernini * persuaded him to take the bronze beams from the portico of the Pantheon, alleging that the woodwork on which they rested was old, and unequal to the weight, which is said to have amounted to 44,000,250 (Roman) lbs.

Alexander VII. (1655—67) completed the reinstatement of the portico by supplying two columns, which were only discovered in his reign, in the neighbourhood of S. Luigi dei Francesi. The distance must be upwards of 100 yards; and when we consider that these columns are monoliths of granite, 38 feet 6 inches high, and 14 feet in circumference, we begin to dimly apprehend something of the fury of the devastation the building had withstood. The subjects of this curious migration may yet be distinguished by bearing the Chigi arms on their capitals.

Benedict XIV. (1740—58) commissioned Fea to clear out the base of the building on the east (out) side, as we see it, from that marvellous accumulation of earth and *débris*, many feet in



INTERIOR OF THE PANTHEON, ROME.

depth, with which the soil of Rome is encumbered. By a bull of the 18th of February, 1757, he decreed that it should always be kept in repair at the expense of the Palazzo Apostolico. Both of these Pontiffs entertained the idea of building a lantern over the "occhio," but, fortunately, it was in each case too short a time before their death to admit of the project being carried out. A certain Benedetto, Canon of St. Peter's in the twelfth century, has left on record a curious opinion, which seems to have been entertained at this time, that the gigantic bronze pine-cone preserved in the Vatican gardens, and now believed to have surmounted the mausoleum of Adrian, was originally placed on the summit of the Pantheon, but I do not know that he explains how he imagined the building was then lighted. Pius IX. has continued Benedict XIV.'s excavations, laying bare the whole depth of the walls—some 10 feet—and railing it in on the west side; and has just devoted some of the finest blocks of the precious marbles lately recovered from the excavations of the *Marmorata* to the restoration of the time and weather-worn pavement.

We have now collected pretty well all the facts constituting the history of the material fabric. It remains to speak of the various services it has rendered to Art.

In 1543 Don Desiderio, one of its canons, having brought a quantity of earth from various holy places of the East, laid it in the foundations of a chapel there which he restored, and instituted a society of artists, consisting of painters, sculptors, architects, engravers, and "*altri cultori delle belle arti*," under the title of S. Giuseppe di Terra Santa,* It is still in vigorous existence; it proposes subjects every year for prize competition among artists of all nations; those announced last March were—in painting, the Sacrifice of Abraham; in sculpture, David and Goliath; and in architecture, a design for a Military Hospital. Among its first members may be seen the distinguished names of Ant. and Giul. da San Gallo, Giov. da Udine, Pierino del Vaga, G. Sicciolante da Sermonete, Ligorio, Labacco, &c.

It was this association which, in 1833, exhumed and verified † Raffael's remains, reinterring them in a marble urn. They preserved the spot ‡ from future neglect by putting up an epitaph, to which was added Cardinal Bembow's oft-quoted, and perhaps *too* magniloquent distich. § A small mural tablet records the event in the following simple and touching lines:—

"Postquam oculis nostris carissima vidimus ossa,
Carius haud usquam quod videamus erit."

It is well known that it was the wish of this greatest of painters in dying to be interred in

* Whit Sunday is still popularly called *Pasqua Rosa* in Rome, and the dinner-tables are ornamented with shred rose-petals, arranged in patterns on the table-cloth.

* Marked G in plan.

* "Ed ognuno sa che in fatto di arti belle a quei dì, il Bernini regnava da sovrano assoluto."—*Valdez.*

† The skull of the said Don Desiderio had for many years previously been taken for Raffael's, puzzling phrenologists by failing to exhibit the required qualities. (See Card. Wiseman's Essays, v. iii.)

‡ Marked M in plan.

§ It is as follows:—

"Ille hic est Raphael timuit quo sospite vinci
Rerum magna parens, et moriente mori."

It seems to have suggested the following for Taddeo Zuccari's tomb, who lies buried near:—

"Magna quod in magno timuit Raphaele peræque
Tadæo in magno pertimuit genitrix."

the sublime receptacle of the Pantheon. He designated the particular spot for his sepulture, and desired an altar and statue of the Virgin to be erected there. This wish was carried out by Lorenzetto, and Winkelman pronounced the statue the best specimen of modern sculpture.* Carlo Maratti put up a bust to him in 1674, in testimony of gratitude for the benefit he had derived from studying his works. He made the model from Raffael's portrait in the 'School of Athens,' and employed Naldini to execute the sculpture. Near the young master lie the remains of his betrothed, Maria, niece of Cardinal Divizio da Bibiena, who only survived him three months.

The desire of resting beneath the Dome of the Pantheon had no sooner been started by Raffael than other artists and distinguished men crowded in to lay their ashes beside his; and there in goodly company lie Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, Taddeo Zuccari, Annibale Caracci, Nicolas Poussin, Raphael Mengs, Flaminio Vacca, the sculptor, Winkelman, Metastasio the poet, Cimarosa, the composer, Cardinal Gonsalvi, the minister and faithful friend of Pius VII.

These memorials grew so numerous by the beginning of the present century that they threatened to convert Sta. Maria ad Martyres into a Hall of Busts. In 1820 Canova received the order to remove and arrange them in the lower rooms of the Capitol, where they form a most interesting and important gallery, under the name of the Protomoteca.

The fostering mantle of the glorious old Dome has, however, been spread over a much more extended sphere of Art. Time would fail to tell of all the edifices scattered over the length and breadth of Christendom which it has, so to speak, sent out as witnesses of itself, while it has stood an enduring model of strength and beauty and elevated sentiment. We have space but to speak of its most remarkable emulators.

The elegant church of San Stefano Rotondo in Rome, whose classicity of form has led many antiquaries to ascribe it to the architects of ancient Rome, and to endeavour to identify it with the *macellum magnum*, is yet thought by others to have been one of the earliest copies of the Pantheon. The same with the church of S. Teodoro, near the Forum, the date of whose construction would appear to be the sixth or seventh century.† There is still less doubt that the beautiful baptistery of Constantia near S. Agnese emulated it; for though some have tried to make out that the introduction of the vine in its ornamentation proves it a Temple of Bacchus, the eminent archæologist, Cav. de Rossi, has proved by frequent instances that this decoration passed, without even change of treatment, into the symbolical use of the early Christians. It is more than probable, again, that this most tasteful edifice suggested the form of other baptisteries, particularly the gems of Pisa and Florence.

In St. Sophia's, Constantine, as also its rebuilder, Justinian, in 532, exhibited an attempt at copying on a more ambitious scale; it is 115 feet in diameter,‡ and 180 in height. The dome of Sta. Maria del Fiore at Florence, raised by Brunelleschi, in 1436, in the teeth of his opponents' declaration of the impossibility of his undertaking, and to which Cav. Cambray Digny, in his work on the Monuments of Florence, ascribes the honour of having made "the taste for the majestic fabrics of Augustus and Adrian supersede the Gothic manner," exceeds the diameter of the Pantheon by nearly a foot, and is 308 feet § in height from dome to spring of lantern; the lantern 72 feet, the copper ball 8 feet, the cross 16 feet; in all 404.

Charles Quint, unconscious of the peril to which the conflict in Crescenzi's mind exposed him, drank in at his visit a lasting impression of its proportions, and reproduced the idea he had received in the noble circular, unroofed *patio* at the Alhambra, which, with its 64 marble columns and its 37 jasper steps, was worthy to vie with any part of that monument of Moorish magnificence.*

The diameter of the dome of St. Peter's falls short of that of the Pantheon by upwards of two feet, being $139\frac{1}{2}\frac{8}{5}$ feet, the circumference $432\frac{1}{5}\frac{7}{0}$ feet; and its gain in height is only in the elevation of the columns on which it rests, the spring of the dome being 151 feet above the pavement.†

The dimensions of St. Paul's, London, are commonly known; but we possess a better representation of the Pantheon in the reading-room of the British Museum, which has within a foot the same diameter, but is only 148 feet in height. The Bodleian Library at Oxford copies it too, and the new Hall of Science at South Kensington is to follow in the same track.

The "Sala Rotonda" of the Vatican, built by Simonetti for Pius VII., is one of the prettiest and most perfect models of it, forming one of the most splendid and valuable halls of sculpture in the world.

Ste. Genviève, Paris, is 68 (French) feet in diameter, and 237 feet in height. St. Hedwige at Berlin, St. Francesco de Paola at Naples, and the Karlskirche at Vienna, have all carried some idea of it into their respective countries, as well as (though in a still more far-off way) the cathedral, and a smaller church of which we could not learn the dedication, but called by the people the *Rondaner-kirche*, just as the Roman popular name for the Pantheon is the *Rotonda*, in the old part of the town of Gran, and the church of Füred on the Balaton-See, in Hungary.

A still more noteworthy copy on a small scale is that erected from Canova's design and at his expense at Possagno, his birthplace, a "*paese*" which may be visited on the way between Trent and Venice. The dome only is copied; the peristyle of the Parthenon replaces its deep portico. Its dedication is singular, and germane to the analogy:—"To the Supreme God One and Three" (Deo Optº Maxº Uno ac Trino).‡

Not one of these efforts of modern Art, however, has surpassed, few have approached, the original. St. Peter's itself fails to convey the same sensation of simple, unobtrusive grandeur, the same reflection of an all-surrounding, all-pervading Providence. Some domes are raised so far above the eye that their horizon ceases to bound yours, and they no longer enclose you in their embrace. Others are cut up by windows, which disturb you with their conflicting lights and shadows, in place of the one sole heaven-directed "eye," which seems a very channel of communication and union with the region above. So that, while it has afforded a beautiful model to direct and purify the imagination of architects of all countries and ages, a sort of "special Providence" has guarded it from vulgarization by being actually reproduced in any of the imitations.

Seen at any season, and by any light, it stands unmatched in its grandeur and majesty, and its still repose. It is a rare triumph of sublime Art, of whose effect no previously seen picture or photograph can mar the fresh thrilling sensation. It is one thing left which must be seen and felt to be enjoyed; one thing which may alone make an object for a journey, and afford a pleasure which no representation or description can give or take away.§

R. H. Busk.

* Stendhall, "Promenades dans Rome."
† Heman's "Ancient Christianity in Italy," page 386.
‡ Aubrey de Vere's "Greece and Turkey."
§ Fontani, Viaggio pittorico della Toscana.

* The architect was Pedro Manchuga; he was a painter and sculptor also; he had travelled in Italy to perfect his knowledge of Art, and to him is due the honour of introducing the taste for classical architecture into Spain. He had doubtless studied the Pantheon as well as his sovereign.

† The whole height from pavement to foot of cross is 429 feet; the crypt below, 11 feet (from the authentic measures inscribed in the gallery of the dome of St. Peter's).

‡ It possesses the last work he executed, a "Pietà" in bas-relief. He is buried here under a monument designed by himself for Marchese Bixio, of Naples, whose heirs never claimed it. It was accordingly brought hither from Naples, when his body was transferred from Venice, where he died in 1822.

§ Among the treasures of the Pantheon is one of the paintings which tradition loves to think St. Luke beguiled his seclusion by producing, alternately with compiling the Acts of the Apostles, when confined along with St. Peter in the dungeon under the present church of Sta. Maria in Via Lata. Rome boasts of preserving six more of these works (one in the above-named church itself; one in the Borghese Chapel of Sta. Maria Maggiore; one respectively in Sta. Prassede, Sta. Francesca Romana, Sta. Maria in Trastevere, and S. Agostino).

## VOLUNTEER PRIZE-CUPS.

The Volunteer movement has not been without its effects upon Industrial Art, by stimulating the production of many elegant works of the gold and silversmith's manufacture. In these the well-known firm of Messrs. Elkington and Co. have



taken a leading position, and deservedly so, for the artistic character their works generally assume. We engrave on this column two of their cups presented to winners at the recent contest, at Shoeburyness, of the National Artillery Association. Both are from the designs of Mr. Welby



Pugin, the architect, captain of the 12th Kent Artillery Volunteers; they form a part of what are known as the "Queen's Prizes," which consist of ten cups, nine like the smaller engraving, and the tenth, the first prize, like the larger.

## THE STREET-STATUES OF LONDON.*

Bearing in view the remarks that formed the concluding portion of our last paper—which are as much optical as æsthetic truths—it will become obvious how little regard to propriety has been evinced by the executors, or by the setters-up, of most of our London statues. Chantrey's Pitt, in Hanover Square, is perhaps the least obnoxious to this criticism. The figure stands boldly forth, so as to command the view on three lines of street approach. The proportion of figure to pedestal is good; the drapery, if not excellent, is effective; and the distant aspect is fine. On the other hand, the spectator can approach so closely to the pedestal as to see the figure from an absurd point of view, and the background of foliage, for which the square garden afforded an opportunity, is carefully and tastelessly removed; so that the black and grimy bronze turns its back, in silent scorn, on the more modern effigy of Lord George Bentinck, as if in illustration of the difference in the political stature of the men. Indeed, the unconscious satire of several of the London statues is far from being their least noticeable peculiarity. King Charles I., bareheaded and sad-visaged, looks meaningly towards Whitehall. Sydney Herbert suggestively turns his back, in a thoughtful and melancholy attitude, on the War Office, as if mourning that mediæval method of administration which, with the one brilliant exception of the Abyssinian Expedition, has constantly done so much to render valueless the bravery and perseverance of our troops. Pitt seems mutely to intimate the difference between a statesman of the Georgian monarchy and a party leader of Victorian times.

The observer who, from the end of Regent's Quadrant, approaches one of the finest vistas in Europe, closed by the lofty outline of the Victoria Tower of Westminster Palace, becomes the witness of one of the most outrageous of sculptural failures.

As if to show that the forms of bad taste are as numerous and as varied as are any of the species of human error, a yet more monstrous vagary blocks the vista opposite to the Crimean Memorial. A vast column, of no known order of architecture, considering the hideous bird-cage which takes the place of a capital, is placed on a block of masonry which seems to be designed to discharge the double function of removing the base of the column to such a distance from the eye as to destroy the effect of its single merit—simple and lofty magnitude—and forming a house for the attendant. Perched on the top of this granite column, at such a distance from every possible spectator as to be indistinguishable except when caught in outline against the sky, is a bronze figure with the vertical spike of a lightning-conductor projecting perpendicularly from its head. Seen from Regent's Quadrant, this cloaked personage gives the idea of a saint or martyr, such as one of those with which the superstition of modern Romanism has replaced the grand forms of the earlier and more classie paganism. The moral obliquity of the memorial is not less marked than is its heroic contempt of taste. It is erected in commemoration of the son of a king who inherited none of his father's virtues; whose military command was the subject of unprecedented scandal; and whose posthumous admirers might have shown more decent respect for his memory by removing a certain load which he left behind him, and by a wise silence on other matters, than by defying public opinion by a granite mark of admiration. It is appropriate that rampant toadyism should be thus associated with rampant bad taste.

Staring grimly at these two hideous produetions are two later statues, in which rueful injustice has been done to two noble Englishmen, who have little deserved to be thus caricatured. Those who know what manner of man was Colin Campbell will be well content that a publie statue should recall his grim but soldierly features, so that it were in fair companionship with those of Gough, of Hardinge, of Raglan, and of his worthy brothers and seniors in command. Why one of the heroic band alone should be placed, with a very feeble representation of a lion at his feet, in Carlton Gardens, it is not easy to say, any more than it is to answer the question why the gallantry of Franklin should win a tribute for his fate that has been denied to the more successful and no less heroic exertions of Baker and of Livingstone. The head and face of Franklin, when the position of the sun is favourable, are creditable to the sculptor; but as to the attire, the less said about it the better. The want of any approach, we do not say to uniformity, but to balance and harmony in the pedestals of these two unfortunate castings, adds to the profound humiliation with which any Englishman, educated in Art and proud of his country, looks round on this noble and disfigured site.

Almost among the regal statues may be ranked that of the Duke of Kent, in Portland Place. When sovereigns are represented in effigy in a capital, it is right that the transmitter of the royal lineage, who would have worn the crown unless prevented by death, should find his place by their side. Of the picturesque statue of the Duke of Cumberland, who commanded at Culloden, we have already spoken.

Two equestrian statues have been erected to commemorate the victor of Waterloo—the man who, as the conqueror of the subjugator of Europe, we may well call the greatest soldier of the century. He was, moreover, a man as deservedly respected for his strong sense of duty in civil as in military life. It is well that the fame of Arthur Duke of Wellington rests upon testimonials more imperishable than bronze. Before the Royal Exchange, on a very fine model of a horse, sits a benevolent and self-contented figure, which may represent the worshipful Arthur Wellesley, freeman of London, as he appeared to aldermen and common-councilmen under the radiance of a Guildhall dinner, but which shows how thoroughly expression may be made to evaporate from the representation of a face in which some fidelity of outline is preserved. And opposite to the house which the nation gave to its great defender, and the windows of which the "people" subsequently broke by way of honouring the anniversary of Waterloo, is an incredible combination which may dispute the palm of ignorant and offensive bad taste with the Crimean Memorial, the Duke of York's Column, and the Palace Yard Peel. A gigantic equestrian statue, which, if placed in the open centre of Hyde Park, or on any commanding natural site, such as a point on the Sydenham or Highgate hills, would be effective and picturesque, is perched on the top of a fine gateway, with the results of at once appearing as a portentous and clumsy scarecrow itself, and dwarfing the structure submitted to the ponderous and overwhelming weight. It is idle to speak on the subject, for there is no principle of Art that is not violated by this bold experiment on the uninstructed patience of Londoners.

The inappropriate position of Nelson on the top of a not inelegant column in Trafalgar Square becomes almost pardonable in contrast to that of either of the commanders-in-chief to whom we have referred. No reference to the case of a column at Rome which dates later than the Augustan age of Roman Art—itself but a faint echo of the Grecian genius—or of the copied memorial of the victory of Austerlitz, can avail to justify the removal of a portrait statue to a position in which it cannot be properly seen. Still, the figure itself is eharaeteristic, and, to a eertain extent, picturesque. It must have been, from its harshness of modelling, designed for a distant view; and although the column would be far better without the figure, and the figure might be far better placed than on the eolumn, there is not such a painful sense of ridieule and disgust excited in the mind by the Nelson memorial as by either of those previously mentioned.

The effect, too, of the eomposition has been improved to an extraordinary extent by the addition—the late addition—of the lions at the base. Not that these figures are worthy of the chorus of laudation with which many of the correspondents of the daily and weekly journals hailed their appearance. They bear, it is true, the impress of the work of a great artist, but they also bear witness that this artist was not a sculptor. With much that is noble in the pose, and in the heads, the extreme flatness and poverty of the manes, and the general want of either high finish, or that bold rough-hewing touch that disdains finish, are very evident to those who know what sculpture can be. The bronze, too, is ill-mixed, looking as if it had lead in it for the sake of ductility, and it shows already signs of yielding to atmospheric or galvanic injury. The animals bear the same relation to the lions of a great sculptor that the engravings in the English royal octavo edition of Cuvier's *Regne Animale* do to those finished engravings of dogs or stags which no one, except Gustave Doré, has drawn with the mastery of Landseer.

Havelock and Napier deserve little or no more commendation than Clyde and Franklin. The black bronze of which they are cast is as different from the greenish surface of the lions, as both of them are from the pure and noble metal of the statue of King George III., or from that of the Russian cannon, captured at the Alma and at Sebastopol, on Woolwich Common. An unusual and unnecessary griminess characterises these statues as well as the City Peel, and, indeed, Chantrey's Pitt. The semi-tropical rain of August, 1868, has failed to wash them elean, and decomposition is likely to be rapid. It is not, perhaps, extremely to be regretted. The manner in which the artist has economised his labour, omitting buttons, frogs, and those other trivialities of uniform which have each their distinct military significance, and which, while causing much trouble to the mere moulder, are so precious to the real sculptor, for their rich details of shadow—the heaviness and want of spirit of the drapery—the commonplace treatment of the unshadowed heads—appear to be the general characteristics of the bronzes of our day, although they perhaps attain their perigee in the Palace Yard Peel.

An exception to this faint praise is to be found in the Sydney Herbert before the War Office. Not that the baron's robe has been treated as might have been done by a sculptor who had learned how to deal with dress by a study of the Garrick Shakspere in the British Museum. A drapery capable of most picturesque and effective treatment has been poorly and badly managed. But the attitude and head are fine—the features are noble and expressive—the pedestal is not inappropriate—and, when the sun permits, Mr. Foley's statue is an ornament to one of the handsomest streets in London.

In the busy whirl of metropolitan life, it is wonderful how little most of us know of what takes place in any other than our own exclusive beats. If you ask, where is the statue of Jenner? three men out of four will reply, "in Trafalgar Square;" and the *Art-Journal*, in recording its disappearance, said nothing of its destiny. The equestrian George I., which Mr. Knight describes as standing in Grosvenor Square, is no longer to be found there. The Duke of Cumberland appears, from certain threatening wooden beams, to be about to undergo either replacement or removal. The stone and marble statues, almost without exception, are in process of decay. Decay itself, when not too far advanced, is preferable to such means of arresting its progress as are applied to the Royal Exchange statue of Victoria. Cœur de Lion, Napier, and other very new bronze statues, show marks of eorrosion that menace a more speedy destruction than that which threatens the horse of Charles I. The importance of a well mixed and pure alloy, both to the beauty and to the durability of any work exposed to the atmosphere of London, is clearly demonstrated by an examination of the different statues, many of which evince how little permanent is the nature of the commercial bronze of our falsely economical times.

A parliamentary return which has lately been published, as to public statues, can serve only to eonfuse and misguide those who read it. It is probable that there is some technical

* Continued from p. 204.

exaetitude in the return, inserted under the words, the "property of the nation;" but as two statues crected by private subscription are included in the list, it is not easy to see why so many others are omitted. Eighteen open-air statues are enumerated as existing six years ago, to which three have been subsequently added, besides six unfinished ones in Westminster Hall. If we include in our list the William III. in the Great Hall of the Bank of England, the Charles II. at Chelsea, the Temple Bar and the Royal Exchange statues, and the Crimean memorials and Eleanor Cross, we have no less than sixty-five pieces of statuary and sculpture instead of twenty-one, taking no notice of figures which, like those of Melancholy and Raving Madness, may be considered as architectural embellishments. Among these the Kneeling Moor in the garden of Clement's Inn, deserves attention, as one of the most graceful idealisations of the negro form yet attempted. The semi—or rather sesqui—brutality of the Guinea negro is replaced by a fulness of feature that has in it much that is soft and voluptuous. The figure is graceful, and although the appropriateness of the relation to the dial may be hard to discover, the statue is one of no ordinary merit.

We cannot speak of the statues and street memorials of London without referring to the works of great, although unequal merit, which were within the province of the architect rather than of the sculptor. The Westminster Crimean Memorial is an instance of the difference between what is picturesque and what is truly beautiful or pure in taste. Criticism must confess itself at fault before this composition, which rather resembles a fanciful piece of *repoussé* work executed on a large scale in stone, than a building or a piece of sculpture. In themselves, the several portions of the memorial are both well designed and well executed. In juxtaposition we cannot deny that they are incongruous. Yet the effect is extremely happy. A polished shaft of granite, with armorial bearings chequering its lustre, a fourfold porch, containing effigies of the first and second founders of the Abbey, and of the two English sovereigns who have been, and will be more honoured and more famous than any of our long line of kings; a group of St. George and the Dragon, colossal, if compared to the regal statues, superposed one on the other, will excite a smile at the description, but the smile raised by the view is one of pleasure and of admiration.

Inappropriate in position,—as unconnected with any tradition, and only availing itself of an unoccupied space,—unjust in origin,—as representing a portion of the heedless waste of rival railway companies,—the reproduction of the Cross of Queen Eleanor, which stands in the yard of the Charing Cross Station, is one of the most perfect works of Art in London. The fierce energy of the sulphurous fumes of the city have already so far touched the stone as to remove the unpleasant gloss of novelty. The summer smoke and the autumn rains have clothed it with hues which would have been the result of decades, or of centuries, in a purer air, and the faithful care which has wrought out the old heraldry and the delicate sculpture, has been crowned by rare and deserved success.

A review of our street sculpture is not calculated to gratify our self-love. And what makes the absence of excellence, and the defial of good taste the more deplorable, is the fact that the London of Tudor times was full of instances of that picturesque and effective decoration which is now so conspicuous by its absence. In the times when each house had an individuality, when a man's residence was not a mere pigeonhole in a long row of brick-and-mortar receptacles for sleeping and for eating, the identity was ascertained by a sign. Even the names of the old hostelries are now disappearing, replaced by the unmeaning uniformity of the "Railway Hotels." But what the street sculpture of London was in the days when the "Boar's Head" held revellers in East Chepe, we may faintly realise from two of the finest pieces of sculpture, or of carving, that have escaped the ruthless improvement of modern unification. The "Black Bull," in Holborn, and the "Stag," at the corner of Warwick Court, are not unworthy of Gibbons himself.

Again, a large amount of money is actually expended in filling the streets of London with moulded or sculptured work, which is neither distinctive, useful, nor ornamental. In many of the busiest thoroughfares, almost every fifth house bears a representation of the royal arms in plaster or in stone. These escutcheons are no sign of loyalty, they have originated merely as tradesmen's advertisements. Once erected, they seem never to be removed; so that the tradesman who rents a shop formerly occupied by another tradesman who once supplied some ordinary article of consumption to some member of the royal family, basks beneath the protection of the lion and the unicorn. Occasionally our own heavy but time-honoured national arms are replaced by that trumpery piece of upholstery which the genius of the Second Empire has appropriately substituted for the *fleur-de-lys*. If the money spent on an unmeaning display, which has ceased to be distinctive, and which has not begun to be ornamental, were devoted to real decorative purposes, it would add much life and beauty to our streets.

Again, it is to be regretted that no spirit of patriotic wisdom has presided over the selection of the subjects of our statues. What great names are unrecorded—what smaller ones are called into posts of honour! Why should not the effigies of men whose names yet ring in the ears of England be held up to the admiration and the emulation of childhood? Why should mere party leaders, private noblemen, military men not in supreme command, be thus glorified by private admirers, while the grim features of such a self-made marvel as Henry Brougham have no memorial? Why should the City of London rather raise duplicate statues to Wellington and to Peel, than stimulate her youth by memorials of Whittington or of Walworth, or of later worthies of her own? Where is the homage of the metropolis to Bacon, to Newton, to Shakspere? Bad selection is as distinctive of our street sculpture as bad position, bad material, and bad execution. It is not cheering to our national pride, but unless we look the truth in the face, we shall never remove from the streets, and squares, and halls of the metropolis of Great Britain, the deserved reproach of barbarous bad taste.

We subjoin a list of our Street Statues, distinguishing by asterisks those included in the first (*) and in the second (**) Parliamentary return.

## LONDON STATUES.

### REGAL PERSONAGES.

| | | | | | |
|---|---|---|---|---|---|
| 1 | Alfred | ... | ... | Trinity Square, Newington | |
| 2 | Richard I* | Bronze | Equestrian | Westminster | Marochetti. |
| 3 | Henry VIII. | ... | ... | St. Bartholomew's Hospital | |
| 4 | Edward VI. | ... | ... | Christ's Hospital | |
| 5 | " " | ... | ... | Bartholomew's Hospital | |
| 6 | " " | ... | ... | St. Thomas's Hospital | Scheemakers. |
| 7 | Elizabeth | Stone | Standing | Royal Exchange | M. S. Watson. |
| 8 | James I. | Stone | Standing | Temple Bar | |
| 9 | Anne of Denmark | Stone | Standing | Temple Bar | |
| 10 | Charles I* | Bronze | Equestrian | Charing Cross | Le Sœur, 1633. French. |
| 11 | Ditto | Stone | Standing | Temple Bar | |
| 12 | Charles II. | Stone | Standing | Temple Bar | |
| 13 | Ditto | Stone | Standing | Royal Exchange | |
| 14 | Ditto* | Bronze | Standing | Chelsea Hospital | Gibbons. |
| 15 | James II. | Bronze | Standing | Whitehall Gardens | Gibbons. |
| 16 | Ditto | Stone | Standing | Soho Square | |
| 17 | William III. | Bronze | Equestrian | St. James's Square | Bacon, Junr. |
| 18 | Ditto | Marble | Standing | Bank of England | |
| 19 | Anne | Marble | Standing | West of St. Paul's Cathedral | F. Bird. |
| 20 | Ditto* | ... | ... | Queen Square, Westminster | |
| 21 | Ditto* | ... | ... | " " Guildford St. | |
| 22 | George I. | ... | Equestrian | Leicester Square | (From Cannons, near Edgeware). |
| 23 | Ditto | ... | ... ? | Grosvenor Square | 1726, Van Cost. |
| 24 | George II.* | Bronze | Standing | Golden Square | (From Cannons). |
| 25 | George III.* | Bronze | Equestrian | Cockspur Street | 1836, Wyatt. |
| 26 | Ditto | Bronze | Standing | Somerset House | Bacon. |
| 27 | George IV.* | Bronze | Equestrian | Trafalgar Square | Chantrey. |
| 28 | William IV. | Granite | Standing | King William Street | Nixon. |
| 29 | Victoria | Marble | Painted, Standing | Royal Exchange | Lough. |

### DUKES.

| | | | | | |
|---|---|---|---|---|---|
| 1 | H.R.H. Cumberland | Bronze | Equestrian | Cavendish Square | Chew. |
| 2 | H.R.H. York | Bronze | Standing | On Column | Sir R. Westmacott, 1836. |
| 3 | H.R.H. Kent* | ... | ... | Portland Place | Gahagan. |
| 4 | Wellington* | Bronze | Equestrian | Hyde Park Corner | Wyatt |
| 5 | Ditto* | Bronze | Equestrian | Front of Bank | Chantrey |
| 6 | Bedford | ... | ... | Russell Square | Sir R. Westmacott, 1809. |

### MEN OF NOTE.

| | | | | | |
|---|---|---|---|---|---|
| 7 | Sir T. Gresham | ... | ... | Royal Exchange | Carew. |
| 8 | Sir H. Myddelton | ... | ... | " | Carew. |
| 9 | " | ... | ... | Islington | J. Thomas. |
| 10 | Thomas Guy | ... | ... | Guy's Hospital | Scheemakers. |
| 11 | Sir Robert Clayton | ... | ... | St. Thomas's Hospital, Sthwk. | |
| 12 | Mr. Pitt | ... | ... | Hanover Square | Chantrey, 1831. |
| 13 | Mr. Fox | ... | Seated | Bloomsbury Square | Sir R. Westmacott. |
| 14 | Mr. Canning* | ... | ... | Westminster | Chantrey. |
| 15 | Lord G. Bentinck | ... | ... | Cavendish Square | Campbell. |
| 16 | Lord Herbert | ... | ... | War Office | Foley. |
| 17 | Major Cartwright | ... | Seated | Burton Crescent | Clarke, Birmingham. |
| 18 | Sir R. Peel | ... | ... | End of St. Paul's | Behnes. |
| 19 | " | ... | ... | Palace Yard | Marochetti. |
| 20 | Sir C. Napier* | ... | ... | Trafalgar Square | Adams. |
| 21 | Sir H. Havelock* | ... | ... | Trafalgar Square | Behnes. |
| 22 | Lord Clyde | ... | ... | Carlton Gardens | Marochetti. |
| 23 | Earl Nelson* | Stone | On column | Trafalgar Square | Baily. |
| 24 | Sir J. Franklin** | ... | ... | Carlton Gardens | Noble, 1866. Parl. grant. |
| 25 | Dr. Jenner* | ... | ... | Kensington Gardens | W. C. Marshall. |
| 26 | Sir Hans Sloane | ... | ... | Chelsea | Rysbrack. |
| 27 | Sir J. M'Grigor** | ... | ... | Chelsea Hospital | Noble, 1865. Subs. |
| 28 | Sir C. Barry** | ... | ... | Westminster Palace | Foley, 1865. Subs. |

### IDEAL FIGURES.

| | | | | | |
|---|---|---|---|---|---|
| 29 | Thames | Bronze | Recumbent | Somerset House | Bacon. |
| 30 | Moor | Bronze | Kneeling | Clement's Inn | |
| 31 | Water Nymph | Marble | ... | Berkeley Square | A. Munro. |

### PUBLIC MEMORIALS.

| | | | | | |
|---|---|---|---|---|---|
| 1 | Wellington | Br. Achilles | Standing | Hyde Park | Sir R. Westmacott, 1822. |
| 2 | Crimean | Column | ... | Westminster | G. G. Scott. |
| 3 | Crimean | Group | ... | Waterloo Place | Bell. |
| 4 | Crimean, R.A. | Bronze: Victory | ... | Woolwich Common | Bell. |
| 5 | Cross | Copy of Eleanor's Cross | ... | Charing Cross Railway | E. M. Barry. |

## THE PRINCE CONSORT MEMORIAL IN HYDE PARK.

In constructing a work of such magnitude as the Memorial to the Prince Consort in Hyde Park, the occurrence of various obstacles to the rate of progress that had been anticipated in the first instance is almost inevitable; so that it really is not by any means a subject for surprise that, at the present moment, the Memorial should not be in a much more advanced condition than it actually is. It must be understood, indeed, that the entire Memorial is composed of two distinct, yet closely allied, parts or divisions; of these, the one division comprises the commemorative statue of the Prince, with the whole of the structure of the spire-crowned canopy; while to the other division may be assigned various sculptured groups, all of them of the highest rank in both magnitude and importance, which are to occupy isolated positions—at some little distance from the central edifice—at the angles of the broad elevated platforms by which the shrine itself must be approached. With the exception of the principal object in the whole composition—the commemorative statue itself—the works in the former of the two divisions that we have specified are considerably more advanced towards completion than are the works in the second division. In the case of the sculptors, in addition to the extreme stubbornness of the material with which they have to deal, a vexatious cause of delay has arisen from the difficulty that there exists in procuring blocks of the required marble of a suitable size. Nor has it been found to be possible to quarry suitable blocks —some of which weigh not less than twenty tons, and are necessarily of peculiar forms—within the time that had been prescribed. Thus it is probable that the whole of the architecture, properly so called, of the Memorial will have been completed two, or perhaps even three, years before the entire work in all its parts, details, and accessories can be pronounced to have been really finished.

The marble that is now in the hands of the sculptors—some of whom have been more fortunate than others in obtaining such blocks as they required—is a peculiar variety of the Sicilian marbles, which is not commonly used in Italy for fine Art. Its durability recommends it for flooring and steps, and even then there are always complaints of the difficulty of working it. It is called Campanella marble, from its sharp metallic ring under the hammer. It was determined on as the material for the Memorial sculptures, because it was considered to be perfectly capable of resisting the severity and vicissitudes of our climate—a fact proved by the discovery some years since in Epping Forest of one or two figures which are supposed to have survived, with but little injury, three hundred years of exposure.

It will be understood that our object on this occasion can only be a report of the progress of the different works, with a statement of certain particulars not hitherto communicated. Until the whole is completed we suspend all critical remark, as it is impossible in the comparatively limited area of a sculptor's premises to form a judgment of colossal compositions intended for outward exposure at a considerable distance from the eye. Moreover, at present, nearly the whole of the intended groups are still in fragments.

The statue of the Prince Consort, as proposed by the late Baron Marochetti, was a sitting figure, which was intended to be placed in the open chamber under the centre of the vaulting. But it is already known to the public that this statue proved to be so unsatisfactory as to have been rejected by the Commission.

The architectural portion of the monument is now carried to its utmost elevation, the cross having been placed on the summit; but the whole structure is still so entirely veiled by the scaffolding, that it is impossible to speak of the effect of the erection. Comparing the present state of the sculptures with the progress made in the building, it is clearly evident that the latter will be finished some time before the former are ready to be placed; and, to the honour of the energetic contractor, Mr. Kelk, be it said that he declines receiving for his share of the work more than the mere cost of labour and material.

The groups on the four faces of the monument itself are in the hands, it will be remembered, of Mr. Armstead and Mr. Philip, to each of whom is allotted two sides for the celebration of the Arts. Two of these are not yet touched sculpturally; the two others, one by each of the above-named sculptors, are well advanced towards finish. Of these works it may be noted that they are not worked in the studio, and then placed *in situ*, but the rough blocks are built into the structure, and there carved and pointed from the cast. As we said of the building, so we may say of these—the temporary studios are still so encumbered with material, and the visitor is necessarily so close to the work, that at present it is impossible to study them as compositions.

Mr. Armstead and Mr. Philip have considered their respective subjects differently. Whereas the latter deals with sculpture and architecture chronologically, the former treats poetry and music according to the standard of merit, without reference to time—in the same manner, indeed, as Delaroche composed his Hemicycle, or, to refer to the initiative of the practice, as the early painters brought together saints of the church between whose existence on earth centuries had elapsed. We find accordingly, associated in a central group in Mr. Armstead's relief, Homer, Shakspere, Milton, Chaucer, and Goethe; and again, Molière, Cervantes, Pythagoras, and Dante.

Mr. Philip begins his historics with an Egyptian and Assyrian sculptor. He proceeds then to the early Greeks, and these lead up to Phidias and his school, and the architects and sculptors of the Mausoleum. Among the Italians Nicolo Pisano, Ghiberti, Luca della Robbia, Gian Bologna, Cellini, Torrigiano, Bernini, and others are prominent, and the French are represented by Goujon, Palissy, &c., and our own school by the architects, as far as they are determinable, of some of our most remarkable edifices. Notwithstanding the disadvantages under which these works are at present seen, there are many passages which tell even now with admirable effect. They seem to be worked technically upon different principles, though this will not appear from the bottom of the steps leading up to the base of the building. These reliefs we have never before, however briefly, described.

The protracted intervals which occur between our notices of the monument render it necessary to recapitulate the subjects of the complementary groups, which are—Europe, Mr. MacDowell; Asia, Mr. Foley; Africa, Mr. Theed; and America, Mr. Bell. The Arts are thus distributed — Sculpture and Architecture to Mr. Philip, Music and Poetry to Mr. Armstead, which are illustrated in reliefs, as just stated. The other four agroupments are—Manufactures, Mr. Weekes; Agriculture, Mr. Marshall; Commerce, Mr. Thornycroft; and Engineering, Mr. Lawlor.

Of Mr. MacDowell's 'Europa,' the bull, and the figure by which he is surmounted may be pronounced finished; but, as in the other cases, so massive are the blocks out of which the forms are carved, that each of the principal groups is necessarily composed of several parts. It has been asked why Mr. MacDowell has adopted a mythological instead of a historical interpretation of his subject. If we know simply the presumed source whence he is supposed to draw his inspiration, it is fair to infer that the treatment would be mythological. But it is not so; he simply borrows from the classics to give somewhat of poetic colouring to modern history. Now that we see the bull finished in the marble, we find him a creature very different from what may be called his prototype in the plaster. In order to secure perfection of form and character, many studies have been made from living animals, notwithstanding the difficulty of finding such as were suitable, and maintaining in those studies a certain antique richness and beauty of parts.

In Mr. Foley's subject, Asia appears borne on a kneeling elephant, attended by representatives of India, China, Arabia, and Persia—figures so characteristically distinct that the regions are at once declared. The head of the elephant is an admirable piece of modelling; it maintains most successfully the living expression of the animal, but in consequence of the deficiency of the supply of marble, these works have been much retarded. The statue of the late Prince Consort, which had been confided to the late Baron Marochetti, is now in the hands of Mr. Foley. M. Marochetti's failure arose not only from a want of felicitous treatment, but also, we believe, from an attempt to carve his model at once out of a mass of plaster, according to a method practised by Thorwaldsen. Mr. Foley has not yet had time to advance the statue.

Mr. Theed's subject is Africa. He has not yet touched the marble for his principal figure, which is an Egyptian queen seated on a kneeling camel, and surrounded by figures, personifying some of the principal countries of Africa. Mr. Theed is fortunate in being able to introduce into his subject a certain proportion of the nude, not only without question, but as a propriety of the subject. His Nubian and Troglodyte are admirable figures, unmistakably African in general type and every minor personal characteristic. They represent the yet barbarous races, while the Egyptian and the Arab merchant refer to conditions present and long past. The personal conformation of the Fellaheen of to-day corresponds with that of the Egyptian bondsmen of the days of Egypt's greatness, as we see them outlined in hieroglyphic; but the artist has not so strictly conformed to this type as to deprive his figures of a certain muscular development and beauty of line.

America, as the impersonation of the great Continent of the West, is expressed by Mr. Bell, appears mounted on a bison and attended by personal representations of the United States, Canada, and other regions in that quarter of the globe. His work is in a forward state, and will do him honour.

The only subject entirely finished is Mr. Marshall's Agriculture. Like the others, it consists of four figures, of which the principal is the Genius of Agriculture, who is pointing out to a husbandman the advantages on the side of modern improvement in agricultural implements in comparison with the appliances of uncivilised nations, as exemplified in the ancient plough. On the right of the principal figure is a shepherd busied with his ewes and lambs, in which are embodied the points of the best modern breeds. This is allusive to the breeding and rearing of cattle, and the plenteous crops resulting from improvements is symbolised by a bag of corn placed at the feet of the Genius by another representative of modern advancement.

Mr. Weekes, in his subject, Manufactures, dwells on our iron trade, and textile and fictile productions; but a limitation to four personal types in dealing with subjects so comprehensive affords an artist no opportunity of description, as it confines him to bare allusion. This agroupment contains a grand figure of a blacksmith—the main feature indeed of the composition—whose back, without any exaggerated display of muscle, reminds us of that of the Farnese Hercules. Next to him is a potter; and on the left a woman with a distaff displays her web of cloth to the presiding Genius, who holds in her left-hand an hour-glass, and rests her right on a bee-hive. The blacksmith and the Genius of Industry may be said to be finished; the others are advanced.

In Commerce, as interpreted by Mr. Thornycroft, we read both of the luxuries and necessities of life. To the former, allusion is made by an Oriental merchant, who displays a jewel-box; and to the latter, by a figure in whose charge is a sack of corn. But the energy and activity of the successful trader are shown in the person of a youthful Anglo-Saxon, whom we presume to refer to the very earliest spirit of English mercantile adventure. The dominant impersonation, Prosperity, who holds in her left hand a cornucopia, reminds us of the Roman figures representing Fortune. This statue is finished, and others are in a forward state.

In Mr. Lawlor's composition, the Genius of

Engineering is imparting instruction to an engineer, who shows her a design or plan, and a skilled workman who holds a cog-wheel. The third figure is a navvy, representing the thew and muscle of laborious enterprise. This figure, very happily treated by the artist, at the suggestion of the Queen was substituted for another which referred to a very early period in the history of invention.

While the sculptors thus are advancing with their several works, steadily, indeed, and resolutely in earnest, but yet with comparatively slow progress, the architect himself and his immediate allies will soon be able to show what their own portions of the Memorial will look like when the whole will have been completed. The actual structure of the Memorial is complete already; and the introduction of the great pictures in mosaic, together with the final decoration and enrichment of the details, is also commenced. Consequently, the gradual removal of the massive scaffolding may be expected to begin at no distant time, as, step by step, commencing from the highest point of the grand finial cross, the last touches of the artists will have been given.

At the commencement of the last year (see *Art-Journal* for 1867, page 13), when we placed before our readers a careful and minutely-detailed critical description of the spire-canopy of the Memorial, all the component parts of the work were still where we then examined them, in the establishment of the Skidmore Company at Coventry, awaiting removal to their final destination in Hyde Park. Now that removal has been accomplished; and all the beautifully harmonious parts of the spire, that is at once so graceful and so dignified, have been built up and wrought into a single structure. As a matter of course, before the metal-work of the uppermost stages of the canopy and its spire could be raised to their proper positions, the lower portions of the edifice had been duly prepared to receive and to sustain them. The principal features in this structure, as has already been stated, must remain in no slight degree obscured so long as they are obliged to be surrounded by so much scaffolding; but still, on a close examination, the excellence of the architectural work is clearly apparent. And the excellence of this architectural work extends from the general composition of the design, to the execution of the humblest details. While we feel a proud satisfaction in recording the high character of any design of an architect, it is with a peculiar satisfaction that we regard evidences of consistent care, and of observant thought, and of refined skill in the practical working out of the artist's conceptions. The architecture of the Memorial exhibits the perfection of workmanship. The clustered shafts of red and grey granite at the four angles of the composition, which carry the canopy, know no superiors, either in the beauty of the material or in the masterly style in which it has been treated. And the same may be said of the vaulting which rises from these noble supports, and of the various parts and details that are so ably and effectively blended together. Thus we have the most convincing assurance that, when at length the whole work can be seen and studied as a whole, at a right distance, and without any intervening and obscuring objects, the effect will be all that can be desired. Each part now is all that can be desired.

We are content, at the present time, to remark in general terms as well on the architecture as on the sculpture of the Memorial; after a while, it will be our agreeable duty both to describe the completed structure more fully, and to discuss its merits with impartial justice. What is already done, gives the best possible promise for what yet remains to be accomplished. Mr. Scott assuredly will complete his work at least as nobly as he has began and carried it onwards to its present condition. Mr. Skidmore's metal-work is nearly completed already. Dr. Salviati is a master of mosaic; and Mr. Foley and his brother-sculptors are men who know well by what course good beginnings may lead on to triumphant final issues. We shall watch the progress of this great work with unfailing interest, and from time to time shall give reports of its advance.

## THE WESTMINSTER ABBEY MONUMENTS.

It is with very sincere satisfaction that we have observed the revival of the project for relieving Westminster Abbey of the most inconsistent and objectionable of its crowded monuments, with the view to place these memorials, the preservation of which has been sanctioned by both time and association, in a building to be erected for the special purpose of receiving them. Some proposal to this effect has been repeatedly brought forward: and yet, while the proposal itself has always been regarded with general approval, nothing has been done; no monuments have been removed from places which they ought not to have been permitted to occupy; no great national monument chapel, or Campo Santo, has been erected; but, on the contrary, the Abbey has still been required both to retain its old piles of incongruous marble, and also year after year to add to their numbers, and consequently to increase its own disfigurement. At length, however, under Dean Stanley, who has already done much for the Abbey, there is a probability that the often proposed, and as often rejected, plan for a removal of many of the monuments may be carried into effect. If this probability should happily be realised, it becomes a consideration of grave importance that such a plan may be formed as would thoroughly satisfy a great and very decided national want. What is required is such a building as might become not only a kind of monumental accessory to Westminster Abbey, but also a grand national shrine, consecrated to the memory, as it would be prepared to receive and to preserve the memorials, of the illustrious dead. A building such as this ought to stand near the Abbey; and it is scarcely necessary to add that a site for it in that appropriate neighbourhood might be obtained, both readily and with advantage to the locality itself. More than a few of the monuments which now are so grievously out of place in the Abbey of Westminster, might find becoming resting-places beneath the roof of St. Paul's, but the greater number would be candidates for removal to the new Campo Santo. As a matter of course, the royal monuments, together with all those that are in artistic harmony with the architecture of the Abbey church itself, would remain where they now are; and they would have the twofold claim for retaining their original positions, arising as well from the fact that they were originally admitted to the Abbey in times when the early rule of becoming selection for such an honourable distinction was still observed, as from their own intrinsic character as works of Art.

For the time to come, the old principle would determine what additional monuments should be admitted to the Abbey itself. Brasses placed in the pavement, and commemorative windows of coloured glass, might be encouraged, since both add to the appropriate effectiveness of the edifice, without occupying any of the space that ought to be left free and open. Unfortunately, the recent experiments that have been made in these classes of memorials in the case of Westminster Abbey have not always been calculated to recommend their more general adoption; but this may be accepted as simply an admonition, that in future both the brasses and the windows that may be admitted to swell the lists of the monuments of Westminster Abbey should be altogether worthy of their own office, and of the glorious church which would receive and dignify them. Most certainly the time is come for placing in a suitable edifice the monuments that ought to be removed from the Abbey; it will be well also that in this edifice all future public monuments, with rare exceptions only, should be erected; and the good work ought, without any further delay, to be completed by securing for the Abbey itself a perfect security from all fresh monuments, except such as would have received a cordial recognition in the days of the first English Prince of Wales.

The present Dean of Westminster is the right man to carry out this project worthily and well.

## ROYAL MANCHESTER INSTITUTION.

The forty-eighth Exhibition of the Works of Modern Artists opened in the month of September. The catalogue is made up of a list of 734 works of all kinds, but is singularly deficient in names of our leading painters, very few of whom seem to have contributed directly; nor do their pictures appear, as we often find them in our leading provincial exhibitions, as "loans" from local picture-collections. We, nevertheless, renew our acquaintance in the rooms with some old friends; among others, for example,—'Sussex Smugglers a Hundred Years Ago,' A. D. Cooper; 'The Trial Scene, *Merchant of Venice*,' C. Hunt; 'The Forced Abdication of Mary Stuart,' and 'The Bivouac,' C. Lucy; 'The Raising of the Widow's Son,' W. C. T. Dobson, A.R.A.; 'Fitz-James and the Lady of the Lake,' J. L. Brodie; 'The late David Roberts, R.A., in his Studio,' J. Ballantyne; 'Angers, Maine et Loire,' G. E. Stanfield; 'Is it too late to Mend?' W. Bromley; 'The Footsteps of the Flock,' R. S. Stanhope; 'The Close of Day,' and 'Ordered on Foreign Service,' R. Collinson; 'A Fleet Wedding in 1740,' E. Crawford; 'Mary Queen of Scots and her Companions mending Tapestry in Lochleven Castle,' A. B. Clay; 'Nazareth,' W. Gale; 'Sir Launcelot and his Companions carrying Queen Guinevere to her Tomb,' J. Archer, R.S.A.; 'A Boisterous Day in the Meadows,' A. Gilbert; 'The Escape of the Countess of Morton to Paris with the infant Daughter of Charles I.,' G. E. Hicks; 'A Scene from *Measure for Measure*,' R. Burchett; 'The Stolen Meeting,' J. D. Watson; 'The Cloisters,' A. H. Tourrier; 'Off the Downs in the Days of the Cæsars,' J. E. Hodgson; 'A Fish Auction,' K. Halswelle, A.R.S.A., &c. &c.

We noted some works by artists of repute which, so far as our recollection extends, had not been previously exhibited, especially the following:—'Sick and in Prison, W. Gale; 'The Story of Ginevra,' C. A. Duval; 'Hard a Port, Crete, 1867,' J. L. Brodie; 'Child amidst the Flowers at Play,' J. Bastock; 'By the Cliff, Clevedon, Bucks,' A. MacCallum; 'The Villa of Lucullus, Lake of Guarda,' G. C. Stanfield; 'A Holiday Riot,' W. J. Mückley; 'Bad News,' F. Huard; 'The Wreck,' J. Webb; 'Chateau de Chillon,' and 'The Wellhorn, Wetterhorn,' C. J. Ricketts, the artist whose picture of Swiss scenery, exhibited at Messrs. Graves and Co., we noticed last month; 'The Princess with the Golden Ball,' and 'The Last Chapter,' R. B. Martineau; 'Angels contemplating Men,' W. C. Thomas; 'Lamlash Bay, Isle of Arran,' W. H. Paton, R.S.A., &c. &c.

The members of the Manchester Academy were not absent from the walls of the gallery; H. C. Whaite exhibits his beautiful landscape, 'Harvest on the Mountains,' noticed by us in our review of the last Royal Academy exhibits: he also contributes a smaller work, 'Sheep-Shearing;' J. Adshead sends 'The Lady and Comus;' M. Delmard 'Bull and Wolf Fighting,' and 'A Passing Storm on the Alps;' R. Crozier, a group of portraits, under the title of 'A Mother's Love;' H. J. Holding, 'Whiting Bay, Isle of Arran,' and 'Largybeg Point, Arran;' W. Hull, 'A Surrey Common—Spring,' 'An Old Malt-house in Surrey,' and 'A Surrey Heath,'—all of them water-colour drawings; in fact, the room devoted to this branch of painting seems to have been most in request by the local artists; among whom also appear C. Potter, G. Hayes, H. H. Hadfield, J. M. Baines, W. Morton, C. Ward, W. K. Keeling, President of the Institution, J. Knight, A. H. Marsh, W. P. Morris,—in the company of those whose works we are accustomed to see annually in Pall Mall,—W. C. Smith, F. Walton, W. Bayliss, H. Tidey, F. Smallfield, A. Penley, F. Tayler, W. P. Burton, F. W. Topham, S. Read, J. Absolon, C. Branwhite, J. M. Jopling, &c.

The sculptures, placed in the corridor, amount only to seven examples—busts of Cobden and Sir R. Hill, by Miss Fellows; one of Mr. E. Bessemer, C.E., and 'Oberon,' by E. W. Wyon; 'The Coming Storm,' a figure by G. Halse; 'Titania' and 'Egeria,' by J. Lawlor.

## MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD, F.S.A.

### Part VIII.

The number of works described and enumerated in the previous papers of this series as the productions of Flaxman (although others should yet follow to complete the list), suggest our approach to that period of his career when, in accordance with the ordinary course of nature and the dispensations of Providence, may be anticipated some of those irruptions on the even tenour of our way, which, by the severance of domestic or social ties, too frequently cast their darkening shadow over the yet untravelled portion of the field of life. Free from the restless cravings of more excitable temperaments, and in the possession of every good to be desired, holding an European reputation as the author of works without rival, secure in the highest public estimation, conscious of the warmest regard of personal friends, and with a long list of commissions for the exercise of future study and employment, Flaxman had reached his sixty-sixth year, when the blow which, of all others, could most readily transform the sunshine of happiness to the blighting desolation of grief, befel him in the death of his wife. She who, with true womanly faith, bravely shared his early struggles, confident of the brighter future time and labour must develop, and in loving pride rejoiced in his later well-won triumphs, was now no more. His loss was irreparable; the wound too deep for time's soothing power to heal. With the resignation to be expected from his character, he strove to assume a cheerfulness he little felt, moments of solitude and quiet betraying to what enduring extent this stroke of fate had affected him. His studio arrangements were carried on much as before, but his application was far less earnest than formerly, and the absence of his name (the first time for several years past) from the Royal Academy catalogue of 1821 may be thus accounted for. The conduct of his household was now undertaken by his sister, and sister-in-law, Miss Maria Denman, to which latter lady the world is indebted for much in connection with the conservation of his name and memory.

In January, 1818, he completed the designs and model for the celebrated shield of Achilles, described by Homer in the eighteenth book of the Iliad. This commission he received from Messrs. Rundell and Bridge, goldsmiths, and upon which, at various intervals, he had employed himself for several years. No description of Homer's verses can be more explicit or concise than that of his translator Pope, who says:—"The poet's intention was no less than to draw the picture of the whole world in the compass of this shield. We first see the universe in general; the heavens are spread, the stars are hung, the earth is stretched forth, the seas are poured around. We next see the world in a nearer and more particular view; the cities delightful in peace, or formidable in war; the labours of the country, and the fruit of those labours in the harvest and in the vintage; the pastoral life in its pleasures and in its dangers; in a word, all the occupations, all the ambitions, and all the diversions of mankind." The shield is circular in form. In the central boss is Phœbus, or the sun, in his chariot, drawn by four horses, bursting as it were in light on the universe, encompassed by the signs crowning Olympus—

> "The Pleiads and the Hyads, and the might
> Of huge Orion, with him Ursa called."

The space around this central circle is occupied by the twelve well-known scenes, whereon Flaxman devoted the learning and labour of his life, seeking to realise, as far as possible, the description just quoted. Near to its outer edge is a bordering of wave-like forms, typifying the ocean. The numerous figures introduced—over a hundred—are replete with life and motion; and whether in the conflict of battle or the repose of peace, the severity of judgment, or the charming nuptial procession, each has a character and beauty peculiarly its own, while an exuberance of invention, not unworthy the Greek bard himself, suffuses the whole. As necessary, on a surface, admitting of but low relief, many of the forms are barely raised above the plane; yet they present throughout these difficulties of treatment the most consummate skill in the modelling. For the drawings and model the sculptor received the sum of



MONUMENT OF MRS. SARAH UDNEY, AT CHICHESTER.
*(From a Photograph by Messrs. Russell, Chichester.)*

£650. He retained a plaster copy for his own possession, viewing it as one of his most important undertakings. At the time Flaxman was thus engaged the Duke of York expressed a desire to see the model. His Royal Highness accordingly visited the studio, and was much pleased with the work, kindly suggesting that his chaplain should come and read to the artist, Homer's description of the shield in Greek. Flaxman thanked the duke for his offer, but said, "I always read for myself; as an artist studying an author for illustration will probably read with different views and feelings to another person, particularly on such a subject as the present, and whereon so great a variety of opinion has been expressed." The duke acknowledged the truth of the reply, and cordially wishing the sculptor every success in his labour, took his leave much gratified.

The incident recorded by previous biographers of Flaxman's visit to Paris during the peace of 1802, and his refusal to be introduced to the First Consul, Buonaparte, whom he considered an enemy to our country, is a striking example of that inflexible integrity of principle actuating his general conduct. David, the French painter, whose attentions he likewise sternly repulsed, was also the object of his loathsome horror, from the part that artist had taken in the atrocities of the Jacobin Club.

This repugnance to cruelty was a prominent feature in his disposition, and is illustrated by the following homely instance of his sensitiveness in such respect. Flaxman, in his love for animals, had a favourite dog and cat, who were frequently his studio companions, and whenever he knew the latter catch and kill a bird, which it occasionally did, as a matter of simple instinct, would not for some days after allow it to enter his studio; and it was only as the pain occasioned by what his extreme sensibility viewed as cruelty gradually subsided, that he would consent to his old favourite reappearing in his presence.



THE SPIRIT OF RELIGION CONSOLING A FEMALE MOURNER.
*From the Monument of Mrs. North in Winchester Cathedral. (Photographed by W. Savage, Winchester).*



THE MONUMENT OF MR. M. H. QUANTOCK, AT CHICHESTER.
*(From a Photograph by Messrs. Russell, Chichester.)*

The enumeration of Flaxman's exhibited works may here be continued from the last paper. In 1815 'A Statue in stone of a Lady, to be erected in Italy,' formed his sole contribution to the Royal Academy. In the following year he exhibited two works, 'A Senatorial Statue in Marble,' and 'A Monumental Basso-relievo.' The group of 'Maternal Love' appeared in 1817. This exquisite work was executed as a monument to the memory of Lady Fitz-Harris, representing her ladyship and three children. It is a lovely embodiment of the term by which it is described, and is erected in the church at Christchurch, Hampshire. The year 1818 produced 'A Monument to Major-General Sir B. Close;' also a 'Charity.' In 1819 appeared a marble alto-relievo of 'Faith,' together with a similar form of relief, 'Charity,' and 'A Monumental Figure in Marble.' By such unpretending names did Flaxman designate some of his most beautiful designs, and at this distance of time it is frequently difficult to identify the separate works with their oft-repeated titles. In 1820 he executed and exhibited the monument to the Rev. John Clowes, of St. John's Church, Manchester. This relievo represents a group of persons, of various ages, receiving religious instruction from their pastor, and was erected during the lifetime of Mr. Clowes by the members of his congregation, in recognition of his arduous labours in that ministry. A somewhat singular coincidence appears to exist in reference to this work. The Rev. Mr. Clowes was the first translator into English of Swedenborg's writings, and it is certain that the sculptor was for some time, and to a considerable extent, attracted by the doctrines of that teacher.

From the "Flaxmans" at Chichester—three of which were engraved in the last paper—a fourth is here presented—the monument to Matthew Heather Quantock, drowned while skating. Two kneeling figures, absorbed in silent grief, mourn at the tomb of the deceased. The left-hand of each is locked in that of the other, as if in sympathy with the sanctity of their mutual sorrow. The conception of the female figure is sweetly pathetic, and inexpressibly beautiful in its touching tenderness of grief. Her head, resting on her arm, is bowed to the tomb, in resignation to those words of Holy Writ engraven at the top of the tablet, while her sterner fellow-mourner places his hand before his face, as though to hide the emotion he would not, in her presence, indulge in. The tablet is surmounted and surrounded by a variety of Gothic forms—a character of accessorial detail not common in Flaxman's works, as previously stated. In the central spandrel is carved the head of the Saviour, and at the base of the upper moulding, on each side, an angel's head. Below, on a small slab placed on the inscription table, is shown a pair of skates, in allusion to the death of the deceased. A small recumbent figure as a monument to Mrs. Sarah Udney is also at Chichester: it is engraved on the preceding page.

Three other works by Flaxman are to be found in Chichester; a monument to Admiral Frankland, notable for a fine figure of 'Resignation,' resembling in general design that of the same subject in the Baring tomb at Micheldever. Of this figure the late John Gibson, R.A., always spoke in terms of the highest admiration, and visited Chichester several times to examine it. To Francis Dear is erected an upright tablet, having on either side a finely-conceived personification of 'Faith' and 'Hope.' But of all his marbles in Chichester, the memorial to Miss Cromwell is the most adapted to realise a sense of the purity and beauty characterising his best

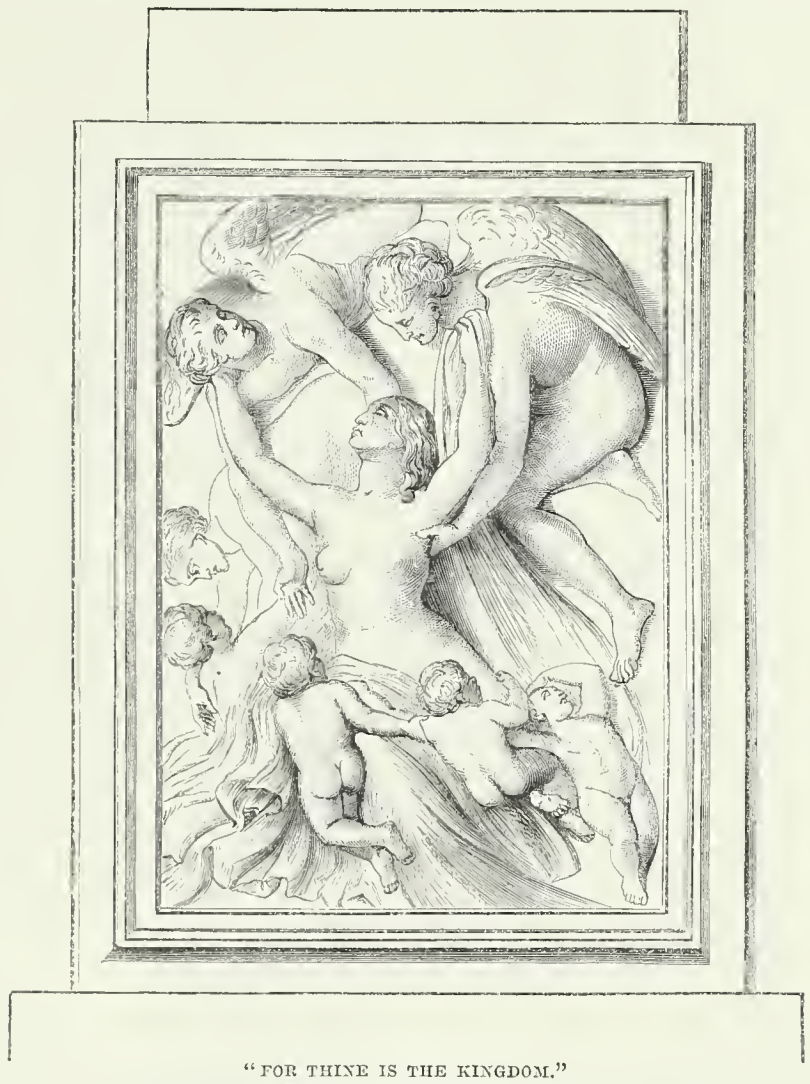
works. This design was engraved as 'The Ascending Spirit' in the *Art-Journal* of last year, p. 162.

The exquisite relief, 'For Thine is the Kingdom,' the companion tablet to 'Deliver us from Evil,' in the monument at Micheldever, is engraved on this page, from a photograph, for which I am indebted to the kindness of the Dowager Lady Northbrook, to whom my acknowledgments are also due for the photograph of the seated figure, 'Thy Will be Done,' also engraved on this page. A female figure is ascending to the skies, sustained and welcomed by angelic forms. Words do not express the feeling of devotional purity breathed through the conception of this composition. In the whole range of Flaxman's models, wherein the female form constitutes the principal feature of the subject, this, perhaps, takes the highest place; as the 'Deliver us from Evil' ranks equally high in his compositions of the male figure. Two such works are more than enough for fame. The edifice enshrining these creations must become a place of pilgrimage from all lands for those seeking to behold the purest conceptions of the most exalted genius of modern Art. Flaxman must have truly felt, as he says in his lectures, "that the Christian religion presents personages and subjects no less favourable to painting and sculpture than the ancient classics." "These subjects," he elsewhere writes, "are more than sufficient to employ the greatest human powers, comprehending whatever is most sublime or beautiful in energy or repose—most tender, most affectionate, most forcible, or most terrific." And again, "The arts of design (particularly sculpture) may be said to be consecrated to religion from their very cradle."

The central portion of the Baring monument at Micheldever, in illustration of the words, "Thy Will be Done," forms the subject of the annexed engraving, and strikingly embodies the devotional submission the text suggests. In this conception the exalted feeling of religious sentiment characterising Flaxman's finest designs is happily conveyed. Simplicity of line and composition harmonise with the air of tranquillity the author sought to embody, and the expression of the clasped hands and upraised head, as in the act of reverential invocation, renders it a worthy portion of a monument so intimately identified with the sculptor's highest fame.

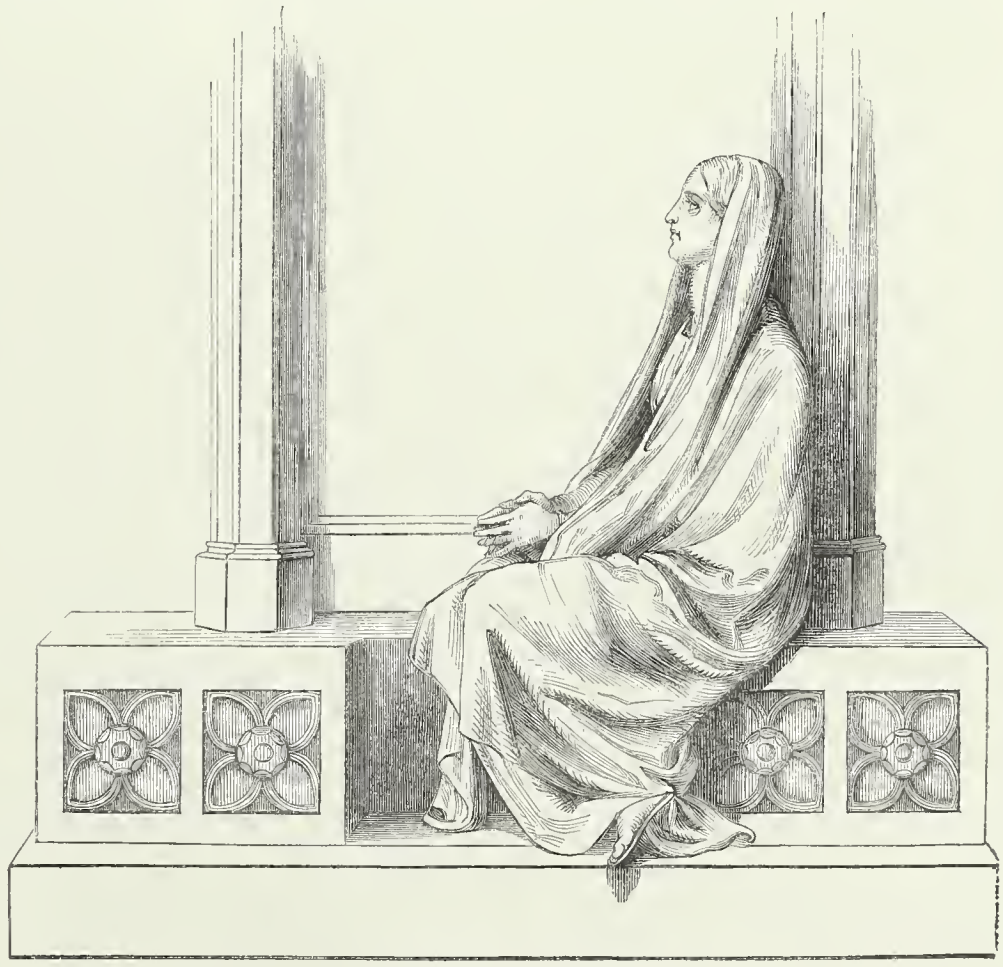
In Winchester Cathedral, to the memory of Mrs. North, wife of Bishop Brownlow North, is erected the group engraved on the preceding page, 'The Spirit of Religion Consoling a Female Mourner.' As in the majority of the memorials by Flaxman, a sentiment of religious feeling pervades this design. The figure of Religion is somewhat severe in character, and its combination of form and line less graceful and flowing than seen in the object of her ministrations. With uplifted hand she counsels the sorrowing mourner that consolation comes but from above. The cross standing beside her is the emblem of her Faith and Hope. The downcast grief of the younger figure resting on a funereal urn is touchingly rendered, and the tone of the whole design is in solemn keeping with the place wherein erected, and the memories it was designed to cherish.

To the Exhibition of the Royal Academy of 1822 Flaxman contributed 'A Sleeping Child,' in marble. This exhibition is memorable as having contained one of the grandest conceptions of modern sculpture, 'Satan overcome by St. Michael,' a group. Reference to this fine work has been already made (*vide* p. 1); and its resting-place, Petworth, is known as a shrine of homage to English genius. The model for this magnificent creation—an epic in marble—stands in the centre of the Flaxman Gallery, University College, its crowning enrichment.



"FOR THINE IS THE KINGDOM."
*From the Monument at Micheldever. (Photographed by W. Savage, Winchester.)*

The Flaxman Gallery originated in the affectionate desire of the sculptor's sister-in-law and executrix, Miss Maria Denman, to deposit, permanently, in some place of honour, the contents of his studio, as found at the time of his death, which, for several



"THY WILL BE DONE,"
*From the Monument at Micheldever. (Photographed by W. Savage, Winchester.)*

years after that event, had remained in her possession. This lady presented about 140 models, casts, sketches in clay, &c., to University College. Funds were soon forthcoming for the necessary expenses of preparing a gallery, &c., for their reception, and distinguished professors vied in the pleasurable task of the details for their arrangement. The circular first calling attention to the project was penned by Samuel Rogers. The drawings now forming a part of the contents of the gallery have been since acquired by purchase. For the selection of these latter works, and the admirable plan on which arranged, the public are indebted to the judgment and zeal of Mr. J. H. Foley, R.A.

This collection of Flaxman's models and sketches is the first instance in this country wherein the works of an artist have been thus lovingly garnered by the hands of his followers. Suggestively rich with meaning and intention—the evidence of feeling and the proof of power—the sketches of a great man are his most precious relics, the surest indications of the heart that conceived and the hand that traced them. Such first utterances of thought or feeling—unfettered by considerations of finish or durability, shaped as it were by instinctive obedience to an intelligent fancy, and heedless of result beyond the emphatic expression of intention—often present that vigorous impress of primary purpose the finished work, perfected under a variety of technical requirements, not unfrequently lacks. To the sculptor, equally as the painter, sketching is another power of speech, an extra medium of mental expression; and if such utterances are not always audible to the noisier crowd without, there are yet those who, speaking in a similar language, and accustomed to such broken whisperings, treasure up these fragments of articulation as among the deepest thoughts and wisest words their speakers utter. There is yet another aspect wherein the sculptural contents of the gallery possess an influence and value for which no qualities of Art could compensate—viz., that these works, sketchy and fragmentary as many of them are, were, at the death of Flaxman, the contents of his studio—the favoured objects of his daily sight—the chosen companions of his working hours; haply preserved for some realisation of artistic qualities produced in the moment of inspiration or the easy flow of involuntary power, or, from association, cherished as the Lares and Penates of his household. Fortunately for Art, by the affectionate care and intelligence of the benefactress presenting the collection, it was preserved entire, whereby we are admitted to intimacy with his studio-life, hold converse with the valued objects of his hearth and home, and trace the direction of his thoughts and feelings (rarely so surely manifested as in the objects placed by a man's own hand for his daily greeting and enjoyment). Hence, apart from their high merit as works of Art, as the relics of John Flaxman, consecrated as the chosen furniture and decoration of his study, they are priceless in worth, and constitute a treasure-house of ever-increasing value.*

At the present time, when the comparative merits of various epochs of Art are the subjects of frequent and fervent discussion, the opinions of such an authority as Flaxman cannot but possess an interest; and though certain points of Art-doctrine have now assumed an importance with the public they may not have presented in his day, the broad principles to which they refer are derived from periods associated with its highest triumphs. On some of the Elgin Marbles he held opinions at variance with what is now generally accepted; and, while admitting their possession of very high qualities, he lessened the value of that estimate by preference of a work his contemporaries questioned. "The 'Theseus,'" he says, "is a work of the first order—but the surface is corroded by the weather. . . . . I prefer to it the 'Apollo Belvidere,' which I believe to be only a copy—it has more ideal beauty than any male figure I know." In his third Lecture he designates it as "admirable and sublime." The opinions of Lawrence were exactly in the opposite direction, who states—"The Elgin Marbles are of a higher class than the 'Apollo Belvidere,'" &c.

In the Academy Exhibition of 1823, appeared the 'Raising of Jairus's Daughter,' a marble bas-relief erected in Chertsey Church, and engraved in a previous paper.* To the same Exhibition Flaxman also contributed a bust of John Forbes, Esq., and in 1824 the two statues of 'Psyche' and 'A Pastoral Apollo;' the former of these two works, together with a figure of 'Cupid,' were executed for the sculptor's friend, Samuel Rogers. From the catalogue of 1825 Flaxman's name as a contributor is absent, but in 1826 it again appears, with the two small statuettes of 'Michael Angelo' and 'Raffaelle,' executed for Sir Thomas Lawrence.

Here we pause.

The narrative of the career I have sought to trace hastens to its close. Rich in fame, honour, and esteem, the world held nothing he cared to covet. Friends, long since first loved, had passed as shadows to other spheres. The ominous heralds of decay spoke in the increased ailing of his feeble frame. Three days of *apparently* unimportant indisposition—a difficulty of breathing—and, by noon on the 7th of December, 1826, the gentle spirit of John Flaxman had passed from its earthly tenement, and all that remained of him whose name will live in the Arts of far-off time was a lifeless form, cold as the marble his genius had so often warmed into undying life and beauty. The President and Council of the Royal Academy followed his body to the grave in the churchyard of St. Giles'-in-the-Fields, on the 15th of December.

Sir Thomas Lawrence, as President of the Academy, addressed the students on Flaxman's death. "But lately," said Lawrence, "you saw him with you, sedulous and active as the youngest member, directing your studies with the affection of a parent, addressing you with the courtesy of an equal, and conferring the benefit of his knowledge and his genius, as though he himself were receiving obligation." Sir Thomas happily discriminates in touching on the elements of Flaxman's style as "founded on Grecian Art—on its noblest principles—on its deeper intellectual power, and not on the mere surface of its skill. Though master of its purest lines, he was still more the sculptor of sentiment than of form; and whilst the philosopher, the statesman, and the hero were treated by him with appropriate dignity, not even in Raphael have the gentler feelings and sorrows of human nature been treated with more touching pathos than in the various designs and models of this inestimable man."

* Arrangements are now in progress by which the Flaxman Gallery will be thrown open to the public on a certain day or days in each week.

* *Art-Journal*, 1867, p. 161.

## SELECTED PICTURES.

FROM THE COLLECTION OF DAVID PRICE, ESQ., LONDON.

### THE CHRISTMAS PUDDING.

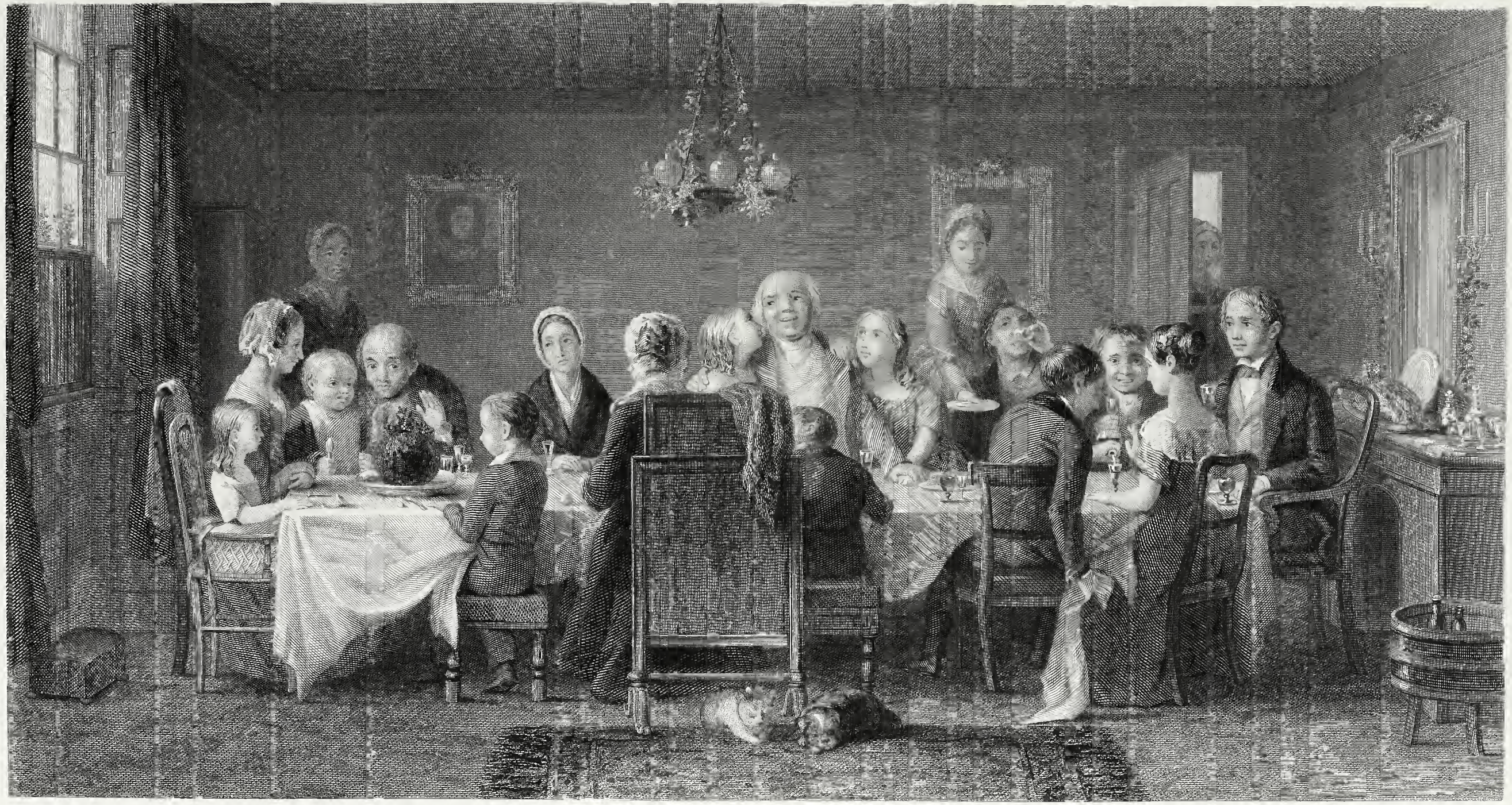
T. Webster, R.A., Painter. W. Ridgway, Engraver.

WERE we "observers of times and seasons" in the appropriation of our principal illustrations, we might have felt inclined to postpone the introduction of Mr. Webster's festive scene till the following month, when young and old are looking forward, though often with very different feelings, to the near approach of Christmas. It suits us, however, to anticipate the season, and to give our readers, by implication, the opportunity of a long forestalment of whatever pleasures it may bring with it.

It will be evident that this is not a very recent work of the artist; the costumes of the Christmas gathering no less than the manner in which he has placed the figures on the canvas, indicate that the picture belongs to his early period; we have, indeed, heard that the "characters" are those of his own family, and that he, as a comparative youngster, had his share of the Christmas fare. The picture is certainly one of his early productions, though we know not its date, nor if it were ever exhibited, nor when and how it came into the hands of its present owner, whose gallery is among the best we are acquainted with in works of the British school. We are indebted to Mr. Price for permission to engrave several of the pictures in his possession. It will be remembered that this gentleman allowed the greater part of his collection to be exhibited four or five years since at the Crystal Palace, where it entirely filled one large room, and constituted one of the chief attractions of the season.

The party assembled to aid in the attack on Mr. Webster's 'Christmas Pudding' may be divided into three generations; first, to put them chronologically, we have the grandfather and the grandmother seated respectively at the sides of the table; the former "supported" by two grand-daughters, the latter by two grandsons; then the host and hostess; and lastly, their children; the rest of the company being probably uncles and aunts of the latter. The entrance of the huge Christmas pudding is generally the signal for a joke with the young people, and we see on the left of the hostess one of the guests expatiating on the merits of the favourite dish. The old grandfather, too, appears to have something to say upon the same subject to his coaxing grand-daughters at his side. The old-fashioned custom of health-drinking occupies the group on the right and left of the host. On the hearth-rug, basking before the Christmas fire—not seen in the composition—are a pet dog and its companion the house cat, both "dressed up" for the occasion.

The picture is in every way most unpretentious; a plain, unadorned representation of the simple way in which the families of the middle classes were accustomed, half a century ago, to keep the great Christian festival commemorative of the Saviour's birth. The origin of the "plum pudding" as an essential dish on the table is doubtful, but it may be presumed to have grown out of the "plum porridge" which used to be served up on this occasion. Hone, in his "Every-day Book," quotes from the diary of a writer dated "Christmas-day, 1801," who records,—"Dined with Lord A.; the first dish handed round was plum porridge."



T. WEBSTER, R.A. PINXT

W. RIDGWAY, SCULPT

# THE CHRISTMAS PUDDING.

FROM THE PICTURE IN THE COLLECTION OF D. PRICE, ESQ. REGENT'S PARK

LONDON, VIRTUE & Co

## OBITUARY.

### EDWARD HENRY WEHNERT.

THIS artist, long well known as one of the leading members of the Institute of Water-Colour Painters, died, at his residence in Kentish Town, on the 15th of September, at the age of fifty-five. He was born in London, in 1813. His parents being German, he was sent, at the age of twelve, to complete his education at Göttingen. During his residence there, he showed so great aptitude for drawing that his friends deemed the Fine Arts the pursuit most congenial to his taste; and on his return to England, after an absence of four years, he commenced to study drawing from the antiques in the British Museum, which he continued for three years. While so occupied he painted a large oil-picture, 'The Death of Hippolytus;' it was exhibited twice, first at the Suffolk Street Gallery, and afterwards at the British Institution. In 1832 Mr. Wehnert went to Paris, where he remained two years, studying diligently in the Gallery of the Louvre, and frequenting the *ateliers* of several of the most distinguished French painters, from whom he doubtless acquired that freedom of handling and correctness of drawing which characterised all his works. He afterwards resided for two or three years at St. Helier's, Jersey, where he became acquainted with the family of Mr. Millais, R.A., then quite a boy, but who had already given such promise for the future that Mr. Wehnert soon recognised, and occasionally aided in developing it.

In 1837 he returned to London, and was enrolled among the members of the new Society of Water-Colour Painters—now the Institute—which was then just established. In 1842 appeared his first large work in water-colours, 'Lord Nigel's Introduction to the Sanctuary of Alsatia.' It was subsequently exhibited at Manchester, and gained there the large silver "Heywood" medal; the medium in which it was painted precluded its acceptance of the gold medal, limited to oil-pictures, otherwise the latter would undoubtedly have been presented to the artist.

The principal works Mr. Wehnert since exhibited are—'Luther Reading his Sermon to some Friends,' 'The Adoration of the Shepherds,' 'The Prisoner of Gisors.' The late Duke of Cambridge greatly admired this picture, and sent his secretary, on the day after the private view at the Institute, to purchase it; but the object had been forestalled by Mr. Lewis Pocock. The work was afterwards engraved, and presented to the subscribers of the Art-Union of London. In 1846 he exhibited 'The Escape of Henry IV. of Germany from his Intended Assassin,' and 'The Death of Wickliff;' in 1847, 'The Death of the French Sculptor, Jean Goujon;' the next year, 'Sebastian Gomez and the Black Slave of Murillo,' and 'A Light Burthen,' a peasant-boy carrying a puny girl on his shoulders—a graceful group of figures. 'Caxton Examining the First Proofs from his Printing-Press in Westminster Abbey' was painted somewhat later; it is well known by Mr. F. Bacon's engraving. In 1852 he exhibited a subject suggested by Edgar Poe's "Raven," and in the following year 'The Singers,' from a poem by Longfellow. 'Romeo and the Apothecary,' from the drama of *Romeo and Juliet*, and 'Shylock and Jessica' were Mr. Wehnert's principal contributions in 1855 to the exhibition of the society of which he was a member. A scene from *Don Giovanni*, where the Don offers the White Knight his hand as a pledge of accepting his invitation to supper, appeared in 1856; and 'A New Pupil for John Pounds' in 1857.

About the years 1858-9 Mr. Wehnert went to Italy, but failing health prevented his making much use of the opportunity afforded him for studying in that country. Still, he brought back to England numerous sketches of localities and the people, and on his return painted a scene in the Market-Place, Rome. His masterly picture of 'Fra Filippo Lippi and the Nun Lucretia Buti,' in the convent, was exhibited in 1863, with 'Don Quixote Cleaning his Armour,' and others. The first-named of these three was in the International Exhibition in Paris last year. His subsequent works are 'George Fox Preaching,' 'George Fox in Prison,' 'The Malcontent,' 'The Well-Content,' &c. &c. At the time of his death he had a large oil-picture on his easel, the subject 'Galileo Recanting." Among the ablest of our book-illustrators may be placed the name of this artist, who also made numerous drawings to be copied in chromo-lithographic; one of these was the last work he executed, an allegory representing Shakspere's early dream.

Most of the works enumerated above have, with many others from the same hand, passed through the ordeal of our criticism; and we have never failed to recognise the lofty aim of the majority of his subjects, and the admirable manner in which he produced them. The titles of the pictures are, in many instances, sure evidence of thought, research, and originality. How it has happened that he found so little favour, comparatively, among collectors, that not a few of his best pictures are left in the hands of his family, it is difficult to say. Certainly, he was not a *popular* painter; but the high character of his works generally should have recommended them to the judgment of all who know what good and sound Art is. That they will be much missed from the gallery of the "Institute" in future is more than probable; his death is a positive loss to the Society, in our opinion.

We must not omit to mention that Mr. Wehnert was a contributor to the Exhibition of Cartoons in Westminster Hall, in 1845; his drawing was an allegory of 'Justice,' and though it failed to secure a prize, it obtained very favourable notice from the critics of the day. There are two figures painted by him, in distemper, at the South Kensington Museum—one of the painter, Andrea Mantegna, the other of the celebrated sculptor, Ghiberti.

By his brother artists and a large circle of friends, Mr. Wehnert was held in the highest estimation; his kind and genial disposition endeared him to all who had the pleasure of his acquaintance. This, added to his polished and gentlemanly deportment, and his knowledge of polite literature, both that of England and that of the Continent, rendered him a most desirable and agreeable companion.

It is proposed, we hear, to have, in the spring of next year, an exhibition of his collected works. This will show of what "stuff" the lamented artist was made, and can scarcely fail to offer a lesson to the Art-patrons who neglected him.

### RICHARD ROTHWELL.

The name of this artist has for many years been absent from the records of British Art. Mr. Rothwell, whose death is announced to have taken place, in Rome, in the month of September, was by birth an Irishman, and one of the earliest members of the Royal Hibernian Academy. When a comparatively young man, he was engaged in the studio of Sir Thomas Lawrence, whom he greatly assisted; on the death of the latter, he was entrusted with the task of completing the portraits left unfinished by him. His own works—at least, such as we remember them to be—showed a talent in portraiture that would undoubtedly, in time, have placed him among the most eminent professors; but, from some cause or other, he became dissatisfied with the patronage extended to him, and left this country for Paris, casting in his lot with the painters of the French school. To the exhibitions in that city and in Brussels he was for a long time past a frequent contributor.

### ANTOINE VECHTE.

We copy the following interesting account from the columns of one of our weekly contemporaries, in which it appeared towards the end of September last. The sketch of this distinguished worker in the precious metals, whose name must be known to most of our readers, especially in connection with the various International Exhibitions held in London and Paris, is so graphically drawn that we care not either to alter or abridge it:—

"An admirable artist has just died, Antoine Vechte, most justly named the French Benvenuto, although he simply called himself to the end Vechte *le repousseur*. He first acquired the name in '48, when, on carrying to the Exhibition of Fine Arts his exquisite silver vase in *repoussé* work, 'The Passions Vanquished,' the director asked him impatiently what was his part in the work—whether he was the designer or the executor. 'I am the *repousseur*,' said Vechte, proudly, 'and I did it alone.' Artist in the truest and highest acceptation, he was brother to Bernard Palissy, not only by his genius, but by his admirable perseverance through trials and hardships, his unshaken courage and modesty. An orphan at nine years old, with a sister younger than himself to support, he remained for many years a poor working bronzist in an obscure workshop. He and his sister had to live, and that he just attained. At twenty-five he entered the *atelier* of a good bronzist, where, feeling his power for drawing, he asked for some objects to design, but master and workmen laughed at him. After this rough repulse he went on with the old work for some years, but at night in his room he eagerly drew and chased. At thirty he married, left the workshop, and set to work on his own account, working at drawing with the aid of copies and models, and studying history, mythology, and the poets. Then out he sent his first trials—helmets, cups, and arms. A dealer in curiosities, discovering his admirable talent, arranged to take all his works, and then passed them off as those of Benvenuto Cellini. Vechte found this fraud out one day, when an amateur brought him a salver, attributed to the Italian artist, to ask him his opinion on it. 'But this salver is mine!' cried Vechte, and quickly proved it. The amateur looked neither shocked nor surprised, but quietly said that if the piece were not Cellini's it was quite worthy of his hand, and that he begged Vechte to make him a pendent to it, at any price the artist liked to name. Vechte was then known at last; and it was a glad thing it was so, for in an interval of fifteen years

eight children were born to him. The sword of the Comte de Paris, and two other wondrously beautiful works, won for him at the Exhibition of '48 a gold medal, the cross of the Legion of Honour, and many new orders; but shortly after a great disappointment he accepted brilliant offers made to him in England, and left Paris for London, where for ten years he worked for England alone. From this time brilliant success attended him; at the Great Exhibition of '55, where he received the medal of honour; at the English Exhibition of '62; and, as a last triumph, his beautiful show in the British courts in the Exhibition of last year: after which, weary of his long work, he died. Such is the brief sketch of this pure genius. Never had more ardour, energy, and simplicity been devoted by one human being to the service of Art. Neither privations nor *désillusions* nor deceptions could stay him. The poor fare of a workman sufficed for him, and he died as he had lived, modest, unpretending, and earnest to the last. He leaves two pupils, a daughter and a son-in-law, who exhibited two charming *coupes* last year in the Champ de Mars."

We believe that M. Vechte, while in England, was principally if not entirely engaged in the service of Messrs. Hunt and Roskell, for whom he executed many fine works, which have at various times been engraved in our pages.*

## A DISSERTATION
ON
## THE INDIAN STATUES OF CHEVALIER FERDINAND PETTRICH, SCULPTOR,
WRITTEN BY
FATHER BRESCIANI, S.J.,
AND READ AT A GENERAL MEETING OF THE PONTIFICAL ACADEMY OF ARCHÆOLOGY, ROME.

In order to reconcile the discordant opinions of the learned concerning the origin of the people of Central America, which, according to some, was populated by Oriental races, and, according to others, by races from the north, it is necessary to distinguish different epochs. There is no other way but this to clear up a question which so greatly concerns Europeans, and may lead to the solution of most important problems regarding the infancy of nations.

The Abbè Charles Brasseur de Bourbourg, in his vast and learned work on Mexican traditions, has put this question in its true light, showing how, several centuries before the time of Votan, who founded the dynasty of the Quiches, or Chanes, Central America was already inhabited by a highly civilised people.

The fragments of Votan's history, preserved to us by Ordonez and Chimalpòpoea, distinctly say that he came from the land of the Hivim, or Evei, a people of Phœnicia, exiled by a cruel invasion of strangers, led there by their God. The description of Votan's voyage shows that these Evei, or Colubri, as the word Hivim is rendered in the Phœnician language, sailed to the islands of the great western ocean, viz., the Azores, the Canaries, &c. Leaving these after a lapse of several generations, they crossed the sea with seven vessels, and came to a large island, which, according to Votan's description, is Cuba, the largest of the Antilles. From there, where his ancestors had dwelt for a long time, Votan, having embarked again, sailed to a great continent, which, from his description, is Yucatan; and having penetrated into the interior of the country, he founded the kingdom of the Quiches, or Chanes, or Tzendals, as they are called in their respective idioms, and built the chief city of the kingdom, called Nachan in their language, but now Palenca, which, with its grand and majestic ruins, forms the wonder of the world.

Ordonez maintains that the foundation of the kingdom of the Quiches, or Colubri, was contemporary with the building of the Temple of Solomon, about a thousand years before the birth of the Redeemer. Therefore, keeping to these accounts, we find that these Evei (who were exiled by the invasion of the Canaanites, made by the Hebrew people after the departure from Egypt) must have lived in the islands of the Atlantic, and afterwards among the Antilles, about five hundred years before Votan founded the empire of the Colubri and the city of Palenca, because, as we have said before, Votan clearly points out in his history that he found those vast regions already inhabited by a civilised people, who had a religion, rites, laws, erudition, and strong and flourishing cities; moreover he adds that this people came from the East, and was of common blood with the Evei, or Colubri, whom he took there himself.

At the same time, referring to the copious collections of Mexican antiquities made by Lord Kingsborough, we find laid open in the grand ruins of the cities of Yucatan, Guatemala, and Mexico, the mode of constructing those sumptuous edifices, which were peculiar to the Phœnicians: besides, instead of Phœnician characters, we find the hieroglyphics common to the Egyptians.

How, then, are we to reconcile these two conflicting circumstances, Phœnician architecture and Egyptian writing? On the one hand we know that the Phœnicians had written symbolical signs of religion and astronomy; and these we find almost identified in Central America, as we shall show hereafter; but their writing was in Hebrew and Pelasgian characters, which they carried into Greece, Etruria, Umbria, and Latium, and they had not hieroglyphic writing like the Egyptians.

On the other hand, we know from Herodotus that the Egyptians were not given to navigation, and did not establish colonies in transmarine countries.

How, then, and from whom did Central America receive its hieroglyphics? It cannot be explained otherwise than by the expulsion of the Ixos, or shepherd kings, from Egypt, over which they had domineered for many generations. These Ixos were Phœnicians who had conquered Egypt, and having reigned over it for so long a time had, together with the language of Mezraim, acquired the religion, the rites, the sciences, and the arts of the Egyptians. Banished during an universal rebellion of all Egypt, they were obliged to flee to their ships for safety, and wander exiled upon the coasts and among the islands of the Mediterranean. Some of these fearless navigators passing beyond the Gadi, betook themselves to the shores of Iberia on the north, and along the African coasts on the south; and from there to the Azores and the Canaries, whence, seeking new abodes, either they passed over to the Gulf of Mexico, or else were carried there by the violence of the winds or the impetuosity of the ocean currents. From all this one can deduce that Votan, with his Evei, having left Cuba, reached Yucatan about five or six hundred years after the arrival of the Ixos, and then taught them not only hieroglyphic writing, but also the way to build those enormous pyramids which may still be seen in Mexico, and which served at once both as tombs and as altars, like the nuraghes on the island of Sardinia.

These Phœnician races, first the Ixos and afterwards the Evei, founded vast kingdoms, and erected most populous capitals in Central America; and according to the constant custom among primitive nations, as they gradually increased, of sending colonies to people uninhabited districts, they sent numerous families both to the north and to the south, who spread themselves widely into the interior; and as the passage from the northern side was easier than that from the south, which was impeded by the lofty and rugged peaks of the Andes, therefore they ascended by the mouths of the Rio Grande, the Rio Colorado, the Rio Brazos, and particularly by the Mississippi, to people those immense regions of Texas, Louisiana, Florida, Georgia, the Carolinas, and Pennsylvania, even as far as the lakes of Canada. We have the clearest proofs that such was the case from the ruins which have been discovered in these regions, and which in every respect resemble those of Mexico, Yucatan, Guatemala, Mechoacan, Mazatlan, Coatzacualco, and of the Isthmus of Panama even.

Thus, from the history of Votan and the most ancient traditions, and still more from the ruins which are yet before us, we see that the very earliest inhabitants of Central America were a people of Upper Asia, whom we call by the general term of Phœnicians, and who, if they were the Ixos, landed there about 1,600 years before the vulgar era; if they were the Hivim or Evei of Votan, they reached there about 1,000 years before it.

But if we have recourse to the traditions of the Montezuma Mexicans, who at the time of Cortes were the Aztecs, we find that they called themselves men of the north, who descended to the great plain of Mexico from Tlapallan, after the Tolpeeks.

Claviger, aided by the famous hieroglyphic manuscript of the Bologna library, assigns the arrival of the Tolpecks in Mexico from the northern region of Hue-Hue-Tlapallan, to the year 544 of the vulgar era. They were on the journey more than a century, arriving only in the year 648 at Tollant-Zinco, and about the year 670 at Tula, both countries of Anahuac, afterwards called Mexico. The monarchy of the Tolpecks lasted from 667 to the year 1052.

According to the traditions of the Mexicans, the Tolpecks, who were almost destroyed by a great pestilence, were, in the year 1170, superseded by the Aztecs, with other northern tribes, who founded there an empire, which lasted in a most flourishing condition up to the discovery of Mexico, made by the Spanish under Hernando Cortes in the year 1519, and was destroyed with the storming of the city of Mexico, in May, 1521.

We learn from Claviger's Mexican history, that the Aztecs came from the 42nd deg. of north latitude, and it seems that Hue-Hue-Tlapallan, or Tollan, or Aztlan, from whence they started, was the country along the Rio Gila.

Claviger, following the first transmigration of the Tolpecks, believes that the great ruins of Cyclopean walls which are found along their route were buildings erected by those barbarians; whilst we, on the contrary, are of the opinion that they were cities, aqueducts, and tombs of the Phœnicians, who, in the very earliest times, went up from the valley of Mexico to colonise the northern districts. The structure of those walls, in enormous squares, is in every respect like the monuments of Upper Asia; and although M. de Larénaudière says, with a contemptuous air, that the similarity between monuments of that kind is of no value in the reach after affinity among ancient families, nevertheless, when such resemblances as these are constant, and are strengthened by sculptures and other signs, both religious and civil, they are the most powerful means left us, after the waste of ages, to bring about inquiries so laborious and so intricate. Moreover, the period of the departure of the Tolpecks and Aztecs, as drawn from the hieroglyphics of the Bologna manuscript by Claviger, is confirmed by the learned interpretations of those very hieroglyphics made by the wonderful Cardinal Mezzofanti in two dissertations, which we have read among the manuscripts of the city library, which now possesses a treasure in those writings left by the Cardinal at his death to his nephews.

In this respect, therefore, as we have already mentioned, the Baron Von Humboldt calls the tribes of Mexican races descended from the north; and not according to the opinion of those who maintain that America was peopled *only* by men who came over from Tartary by Behring's Straits, or from Norway and Lapland, through Iceland, Greenland, and Baffin's Bay.

The greater part of the savage tribes from Lake Erie to the Gulf of Mexico have the cast of features peculiar to Upper Asia, changed more or less by the climate, the food, and the habits of a migratory and wild life.

It is to be observed, however, that we do not

* [Since the above was in type we have received an interesting communication from one who knew Vechte well; this we are compelled to postpone till next month.—Ed. *A.-J.*]

here speak of those tribes which are found along the coasts of the Pacific Ocean, among which are to be found indications of the races of India, of the Monguls and the Malays, according to the migrations made from the Sunda Isles, from China, Japan, or the Southern Archipelagoes; we speak only of the savages who, from the eastern portions of the United States, extend through the whole of Central America; and of these we say, that they do not take their origin from the polar lands of Europe, but from the most ancient people of anterior Asia, because they bear no resemblance to European races, either modern or ancient, as they are described by Roman writers speaking of the Germans, the Celts, and all the Norman races which descended to overthrow the empire of the Cæsars. As a most conspicuous proof of which, we announce the good fortune which has brought to Rome the celebrated artist, Professor Ferdinand Pettrieh, who, under the high patronage of His Eminence Cardinal Antonelli, Secretary of State, a generous and noble patron of the Arts, obtained from the benignity and munificence of of our Most Holy Father Pius IX., now gloriously reigning, permission to expose in the Grand Council Hall of the Lateran Palace the life-like representations of some savages of the various tribes of the Sacs and Foxes, the Sioux of Mississippi, the Winnebagoes, the Creeks, and the Yanckton Sioux.

The Chevalier Pettrich, one of the most celebrated pupils of the admirable Roman school, having lived many years in the United States of America, had every opportunity to examine with his skilful, artistic eye, the most minute features and exact forms of the heads of the different savage tribes which he undertook to portray. He also resided several years in Brazil, and was enabled to observe the most striking contrasts between the types of the South American savages and those of Central America, and to draw from thence all their substantial differences.

Now, we invite all who take pleasure in ethnological studies to examine the splendid Lateran Gallery; and we are confident that at the sight of those countenances, portraits so true to nature, they will recognise in every one the features which ethnographers call Caucassian, or the Asiatic races, extending from the Caucasus to the Mediterranean Sea. And although the tribes of Central America, like the Mongul races, have very little beard, and straight, black hair, nevertheless we believe that this should be attributed to the climate, and not to Mongul origin; because the greater portion of the Monguls, such as the Chinese, the Japanese, the inhabitants of the Corea and of many of the Sunda islands, are of a low and thick-set stature, with a flat face, short and pug nose, the cheek-bones broad and protruding, and the eyes crooked: whereas, on the contrary, the tribes of Central America are of large form, with active and vigorous limbs, and broad, muscular breast; they have oval faces, an aquiline and sharp nose, eyes almost horizontal, deep-set, and half-closed, "Come il vecchio sartor fa nella cruna," which arises from a habit among the savages of preserving their sight, in order to see from a great distance.

The Lateran Gallery, arranged and spread out in that vast Council Hall, is truly a collection worthy of Christian Rome. Of these portraits, some are life-size statues, others are busts and bas-reliefs.

Among the first is the fierce Tah-tape-saah (which means, the destroying hurricane), a chief of the Mississippi Sioux, and a man of six feet and seven inches in height. In that statue one does not know whether to admire most the excellence of the artist or the magnanimity and courage inspired by that face, and proceeding from the graceful action and bearing of that victorious savage.

Another statue represents the dying Teh-eum-seh, illustrious chief of all the Indian tribes of the west, who fell wounded in the battle of the Thames (?), and whilst rising again on his elbow to encourage his companions, received a mortal wound in the forehead from a pistol.

There is also a young hunter of fourteen years, concealed behind the trunk of a tree, in the act of shooting an arrow from his bow at a covey of roosting ducks; his features remind one, in every respect, of a young Pharao of the Ixos, represented by Rosellini in his paintings of Egyptian sepulchres.

Among the busts is conspicuous for its bold profile the head of a celebrated warrior of the Winnebago tribe; another is the head of the warrior Kee-o-kuk (Cunning Fox), who is the principal chief of the Sacs and Foxes; another the head of Nah-se-us-kuk (Crashing Thunder), the son of the warrior chief called Black Hawk (Muk-a-tah-usish-o-kak-kaik); another is the sturdy Rowly-Mac-Intosh, chief of the Creeks; and among many others may be seen the head of the prophet Wah-pe-kee-suek (White Cloud), which is highly characteristic for our studies.

There are, besides, bas-reliefs of a buffalo hunt, the numerous figures of which were designed by Mr. Pettrich, in Camden, on the banks of the Delaware; and those of the war dances of two tribes were copied from the originals at Washington. Putting aside the design, the beauty, the elegance, and the masterly skill of these unique works, which will render the name of Pettrieh immortal, let us consider their vast importance for the historical comparisons relating to the earliest origin of the Central American people.

Whoever observes attentively and impartially the formation of those heads, the slope of the foreheads, the narrowing of the temples, the oval shape of the face, the aquiline form of the nose, narrow across the bridge and gently swelling at the nostrils, with the tip slightly turned in towards the mouth, or the mouth itself partially open and the under lip somewhat curled, will perceive in every feature the type of anterior Asia.

We spoke of the Egyptian profile of the Ixos (who were Phœnicians), and the most minute comparisons can be made between the profiles of the savages in the Lateran and the numerous sepulchral pictures of those conqueror chiefs so faithfully drawn by Rosellini in his work on Egypt, and the perfect resemblance will be evident.

Pictures are found on Pelasgo-Tirren vases of the second style, called arcaic, and the same cast of features will be seen in them, particularly the forehead, the nose, and the eyes. The famous vase of Francois portrays the same features as those of Pettrich's savages; but, above all, these likenesses may be compared with that most admirable clay sarcophagus lately exhumed in ancient Agilla, and which forms the richest ornament of the Etruscan Museum of Campana. It may be seen in the Palace of Monti di Pietà. There are two life-size statues of a husband and wife, seated on the lid of the sarcophagus, whose profiles, if well considered, will be found quite similar to those of the Lateran savages. But further, the mortuary chamber of that very ancient tomb was surrounded and covered with painted tiles; and the likenesses on them will give you the faces of Pettrich's Americans. Finally, at the foot of these tiles are some small arcaic urns, and the figures represented on them resemble those of the Lateran.

I might propose other comparisons, such as the gigantic Phœnician bas-reliefs of Beyrout; also many bas-reliefs and bronzes of Iberia, Carthage, Libya, and the Mediterranean Isles, which, from the earliest times, were inhabited by Phœnicians, have been discovered, bearing most striking resemblances to the savages of Central America, and to the savages even of that part of Ameriea where, after the lapse of ages, there has been an intermixture of Indian races, introducing Buddhism and other rites of the southern islands.

M. de Larénaudière derides those who believe, as he says, that people of the Red Sea have sailed even from the cradle of nations to populate the great plain of Mexico; but now that the Abbè Brasseur de Bourgbourg has reduced this historical point, so to speak, to a thesis, M. de Larénaudière must have patience and suit himself to new discoveries, or continue to maintain his opinions without expecting any further notice of ours on the subject.

Besides, in our days, M. Biondelli would wish to prove to us that the civilised population of Central America came from India, because the Aztec language corresponds in many words with the Sanscrit; but even were this so, Biondelli is not perhaps aware that also the Phœnician language, in many respects, resembles the Sanscrit; and that for the affinity of ancient families a few identities of language do not suffice, unless the religious, civil, natural, and traditional monuments correspond therewith.

To the collection of statues of Ferdinand Pettrich must be added another beautiful document given us by his son, Adolphus Pettrich, a young man very well versed in the natural sciences, and who has brought to Rome a most beautiful collection of the insects, butterflies, and birds of Brazil.

Adolphus has given us a design of some symbolical and hieroglyphie figures drawn on the buffalo robes with which the savages clothe themselves. These savages copy and re-copy them without even knowing their meaning; but one who considers them with a scientific eye finds there so many and such striking resemblances to the Egyptian hieroglyphies and Phœnician emblems, that it is something very remarkable.

We see there Demiurgo, the greatest god of the Egyptians and Phœnicians, under different names, who is accompanied by a serpent, the symbol of light and wisdom. We see the *eye* and the *serpent*, hieroglyphics emblematic of all-seeing and of providence. Also the hieroglyphie of heaven, in the crescent; of the active principle, in the sun, and of the passive principle, in the moon. We have Apis, the Protogon god of the Egyptians. We have the hieroglyphic of water, like that used by the Egyptians to represent the Nile. There is the crocodile, whose eyes are the symbol of light, and whose tail is that of darkness. There are also the owl, the eagle, the ibis with a small lotus branch in its mouth, the bull, the lion, and all the solar system like that of Egypt. In a word, considering the drawings on the two skins given by Mr. Pettrich, we find there the meanings of the hieroglyphics given by Champollion, the symbols of the religions of Upper Asia illustrated by Creuzer, and the Phœnician symbols portrayed and explained by Count Albert della Marmora in his descriptions of Sardinia.

Let us then conclude by remarking—first, that the statues of the savages in the Lateran Gallery represent to us the Caucasian type, constantly preserved in Central America, from the lakes of Canada as far as the lake of Nicaragua. Secondly, that the Tolpecks who descended from the north during the sixth century, and also the Aztecs who came down in the tenth or eleventh century, are of the same race as the Quiches led by the Phœnician Votan. Thirdly, that the Quiches, and perhaps before them the Ixos, colonised in the earliest ages the borders of Texas, Mississippi, Pennsylvania, &c.; and so the history of Votan, which makes the first inhabitants of Mexico come from the east, fully agrees with the history of Claviger and the opinion of Humboldt, making the Mexicans of Montezuma descend from the north.

## ART IN SCOTLAND AND THE PROVINCES.

Glasgow.—Mr. Breese, a photographer residing in Glasgow, has, by the adoption of a new process, succeeded in taking several landscapes and sea views under the effect of moonlight—all of which, when placed in the stereoscope, are seen to be as perfect in their several parts as the most minutely finished picture. In one of the slides, a very marvel of delicacy, an effect of broad moonlight—a light wholly diferent from that of day—is shown on a breaking wave; in another the moon is seen shining faintly through the rifts of a cloudy sky; a third shows a calm lake in deep shadow; and a fourth a beach from whence the tide has newly ebbed, with the moonlight gleaming on the

wet sand. But perhaps the most perfect work in the collection is the photograph of a marble statue, also taken by the aid of the moonbeams. All the lines and angles of this figure are softened and smoothed down by the pale light, and it stands out from the surrounding darkness, dim and shadowy, but most exquisitely beautiful. Altogether, the collection, which contains many other views besides those indicated, is of a character that cannot fail to largely increase the reputation possessed by Mr. Breese.

Dunfermline.—The beautiful monument, by Mr. J. H. Foley, R.A., to the memory of the late General Bruce, is now in progress of erection in Dunfermline Abbey. A portion of the work—the recumbent figure of the deceased officer—was, as many of our readers will remember, engraved in the *Art-Journal* for 1866.

Birmingham.—At length Birmingham has done justice alike to herself and the illustrious man commemorated. After the lapse of half a century, she has erected a memorial statue to the memory of James Watt, who, by his almost invention of the steam-engine, has facilitated her power of production, and raised the reputation of her manufactures in every quarter of the world. Until the inauguration of this statue, Birmingham possessed no public memorial of James Watt; Chantrey's statue, which is placed in Handsworth Church, was erected by his son. The world-renowned Soho manufactory, wherein Watt gave existence to his conceptions, has been levelled to the ground; its site alone marked by grass-grown mounds. Three years ago a memorial was determined upon; the commission for the statue, in marble, was confided to Mr. Alexander Munro, sculptor, of London. The work produced is a very noble one, worthy both of the great mechanician and of the sculptor. The figure is 8 feet 3 inches in height, executed in pure Sicilian marble. All the statues hitherto erected to the memory of James Watt have been simply *replicas* of Chantrey's seated figure, the original of which is, as we have intimated, in Handsworth Church, where Watt lies buried. In that just erected the artist represents him as standing, having completed the realisation of his great work; his head is inclined in front; his right hand holds a pair of compasses, his left rests on the cover of the cylinder of the engine he may almost be said to have created. The sculptor has realised all the mental and physical characteristics which distinguished James Watt in life; a grand simplicity of treatment, a thoughtful calm reigns over it; the man and his work is suggested and is nobly realised—"For the whole life is there; the innate genius, the constant perseverance, the great struggle, the many failures, the perfect victory, the triumph, unsoiled by ignoble thought, into which entered no taint of selfishness." All honour, then, to the sculptor for his noble realisation of the thoughtful expression, the features, and the *physique* of the great improver of the steam-engine. To him our gratitude is due, and coming generations of the inhabitants of Birmingham will thus be enabled to realise, as they look on this memorial statue, the man by whose genius the whole condition under which manufactures were conducted has been changed, commerce increased, civilisation extended, and travel by sea and land facilitated. The site of the statue is in the immediate vicinity of the Town Hall and the Midland Institute. All honour, too, to the subscribers (160 in number), and the committee through whose instrumentality the erection of the statue to the memory of James Watt has been so successfully realised. The statue was inaugurated on the 2nd, during the meeting of the Association for the Promotion of Social Science, by Thomas Avery, Esq., the Mayor of Birmingham—Lord Carnarvon and other distinguished visitors being present. An able address by Samuel Timmins, Esq., on the life and genius of James Watt, was delivered to a crowded audience in the Town Hall, which was attentively listened to and loudly applauded.—Birmingham, which for a century could boast of only one statue, now possesses no fewer than six, *i.e.*, the Prince Consort, by Foley (now in the Art-gallery); Nelson, by Westmacott; Joseph Sturge and Thomas Attwood, by John Thomas; Rowland Hill, by Peter Hollins (in the present exhibition); and last, but by no means least, James Watt, by Alexander Munro.

The memory of the late Mr. John Hardman (who, in connection with A. W. Pugin, worked out the arts of glass staining and metal-working on "revived principles") has been most appropriately commemorated by the erection of a stained glass window in the Roman Catholic Cathedral Church of St. Chad's, in this town; the window contains not less than 300 square feet of glass, and has been erected at the joint expense of Bishop Ullathorne and the surviving partners of the firm of Hardman and Co. The subject is the Immaculate Conception of the Blessed Virgin. The composition consists of eighteen large, and twenty-seven smaller groups; these are arranged in medallions, "Vesica" in form, repeated throughout by bands of beads: texts descriptive of subject surround each group. As a work of Art it is of the highest character. The design of the window is by Mr. John H. Powell, the favourite pupil of the late A. W. Pugin, who has caught the spirit of his great teacher, and on whom his mantle has descended. The window was produced at the establishment Mr. Hardman founded. A more magnificent example of the glass-stainer's art, or a more fitting memorial to the memory of one who entered heart and soul into the revival of the arts of glass-staining and metal-working, according to "revived" methods of working, it would be impossible to conceive.

We have been requested to state that the medallion favourably mentioned in our notice last month of the Birmingham Academy as the work of a "nameless sculptor," is by Mr. F. J. Williamson, of Esher, who exhibited also five other similar productions.

Crawley.—A collection of modern pictures, contributed by the gentry of this town and its vicinity, was opened to the public early last month, as a kind of experiment to ascertain how far the exhibition would be appreciated by the tenants and labourers of this purely agricultural district. Works of more or less importance, by Constable, Müller, O'Neil, Danby, Solomon, Miss Solomon, Miss Mutrie, Millais, Horlor, G. Chester, E. W. Cooke, John Phillip, Creswick, F. Stone, Birket Foster, H. Warren, and other well-known artists, were among the collection.

Norwich.—The Exhibition of Modern Paintings in this city closed on the 26th of September, after a successful season, which will, in all probability, result in the founding of a permanent picture-gallery. The Art-Union established in connection with the Exhibition, has also quite realized the expectation of its promoters, all things considered. The number of tickets sold was 23,257; the amount left for the purchase of paintings, after deducting the exact working expenses, was £750; this sum was divided into 400 prizes, of which the highest was £50. Such a result must be deemed satisfactory, for the first year of trial.

Stratford-upon-Avon.—The memorial brass tablet to the late F. W. Fairholt, F.S.A., which we described a short time since, was placed in the chancel of the Church of the Holy Trinity on the 26th of September. On the 28th of the same month, Mr. C. Roach Smith, F.S.A., his executor, gave two most successful "Shakspearian Readings" at the theatre for the benefit of the "Shakspeare Museum Fund," which was so largely enriched by Mr. Fairholt's bequest of many valuable archæological objects.

West Bromwich.—An exhibition of works of Art, chiefly contributed by the tenantry of the Earl of Dartmouth, on his several estates in Yorkshire and Staffordshire, was opened in the month of September, under favourable auspices, in the large drill-room and theatre, Queen Street, West Bromwich. According to the programme, the exhibition consists of "useful and ornamental needlework, works of Art, cloth from the Yorkshire looms, hand-made lace from Buckinghamshire, and various articles of industry." The ultimate purpose is to raise a fund for the purchase of a lifeboat for the National Lifeboat Institution.

## THE SLADE COLLECTION OF ANCIENT GLASS.

The collection of glass bequeathed by the late Mr. Slade to the British Museum is rich in examples of every period of the manufacture—from the rudest moulded forms to the most elegant designs of times comparatively recent. The cases in which these really wonderful productions are displayed fill nearly one side of the apartment between the Vase Room and the Mummy Room, and even occupying as they do, what, in the present state of the Museum, must be considered a large space, yet they are crowded, and might advantageously be distributed over double the quantity of room. In number, the objects amount to about a thousand, and among them are specimens, from the earliest attempts at glass-making, down to the most elegant products of the best period of the Venetian manufacture, when fine Art combined with mechanical skill in the production of what we may call the triumphs of the manufacture. Thus it will be understood that the bequest is valuable;—its worth is estimated at £8,000. And so judiciously has it been brought together that it would fully illustrate a history of glass products from the earliest to the latest times. The visitor is particularly impressed with the perfect condition of every object: there is not, that we have been able to see, a single fracture in any of the specimens. If there are any imperfections, injuries, or repairs, they are by no means conspicuous; and looking at the delicate ornamentation of some of the Venetian glass, it is marvellous that designs so fragile should have escaped fracture during several centuries.

The first of the three large cases contains principally antique glass; the centre is filled with German and Dutch; and the third is devoted to a display of the most exquisite examples of Venetian. But beautiful as these are, they are less wonderful than the Arabian vases, which are among the largest in the collection, being at the same time the rarest, and, consequently, the most precious. The ornamentation of these glass vessels is the most elaborate arabesque enamel; and if we are to believe that the domestic associations of such products were uniformly rich, we must regard with some respect the so-called fable and romance of Eastern story. One of these vessels is valued at £700. In form they are by no means so elegant as the Etruscan, nor do they in any wise emulate the grace of the Venetian manufactures; but remembering the people that produced them and the date of their production, they are marvellous examples of industrial Art. Besides these, in the same category, is a variety of small vessels of moulded glass, which have been found in tombs, resembling lachrymatories in some degree—but used for unguents.

Among the antiques are some valuable gem rings, the settings of which look old, but are, perhaps, not original. These are accompanied by curiously enamelled necklaces, a large opal glass vase, numerous small vases, unguent bottles, lachrymatories, and a variety of other objects of interest and value. It is at once remarkable that we are instantly impressed by the salient characteristics of the Northern and Southern nationalities of the 15th, 16th, and 17th centuries, by a single glance at the taste and design displayed in their respective manufactures. There is a German glass tankard of 16th-century work, presenting a baptismal procession, drawn with much of the feeling of Albert Dürer; also a cup and cover, with enamelled figures of the 17th century; a Dutch tankard, richly ornamented, having the Crucifixion as a principal subject; a German goblet (17th century), with a portrait of a lady on one side and a coat of arms on the other. Among the Venetian glass there is but little colour, the artists having been content to entrust their honour to the safe keeping of their design, which, in its round of variety, exhausts the beautiful in form. We cannot give the space to a description of this valuable collection which it merits; even one of its objects would afford subject-matter for a chapter of description and dissertation.

# THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

## Part IX.

The romances, confirmed as they are by such documents as we have referred to in our last paper, may be taken as perfectly safe authorities on all that relates to the subject of tournaments; and they seize upon their salient features, and offer them in a picturesque form very suitable to our purpose. We will take all our illustrations, as in former papers, from Malory's "History of Prince Arthur."

Here is a statement of the way in which a tournament was arranged and published: "So it befel, that Sir Galahalt the haughty Prince was lord of the country of Surluse, whereof came many good knights. And this noble prince was a passing good man of arms, and ever he held a noble fellowship together. And he came unto King Arthur's court, and told him all his intent, how he would let do cry a justs in the country of Surluse, the which country was within the lands of King Arthur, and then he asked leave for to let cry a justs. 'I will well give you leave,' said King Arthur, 'but wot you well that I may not be there.' So in every good town and castle of this land was made a cry, that in the country of Surluse Sir Galahalt the haughty prince should make justs that should last eight days, and how the haughty prince, with the help of Queen Guenever's knights, should just against all manner of men that would come. When the cry was known kings, princes, dukes, and earls, barons, and many noble knights made them ready to be at that justs."

So we read in another place how as Sir Tristram was riding through the country in search of adventures, "he met with pursevants, and they told him that there was made a great cry of a tournament between King Carados of Scotland and the King of Northgales, and either should just against other at the Castle of Maidens. And these pursevants sought all the country for the good knights, and in especial King Carados let seek for Sir Launcelot, and the King of Northgales let seek for Sir Tristram."

Then we find how all the reckless knights-errant suddenly become prudent, in order to keep themselves fresh and sound. Thus: "Sir Kay required Sir Tristram to just; and Sir Tristram in a manner refused him, because he would not go hurt nor bruised to the Castle of Maidens; and therefore he thought to have kept him fresh and to rest him." But his prudence was not proof against provocation, for when Sir Kay persisted, he rode upon him and "smote down Sir Kay, and so rode on his way." So Sir Palomides said, "Sir, I am loth to do with that knight, and the cause why for as to-morrow the great tournament shall be, and therefore I will keep me fresh, by my will." But being urged he consented: "Sir, I will just at your request, and require that knight to just with me, and often I have seen a man have a fall at his own request;" a sage reflection which was prophetic. It was Sir Launcelot in disguise whom he was moved thus to encounter; and Sir Launcelot "smote him so mightily that he made him to avoid his saddle, and the stroke brake his shield and hawberk, and had he not fallen he had been slain."

No doubt a great company would be gathered on the eve of the tournament, and there would be much feasting and merriment, and inquiry what knights were come to just, and what prospects had this man and the other of honour and lady's grace, or of shame and a fall. Here is such an incident:—"Then Sir Palomides prayed Queen Guenever and Sir Galahalt the haughty prince to sup with him, and so did both Sir Launcelot and Sir Lamorake and many good knights; and in the midst of their supper in came Sir Dinadan, and he began to rail. 'Well,' said Sir Dinadan unto Sir Launcelot, 'what the devil do you in this country, for here may no mean knights win no worship for thee; and I ensure thee that I shall never meet thee no more, nor thy great spear, for I may not sit in my saddle when that spear meet me; I shall beware of that boisterous spear that thou bearest.' Then laughed Queen Guenever and the haughty prince that they might not sit at table. Thus they made great joy till the morrow; and then they heard mass, and blew to the field. And Queen Guenever and all their estates were set, and judges armed clean with their shields for to keep the right."



No. 1. STATE CARRIAGE OF THE FOURTEENTH CENTURY.

It would take up too much space to transcribe the account of the tournament; the romancers and chroniclers dwell on every stroke, and prolong the narrative through page after page. We leave the reader to imagine to himself the crowd of meaner knights hurtling together like wild boars, and lashing at each other with great strokes; and can only tell one or two unusual deeds which caused most talk among the knights and ladies, and supplied new matter for the heralds and minstrels to record. How Sir Launcelot rushed against Sir Dinadan with the "boisterous spear" he had deprecated, and bore him back on his horse croup, that he lay there as dead, and had to be lifted off by his squires; and how Sir Lamorake struck Sir Kay on the helm with his sword, that he swooned in the saddle; and how Sir Tristram avoided Sir Palomides' spear, and got him by the neck with both his hands, and pulled him clean out of his saddle, and so bore him before him the length of ten spears, and then, in the presence of them all, let him fall at his adventure; "until at last the haughty prince cried 'Hoo!' and then they blew to lodging, and every knight unarmed him and went to the great feast." We find, however, one brief summary of a tournament which gives us several pic-



No. 2. CABRIOLET OF THE FOURTEENTH CENTURY.

tures worth adding to our story:—"Sir Launcelot mounted his horse and rode into a forest and held no high way. And as he looked afore him he saw a fair plain, and beside that plain stood a fair castle, and before that castle were many pavilions of silk and of divers hue; and him seemed that he saw there five hundred knights riding on horseback; and there was two parties; they that were of the castle were all in black, their horses and their trappours black; and they that were without were all upon white horses with white trappours. And every each hurled to other, whereof Sir Launcelot marvelled greatly. And at the last him thought that they of the castle were put unto the worst; and then thought Sir Launcelot for to help the weaker part in increasing of his chivalry. And so Sir Launcelot thrust in among the parties of the castle, and smote down a knight, both horse and man, to the earth; and then he rushed here and there and did marvellous deeds of arms; but always the white knights held them nigh about Sir Launcelot, for to weary him and win him. And at the last, as a man may not ever endure, Sir Launcelot waxed so faint

* Continued from page 185.

of fighting, and was so weary of great deeds, that he might not lift up his arms for to give one stroke."

Now for some extracts to illustrate the prize of the tournament: "Turn we unto Ewaine, which rode westward with his damsel, and she brought him there as was a tournament nigh the march of Wales. And at that tournament Sir Ewaine smote down thirty knights, wherefore the prize was given him, and the prize was a jerfawcon and a white steed trapped with a cloth of gold." Sir Marhaus was equally fortunate under similar circumstances:—"He departed, and within two days his damsel brought him to where as was a great tournament, that the Lady de Vaux had cried; and who that did best should have a rich circlet of gold worth a thousand besants. And then Sir Marhaus did so nobly that he was renowned to have smitten down forty knights, and so the circlet of gold was rewarded to him."

Again:—"There was cried in this country a great just three days. And all the knights of this country were there, and also the gentlewomen. And who that proved him the best knight should have a passing good sword and a circlet of gold, and the circlet the knight should give to the fairest lady that was at those justs. And this knight Sir Pelleas was the best knight that was there, and there were five hundred knights, but there was never man that Sir Pelleas met withal but that he struck him down or else from his horse. And every day of the three days he struck down twenty knights; therefore they gave him the prize. And forthwithal he went there as the Lady Ettarde was, and gave her the circlet, and said openly that she was the fairest lady that was there, and that he would prove upon any knight that would say nay."

The accompanying wood-cut is a reduced copy of the half of one of the many tournament scenes which run along the lower part of the double page of the MS. romance of "Le Roi Meliadus," already so often alluded to. They are, perhaps, the most spirited of all the contemporary



No. 3. A TOURNAMENT.

pictures of such scenes, and give every variety of incident, not out of the imagination of a modern novelist, but out of the memory of one who had frequented deeds of arms and noted their incidents with an artist's eye.

For an actual historical example of the tournament in which a number of knights challengers undertake to hold the field against all comers, we will take the passage of arms at St. Inglebert's, near Calais, in the days of Edward III., because it is very fully narrated by Froissart, and because the splendid MS. of Froissart in the British Museum (Harl. 4379) supplies us with a magnificent picture of the scene. Froissart tells that it happened in this wise:—"In ye dayes of King Charles there was an Englisshe knyght called Sir Peter Courteney, a valyaunt knight in armes, came out of Englande into Fraunce to Paris, and demanded to do armes with Sir Guy of Tremoyle * in the presence of the king or of suche as wolde se them. Sir Guy wolde not refuce his offre, and in the presence of the kyng and of other lordes they were armed on a daye and ran togeyder one course; and then the kyng wolde not suffre them to ryn agayne togeyther, wherwith the English knyght was ryt evyl content, for, as he shewed, he wolde have furnysshed his chalenge to the uttrance; but he was apeased with fayre wordes, and it was sayde to hym that he had done ynough and ought to be content therewith. The kyng and the duke of Burgoyne gave hym fayre gyftes and presentes. Than he returned agayne towardes Calays, and the lorde of Clary, who was a friscay and a lusty knyght, was charged to convey hym." One night they lodged at Lucen, where lived the Countess of St. Paul, sister to King Richard of England, whose first wife had been a cousin of Sir Peter's, and who therefore received them gladly. In the course of the evening the countess asked Sir Peter whether he was content with the entertainment he had met with in France. Whereupon the

* Tremouille.

knight complained of the interruption of his combat, swore he should say wherever he went that he could find none in France to do armes with him; that had a French knight, for example the Lord of Clary then present, come into England and desired to do armes, he would have found enough to answer his challenge. The Lord of Clary having Sir Peter then placed under his safe conduct by the king, held his tongue till he had brought him within the English territory about Calais; then he challenged Sir Peter, and next day they met. "Then they toke their speares, with sharpe heades wel fyled, and spurred their horses and rune togeyder. The fyrst course fayled, wherwith they were bothe sore displeased. At the seconde juste they mette so togeyder, that the Lord of Clary struke the Englysshe knyght throughe the targe and throughe the shoulder a handfull, and therwith he fell from his horse to the erthe. . . Then the Lord of Clary departed with his company, and the Englysshemen led Sir Peter Courtney to Calays to be healed of his hurtes."

This incident stirred up several young French knights to undertake some feat of arms. "There was thre gentylmen of highe enterprise and of great valure, and that they well shewed as ye shall here. Fyrst there was the yonge Sir Bouciquant, the other Sir Raynold of Roy, and the thirde the Lorde of Saynt Pye. These thre knyghtes were chamberleyns with the kyng, and well-beloved of hym. These thre being at Mountpellier among the ladyes and damosels, they toke on them to do armes on the fronter beside Calais the next somer after: . . abyding all knyghtes and squiers straungers the terme of xxx dayes whosoever wolde juste with them in justes of peace or of warre. And because the enterprise of these thre knyghtes semed to the French kyng and his counsalye to be an high enterprice, then it was said to them that they shulde putte it into writyng, because the kyng wolde se the artycles thereof, that if they were to high or to outraygous that the kyng might amende them; bycause the kyng nor his counsayle wolde not sustayne any thynge that shoulde be unresonable. These thre knyghtes answered and said, 'It is but reson that we do this; it shall be donc.' Then they toke a clerk and caused him to write as forthwith:—'For the



No. 4. THE FEAT OF ARMS AT ST. INGILBERT'S.

great desyre that we have to come to the knowledge of noble gentlemen, knights and squires, straungers as well of the realme of France, as elsewhere of farre countreys, we shall be at Saynt Inglebertes, in the marches of Calays, the twenty day of the month of May next commying, and there contynewe thirtye dayes complete, the Frydayes onely excepte; and to delyver all manner of knyghtes and squyers, gentlemen, straungers of any manner of nacyon whatsoever they be, that wyll come thyder for the breakynge of fyve speares, outher sharpe or rokettes at their pleasure,'" &c.

This challenge was "openly declared and publyshed, and especially in the realme of Englande," for it was in truth specially intended at English knights, and they alone appear to have accepted the challenge. "For in England knyghtes and squiers were quyckened to the mater, and ware in gret imagynacions to know what they might best do. Some said it shulde be greatly to their blame and reproche such an enterprise taken so nere to Calays without they passed the see and loke on those knyghtes that shulde do arms there. Such as spake most of the mater was, first, Syr Johan of Holande Erle of Huntyngdon, who had great desyre to go thyder, also Sir Johan Courtney . . . and dyvers others, more than a hundred knyghtes and squiers, all then sayed, 'Let us provyde to go to Calays, for the knyghtes of Fraunce hath not ordayned that sporte so nere our marches but to the entent to see us there; and surely they have done well and do lyke good companions, and we shall not fayle them at their busynes.' This mater was so publisshed abrode in Englande, that many such as had no desyn to do dedes of armes ther on self, yet they sayd they wolde be there to loke on them that shulde. So at the entryng in of ye joly fresshe month of May these thre young knyghtes of Fraunce come to the Abbay of Saynt Ingilbertes, and they ordayned in a fayre playne between Calays and Saynt Ingilbertes thre fresh grene pavilyons to be pyght up, and at the entre of every pavylyon there hanged two sheldes with the armes of the knyghtes, one shelde of peace, another of warre; and it was ordayned that such as shulde ryn and do dedes of armes shulde touche one of the sheldes or cause it to be touched. And on the xxi day of the moneth of May, accordyng as it had been publisshed, there the French knyghtes were redy in the place to fur-

nish their enterprise. And the same day knyghtes and squiers issued out of Calays, suche as wolde just, and also such other as had pleasure to regarde that sporte; and they came to the place appoynted and drew all on the one parte: the place to juste in was fayre green and playne. Sir Johan Hollande first sent to touche the shelde of warre of Syr Bociquant, who incontinent issued out of his pavylyon redy mounted, with shelde and speare: these two knyghtes drew fro other a certayne space, and when each of them had well advysed other, they spurred their horses and came together rudely, and Bociquant struke the Erle of Huntingdon through the shelde, and the speare head glente over his arme and dyd hym no hurt; and so they passed further and turned and rested at their pease. This course was greatly praysed. The second course they met without any hurt doynge; and the thyrde course their horses refused and wolde not cope." And so Froissart goes on to describe, in page after page, how the English knights, one after another, encountered the three challengers with various fortune, till at last "they ran no more that day, for it was nere night. Then the Englysshmen drew togeder and departed, and rode to Calays, and there devysed that night of that had been done that day; in likewyse the Frenchmen rode to Saint Ingilbertes and communed and devysed of yt had been done ye same day." "The Tuesday, after masse, all suche as shulde just that day or wolde gyve the lookyng on, rode out of Calis and came to the place appoynted, and the Frenchmen were redy there to recyve them: the day was fayre and hot." And so for four days the sports continued. In many cases the course failed through fault of horse or man; the commonest result of a fair course was that one or both the justers were unhelmed; a few knights were unhorsed; one knight was wounded, the spear passing through the shield and piercing the arm, where "the spere brake, and the trunchon stucke styll in the shelde and in the knyhte's arme; yet for all yt the knyght made his turn and came to his place freshly."

The illuminator has bestowed two large and beautiful pictures on this famous deed of arms. One at folio 230 represents the knights parading round the lists to show themselves before the commencement of the sports. Our wood-cut on the preceding page is reduced from another picture at folio 43, which represents the actual combat. There are the three handsome pavilions of the knights challengers, each with its two shields—the shield of peace and the shield of war—by touching which each juster might indicate whether he chose to fight "in love or in wrath." There are the galleries hung with tapestries, in which sit the knights and ladies "as had pleasure to regard that sporte." There are the groups of knights, and the judges of the field; and there in the foreground are two of the gallant knights in full career.

It will be interesting to the artist to know something of the colours of the knightly costumes. The knight on this side the barrier has his horse trapped in housings of blue and gold, lined with red, and the bridle to match; the saddle is red. The knight is in armour of steel, his shield is emblazoned or, three hearts gules; he bears as a crest upon his helmet two streamers of some transparent material like lawn. His antagonist's horse is trapped with red and gold housings, and bridle to match. He wears a kind of cape on his shoulders of cloth of gold; his shield is blue. Of the knights on the (spectator's) left of the picture, one has horse trappings of gold and red embroidery lined with plain red, his shield yellow (not gold) with black bearings; another has blue and gold trappings, with shield red, with white bearings. Of the knights on the right, one has horse-trappings blue and gold laced with red, and shield red and white; the other trappings red and gold, shield yellow. The squires are dressed thus, the limbs encased in armour, the body clothed in a jupon, which is either green embroidery on red ground or red embroidery on green ground. The pavilions are tinted red, with stripes of a darker red. The shields of the challengers are—on the left tent, azure three hearts argent; on the middle vert three hearts or; on the right or, three hearts gules.

We have drawn upon the romancer and the historian to illustrate the subject; we have cited ancient documents, and copied contemporary pictures; we will call upon the poet to complete our labour. Chaucer, in the Knight's Tale, gives a long account of a just *à l'outrance* between Palamon and Arcite and a hundred knights a side, which came to pass thus: Palamon and Arcite, two cousins and sworn brothers-in-arms, had the misfortune both to fall in love with Emily, the younger sister of Ipolyta, the Queen of Theseus, Duke-regnant of Athens. Theseus found the two young men, one May morning, in the wood engaged in single combat.

"This Duke his courser with his spurres smote,
And at a start he was betwixt them two,
And pulled out his sword and cried Ho!
No more, up pain of losing of your head."

After discovering the cause of their enmity, the Duke ordained that that day fifty weeks each should bring a hundred knights ready to fight in the lists on his behalf—

"And whether he or thou
Shall with his hundred as I speak of now
Slay his contrary or out of listes drive,
Him shall I given Emilie to wive."

Each of the rivals rode through the country far and near during the fifty weeks, to enlist valiant knights to make up his hundred; and on the eve of the appointed day each party rode into Athens; and, says Chaucer, "never did so small a band comprise so noble a company of knights":—

"For every wight that loved chevalrie,
And wolde, his thankes, have a lasting name,
Hath praied that he might ben of that game,
And well was he that thereto chosen was."

And the poet goes on with this testimony to the chivalrous feeling of his own time:—

"For if there fell to-morrow such a case,
Ye knowen well that every lusty knyght
That loveth par amour, and hath his might,
Were it in Engleland or elleswhere,
They wolde, hir thankes, willeu to be there."

At length the day arrives:—

Gret was the feste in Athens thilke day.
* * *
"And on the morrow when the day gan spring,
Of horse and harness, noise and clattering
There was in all the hostelries about:
And to the palace rode there many a rout
Of lordes upon stèdes and palfries.
There mayst thou see devising of harness
So uncouth and so riche, and wrought so well,
Of goldsmithry, of brouding, and of steel;
The shieldes bright, testeres, and trappours;
Gold-hewen helms, hawberks, cote-armures;
Lordes in paremeuts on their coursers,
Knyghts of retenue and eke squires,
Nailing the speares and helms buckeling,
Gniding of shields with lainers lacing;
There, as need is, they were nothing idle.
The foaming steedes on the golden bridle
Gnawing, and fast the armourers also
With file and hammer priking to and fro;
Yeomen on foot, and commons many a one,
With shorte staves thick as they may gon;
Pipes, trompes, nakeres, and clariouns,
That in the battaille blowen bloody sounes.
The palais full of people up and down.
* * *
Duke Theseus is at a window sette,
Arraied right as he were a god in throne;
The people presseth thitherward full soon
Him for to see, and do him reverence,
And eke to hearken his heste and his sentence.
An herauld on a scaffold made an O *
Till that the noise of the people was ydo;
And when he saw the people of noise all still,
Thus shewed he the mighty Dukes will."

The Duke's will was, that none of the combatants should use any shot, or poleaxe, or short knife, or short pointed sword, but they were to run one course with sharp spears and then—

"With long sword, or with mace to fight their fill."

However, any one who was forcibly drawn to a stake—of which one was planted at each end of the lists—should be *hors de combat;* and if either of the leaders was slain or disabled or drawn to the stake, the combat should cease.

"Up goe the trumpets and the melodie
And to the listes rode the compaynie.
By ordinance throughout the city large
Hanged with cloth of gold, and not with serge.
* * *
And thus they passen through the citie
And to the listes comen they be-time
It was not of the day yet fully prime,
When set was Theseus full rich and high,
Ipolita the queen and Emilie,
And other ladies in degrees about,
Unto the seates presseth all the rest."

Then Arcite and his hundred knights enter through the western side of the lists under a red banner, and Palamon and his company at the same moment, under a white banner, enter by the eastern gates.

"And in two ranges fayre they hem dresse,
When that their names read were every one,
That in their number guile were there none.
Then were the gates shut, and cried was loud,
'Do now your devoir, young knyghtes proud.'
The heraudes left their pricking up and down;
Then ringen trompes loud and clarioun;
There is no more to say, but east and west,
In go the speres quickly into rest,
In goeth the sharpe spur into the side;
There see men who can juste and who can ride;
There shiver shafts upon sheldes thick,
He feeleth through the herte-spoon the prick.
Up springen speres, twenty foot in hyhte,
Out go the swordes as the silver bright
The helmes they to-hewen and to-shred;
Out bursts the blood with sterne streames red.
With mighty maces the bones they to-brest.
He through the thickest of the throng gan thrust,
There stumble steedes strong, and down goth all.
He rolleth under foot as doth a ball!
He foineth on his foe with a truncheon,
And he him hurteth, with his horse adown;
He through the body is hurt and sith ytake,
Maugre his head, and brought unto the stake."

At last it happened to Palamon—

"That by the force of twenty is he take
Unyolden, and drawen to the stake.
And when that Theseus had seen that sight,
Unto the folk that foughten thus eche one
He cried 'Ho! no more, for it is done!'
The troumpors with the loude minstralcie,
The heraudes that so loude yell and crie,
Been in their joy for wele of Don Arcite.
* * *
This fierce Arcite hath off his helm ydone,
And on a courser, for to show his face,
He pusheth endilong the large place,
Looking upward upon this Emilie,
And she towards him cast a friendly eye;"

when, alas! his horse started, fell, and crushed the exulting victor, so that he lay bruised to death in the listes which had seen his victory. After a decent time of mourning, by Theseus's good offices, Emily accepts her surviving lover:

"And thus with alle blisse and melodie
Hath Palamon ywedded Emelie."

The two curious woodcuts on the preceding page (249) show the style of carriage associated—grotesquely associated, it seems to our eyes—with the armour and costume of the middle ages. No. 1 might represent Duke Theseus going in state through the streets of Athens, hung with tapestry and cloth of gold, to the solemn deed of arms of Palamon and Arcite. No. 2 may represent to us the merry Sir Dinadan driving to the tournament of the Castle of Maidens.

* "Oyez!" or perhaps "Ho!"

# POTTERIES
ON THE
# WEAR, THE TEES, AND THE MERSEY;
BEING NOTICES OF THE
EARTHENWARE MANUFACTORIES AT
STOCKTON, SUNDERLAND, SOUTHWICK, HYLTON, WARRINGTON, ETC.

By LLEWELLYNN JEWITT, F.S.A.

In the present paper I propose to give short notices of some earthenware and other works of which but little, and in some instances nothing at all, has yet been written. The notices will, I trust, be useful to collectors and to all who take an interest in the fictile arts of our country, and will show that many other districts besides those usually known have contributed to the success of those arts, and to the advancement of the localities where they have been established. Ere long I hope to be able to give in the pages of the *Art-Journal*,—where during several past years my histories of the morec elebrated china and earthenware works have uniformly appeared—and also in a collected form, a fuller insight into the extent and the national importance of the fictile arts of England, and of the great spread they have at one time or other made in most districts of the kingdom, than has yet been done. In the meantime this, and the succeeding papers, will add materially to the amount of information already given.

The works concerning which I propose in this chapter to give some few historical notes are those of Warrington, of Stockton-on-Tees, of Sunderland, of Southwick, of Hylton, and of other places in their localities. First, then, as to

## Warrington.

This pottery was one of but short duration, but during the time it was in operation some very good ware was produced. The works were commenced about the year 1797 or 1798, by Messrs. James and Fletcher Bolton, who were brothers, and members of the Society of Friends. These gentlemen got their idea of starting an earthenware manufactory at Warrington from the fact that the great bulk of the raw materials from Cornwall, &c., used in the Staffordshire manufactories for the finer kinds of wares, was brought by sea to Liverpool, where it was unshipped and sent on again by the boats plying along the Trent and Mersey Canal, and thus passed within a short distance of Warrington. Messrs. Bolton, with this knowledge, and with the further fact before them that the Liverpool potters drove a very successful trade, very shrewdly argued that if the Staffordshire manufacturers could make money, with the longer freightage from Ellesmere, near Liverpool, to their county to pay, they at Warrington, with the shorter freightage, might hope for at least an equal success.

But James and Fletcher Bolton had no practical knowledge of the potter's art, and soon after the establishment of their works they associated themselves with Mr. Joseph Ellis, of Hanley, Staffordshire, a well-skilled and intelligent man, and thoroughly conversant, practically, with every branch of the manufacture. This Joseph Ellis was born early in the year 1760. "His parents were known as industrious people, and judiciously placed him with the celebrated Josiah Wedgwood, to learn that branch of potting known as *turning*. Whilst a boy he is said to have been very clever and ingenious, and being also of careful and sober habits, and of a plodding disposition, he improved his position in life so far as to enable him to marry a daughter of Ralph and Ellen Simpson, likewise of Hanley, a family then considered to be in very fair circumstances. From them, indeed, he derived considerable pecuniary help, which, together with his own thrifty habits, soon placed him in comfortable circumstances. Mr. Ellis associated himself in religion with the Independent body, and became superintendent of the Tabernacle Chapel Sunday-school, now said to be the oldest place of worship of that denomination left in the Potteries. As his family began to increase, Mr. Ellis imbibed a share of the speculative spirit then rising in trade, and disposing of his property in the Potteries, he joined the Messrs. Bolton at Warrington. He became, indeed, the managing partner of the firm, and the most important duties connected with its practical working were given up to him. He is said to have directed his special attention in all his spare time to the discovery of new colours, glazes, and bodies, and to have been very successful in jasper and enamelled ware. To the manager of some adjoining glass-works he also gave many useful recipes for colours." Mr. Ellis's manuscript recipes for different glazes and colours required in the manufacture are still preserved in the hands of his descendants, and show him to have been a man of considerable practical knowledge and skill.

A number of potters were engaged at Hanley and the other pottery towns, they, with their wives and children, forming quite a little colony, and their household goods, tools, and everything requisite for their use and for the trade they were engaged to commence and carry forward, were brought by canal to Warrington, where kilns, sheds, and other buildings were erected. Here they commenced operations. The goods made at these works were intended principally for the American markets, and a good and very flourishing trade was soon established. The works it appears, continued to flourish until 1807, "when the embargo which was laid by the Americans upon all articles of British manufacture, and the subsequent war between Great Britain and America, in 1812, caused the failure, by bankruptcy, of the firm—a calamity which, sixty years ago, had a far more depressing influence than would occur under similar circumstances in the present speculative days. Moreover, the chief owners of the property, Messrs. James and Fletcher Bolton, being members of the Society of Friends, had to suffer the severe penalty attached by that religious community to what it considered to be the *crime* of bankruptcy."

In 1802, Mr. Ellis appears to have fallen into a weak state of health, and his share in the concern was given up on condition of an annuity to himself and his widow and children, so long as the pot-works were carried on, being granted. With the failure of the works of course this arrangement ceased. He died at Warrington, and was buried in the old dissenting burial-ground at Hill-Cliff, near that town.

The potters, with their wives and families, their household goods, tools, and all their other belongings, on the failure of the firm, returned to the place whence they came— Staffordshire—in the same manner as they arrived, and from that day to this, no attempt has been made to re-establish the manufacture at Warrington During their stay at Warrington, they are described as having held little or no communication with the townspeople; marrying only and solely amongst themselves; preserving their own manners, customs, and amusements; and, beyond purchasing at shop or market the necessaries of life, keeping quite aloof from "the natives," with a pertinacity so remarkable as still to be the subject of occasional remark. The expressions "as proud as th' potters!" and "as close as th' potters!" are still to be heard, and serve to perpetuate the remembrance of the class-feeling which existed. They dwelt upon "Pottery Row, Bank Quay," on the bank of the River Mersey, and this name is the only local record which Warrington now possesses of this little colony of industrious workpeople. The factory itself has been successively converted into lime-kilns and an iron ship-building yard, and is now used as chemical works.

Of the productions of the pottery, thanks to the energy of my excellent friend, Dr. Kendrick, who has unceasingly laboured to get together such examples as are remaining, Warrington now possesses in its Museum some excellent specimens. The wares produced were an ordinary quality of white ware; blue and white printed goods, and common painted goods; as well as an inferior description of black-jasper ware, and both gold and silver lustre. Besides these, a china ware is said to have been made to some extent, but of this, although the matter is generally believed, there is, perhaps, some little doubt. Among the examples collected by Dr. Kendrick and presented by him to the Museum, is a black teapot of somewhat curious character. It is of a hard, but somewhat inferior black ware, and is ornamented with raised borders, and groups of figures—some of the borders, the figures, and the swan knob of the lid, being surface-painted in yellow, red, &c. The lid is attached by a hinge. Another singular piece is a "tobacco-jar, comprising within itself a drinking mug and a candlestick," and also a small upright jar, capable of holding exactly half-an-ounce of tea,—the quantity, we are told, which was served out to each visitor to the tea-gardens of that day. The china ware attributed to these works is somewhat curious. It is of a kind of creamy colour, and of inferior quality, and is ornamented with raised borders, &c., and with groups of figures in blue. In general appearance it is more like earthenware than porcelain. No mark connected with the Warrington works is known.

## Stockton-on-Tees.

Several earthenware manufactories have been carried on at this place, and, at the present day, there are no fewer than four pot-works in operation, at each of which a considerable number of hands are employed. The *Stafford Pottery* at South Stockton, or Thornaby, was established, nearly fifty years ago, by a Mr. William Smith, a builder, of Stockton, who engaged and ultimately entered into partnership with, Mr. John Whalley, a Staffordshire potter of considerable skill (one of the family of Whalley of the neighbourhood of Stoke-upon-Trent), to carry on the work. In a few years from its commencement this manufactory had so rapidly increased that, in 1829, in order further to extend the concern and enable it by additional capital to keep pace with its increasing connections, a partnership with Messrs. William and George Skinner, sons of Mr. Skinner, banker, of Stockton, was entered into, and by one of these gentlemen, Mr. George Skinner, the business is still, at the present day, carried on. Mr. Whalley, who for nearly forty years had ably conducted the concern, retired from business a few years ago, and is now dead.

The goods manufactured were principally "Queen's ware;" a fine white earthenware, and a fine brown ware, which were shipped in large quantities for Belgium, Holland, and some parts of Germany.

A mark occasionally to be met with, belonging to this manufactory, is

W. S. & CO.
QUEENS WARE.
STOCKTON.

impressed in the body. Other examples have simply the words

STOCKTON

or

QUEENS WARE
STOCKTON

without the initials, impressed upon them.

In 1845, Messrs. George Skinner and John Whalley, of these works, took out a patent for "certain improvements in the manufacture of earthenware pastes and vitreous bodies, and also a new composition and material for the same, with certain new modes of combination thereof, which improvements, compositions, and combinations are applicable to the manufacture of earthenware pastes, vitreous bodies, slabs, tiles, and pavement, and various other useful and ornamental purposes." This consists in "combining chalk or carbonate of lime in union with silica, flint, or silex." In the specification seven compositions are given, five of which are for ware and the other two for glaze. The compositions for ware are various "combinations of the above substances, and they contain besides, some or all of the following substances, namely, Cornwall stone, china clay, ball clay, felspar, helspar, or sulphate of barytes." The wares may be tinted with the oxides generally used. Nos. 1 and 2 compositions do not require glazing; Nos. 3, 4, and 5 can be glazed with glazes which either do or do not contain lead. In this patent two glazes without lead are

claimed. One of these is made of felspar and chalk, and the other of chalk, silica, flint, or silex, Cornwall stone, china clay, ball clay, and felspar, mixed in certain proportions.

These works, which are still in existence, and still carrying on an extensive trade, are called the "Stafford Pottery."

Another manufactory in Stockton, called the *North Shore Pottery*, was established about a quarter of a century ago by Mr. James Smith, now of Danby Grange, near Yarm, in Yorkshire, and was carried on by his nephew, Mr. William Smith, Jun. (who was, I believe, son of the William Smith to whom I have alluded as the founder of the "Stafford Pottery"), under the style of "William Smith, Jun., and Co." Subsequently to this the business, consequent on changes in proprietorship, was carried on under the styles of "G. F. Smith and Co." and "G. and W. Smith" successively. A few years ago the senior partner, Mr. J. Smith, retired from the concern, and since then it has been continued solely by Mr. William Smith, son of the founder and still present owner of the works. The only distinctive mark now used at these works is the name SMITH impressed in the ware.

The classes of goods made at this pottery were the finest quality of earthenware, both white and cream-coloured (or "Queen's ware"), and some of the examples of the first productions are of excellent quality. The markets for which, principally, the "North Shore Pottery" goods were and are made, are, besides the home trade—which is principally confined to London and the South of England—Holland, Germany, and Denmark. Large quantities of wares are also exported to Constantinople, and other Mediterranean markets. They are the usual classes of white earthenware, and printed and coloured goods.

A third pot-work was established soon after the "North Shore Pottery," at South Stockton. It was established by Mr. Thomas Ainsworth, who came from Staffordshire with Mr. Whalley on the establishment of the "Stafford Works" at Stockton. Mr. Ainsworth, who was a practical potter of great skill, continued with Mr. Whalley for many years, and ultimately established for himself these works, which are still carried on by himself and his son, under the style of "Thomas Ainsworth and Son." The trade is chiefly an export one, and the wares of the usual common classes of white, printed, and painted goods.

### SUNDERLAND.

The potteries on the Wear, at Sunderland and its neighbourhood, have been established many years, and possess more than ordinary interest. They are several in number. The following short notes will serve to draw attention to their productions:—

The *Hylton Pottery*, at North Hylton, near Sunderland, was established about the year 1780 and produced various kinds of earthenware, including white, cream-coloured, yellow, and brown wares. It was worked by Mr. J. Phillips and Mr. Maling, but has long been discontinued. The mark used was the name—

J. PHILLIPS. HYLTON POTTERY.

engraved on the copper-plates which decorate the ware.

In the Mayer Museum is an excellent example of this scaree ware. It is a large jug, of creamy-white earthenware, very light, ornamented with purple lustre in wavy lines, etc. On one side of the jug is an engraved and coloured view of the iron bridge over the river Wear, and underneath it (engraved and transferred from the same plate) in three small ovals, with borders, etc., are the incriptions:—"A South-East View of the Iron Bridge over the Wear, near Sunderland. Foundation-stone laid by R. Burdon, Esq., September 24th, 1795. Opened, August 9th, 1796. Nil Desperandum. Auspice Deo." "Cast Iron, 214 tons; Wrought do., 40." "Height, 100 feet; Span, 256." "J. PHILLIPS, HYLTON POTTERY." On the other side of the jug is another engraving, having in its centre a tree, on one side of which, in the distance, is a ship, and on the other a public-house. In the foreground of the ship side of the tree is a sailor; and on the other a woman with hat and feathers, an umbrella, and a little dog. Underneath are the words—"Jack on a Cruise. 'Avast there! Back your maintopsail.'" In front of the jug, beneath the spout, in an oval, occurs the verse:—

'REST IN HEAVEN.

"There is an hour of peaceful rest
To mourning wanderers given;
There is a tear for souls distrest,
A balm for every wounded breast—
'Tis found above in Heaven."

In my own collection is another example of this white ware with purple "lustre-splash" ornament." On one side is an engraving, in an oval, of the same bridge, and around the oval the inscription—"A West View of the Cast Iron Bridge over the River Wear; built by R. Burdon, Esq. Span, 236 feet; height, 100 feet. Begun, 24 Sept., 1795. Opened, 9 Aug., 1796." On the other side, a ship in full sail. Another example is a punch-bowl. Like the others, it is decorated with purple lustre, and with views, ships, and verses in transfer-printing. On the bottom, inside, is a similar view of the Wear bridge to the one just described, in an oval, with the same inscription. The inside is divided into three compartments, in one of which is a ship in full sail, with the words—

"May Peace and Plenty
On our nation smile,
And Trade and Commerce
Bless the British Isle."

in another, in a border of flowers, surmounted by a small ship, is this verse:—

"Glide on my bark, the summer's tide,
Is gently flowing by thy side;
Around thy prow the waters bright
In circling rounds of broken light,
Are glittering as if ocean gave
Her countless gems to deck the wave."

and on the third, in a similar border:—

"THE SAILOR'S TEAR.

"He leap'd into the boat,
As it lay upon the strand,
But, oh! his heart was far away,
With friends upon the land;
He thought of those he lov'd the best,
A wife and infant dear;
And feeling fill'd the sailor's breast,
The sailor's eye—a tear."

On the outside are also three engravings. The first is a ship in full sail; the next a border of flowers with a small "world" at top, with the verse:—

"This is a good world to live in,
To lend, or to spend, or to give in,
But to beg or to borrow,
Or to get a man's own,
It is such a world
As never was known."

and the third has a border of flowers and the verse:—

"The loss of gold is great,
The loss of health is more,
But losing Christ is such a loss
As no man can restore."

*Ford Pottery*. The "Ford Pottery," also at Hylton, on the other side of the river, was carried on by a Mr. Dawson. It ceased to be worked as a pottery some years ago, and the buildings are now used as a glass-bottle manufactory. At these works, as at the others, brown ware, as well as the ordinary classes of white and coloured goods, were made.

*Southwick Pottery*. These works were built in 1788, by Mr. Anthony Scott, who had, previously to that time, carried on a small pot-work at Newbottle, and it is still the property of one of his descendants, Mr. Anthony Scott, and is carried on by that family, under the style of "Scott Brothers and Co." At these works, which are among the most successful of the district, and where especial care is taken as to quality of the productions, the usual classes of white, coloured, and brown earthenware are produced. In these works upwards of 150 "hands" are employed. The goods are made for foreign markets, the greater part being exported to Denmark and Germany.* Messrs. Scott Brothers and Co., of these works, stand—and deservedly so—high in the scale of manufacturers, and their goods, whether of the finer or of the commoner classes, are in good repute, and are well calculated for an extensive home trade.

*Sunderland Pottery*, or *the Garrison Pottery*. These works, sometimes known as the "Sunderland Pottery," and at others as the "Garrison Pottery," were established early in the present century by a Mr. Phillips, and were afterwards carried on under the style of "Phillips & Co.," "Phillips, Dixon & Co.," or "Dixon, Phillips & Co." They have been discontinued some years, and the buildings are now used as cement works. The wares produced at this factory were, like the others in the neighbourhood, a "Queen's ware," a fine white earthenware, coloured ware, and brown ware. The marks used by this firm were, among others —

"Phillips & Cº Sunderland . 1813"

engraved on the copper-plate with which the wares were decorated by transfer printing; and

PHILLIPS & Co SUNDERLAND POTTERY

engraved in like manner.

In my own collection is an interesting example of the productions of these works. It is a jug of cream-coloured (or "Queen's") ware with black lines painted upon it. On one side is a highly interesting engraved (transfer-printed from copper-plate) view of the Iron Bridge over the Wear at Sunderland, with wharves, warehouses, shipping, &c.; and beneath it the inscription, "A West View of the Iron Bridge over the Wear under the Patronage of R. Burdon Esqr M P," "Span 230 feet Hᵗ 100," "Cast 214 tons Wᵗ 46" and the name "Phillips & Co. Sunderland, 1813" The engraver's initials are W. C. On the other side is the following verse, within a line border and festoons of flowers, surmounted by a small sloop:—

"I envy no one's birth or fame,
Their title, train, or dress,
Nor has my pride ever stretch'd its aim
Beyond what I possess;
I ask not, wish not to appear
More beauteous, rich, or gay,
Lord make me wiser every year,
And better every day."

and the name "Phillips & Co, Sunderland Pottery" in italic capital letters. Above this verse the name of the owner (I presume) of the jug, "James Courtes," has been painted in large letters.

The *Wear Pottery*, at Southwick, was built by Messrs. Brunton & Co., from whom it passed into the hands of Messrs. S. Moore & Co. The works are still carried on under the style of "Moore & Co." by their present owner, Mr. R. T. Wilkinson. White, cream-coloured, and coloured goods are, and have been, produced at these works, of the ordinary qualities; and in the earlier days of the works the favourite decoration was what I have already described in connection with the Hylton and Sunderland Potteries, a view of the bridge over the river Wear. The marks used by Messrs. S. Moore and Co. are—

MOORE & CO
SOUTHWICK

or simply—

MOORE & Cº.

impressed on the ware, or engraved on the copper-plates.

*Newbottle Pottery*. This small but old-established pot-work was carried on, in the latter part of last century, by Mr. Anthony Scott, who, having built the "Southwick Pottery," removed his business to those premises. It is now carried on by the firm of Broderick & Co.

Besides these, there are other small earthenware works on the Wear, in and around Sunderland, which place, it will be seen from these brief notes, is a busy field of fictile industry. On the Tees there are, or have been, besides those already spoken of at Stockton and its neighbourhood, other potteries. On the Mersey and its district are, in addition to those at Liverpool and Warrington, both of which have been described, pot-works at Seacombe, St. Helen's, and other places.

(*To be continued.*)

* It may perhaps be worthy of note in passing, as affecting English fictile manufacturers, that "owing to the new tariff on the Continent (which has recently come into force) imposing a very heavy duty on all *manufactured* goods imported, and the very light duty on our *raw material*, these and other continental countries are now making their own wares (notwithstanding the many hindrances they have) cheaper than we can supply them."

## THE METAL-WORK OF THE NEW FOREIGN OFFICE.

When it was finally decided, in accordance with the desire of Lord Palmerston, then Prime Minister, that a classic design for the new Foreign Office should supersede the design in the Gothic style that had been approved by the noble viscount's predecessor in power, this decision affected not only the architecture of the edifice properly so called, but also all the details and every accessory of the work which the architect would be required to produce. Mr. G. G. Scott, accordingly, had to enter upon a much more serious task than the substitution of one series of architectural elevations for another. The entire composition had to be recast; or, more correctly speaking, a fresh composition had to be formed, and to be worked out from beginning to end. And the same thorough change also would necessarily characterise the work of every artist who would be called upon to co-operate with the architect in carrying out his designs, and to whom would be entrusted the actual production of the various parts of the building. The new Foreign Office, as a work of the art of the architect, as a matter of course, must be consistent throughout; and, therefore, as a matter of course also, the classic new Foreign Office, throughout all its accessories and details in its style must be uniformly classic.

The change of style, in the first instance, we regarded with no slight regret; and even now, with the finished edifice standing in all its noble worthiness before us, we still retain in some degree our original sentiments, and for certain reasons we still wish that Mr. Scott's Gothic design had been realised. At the same time, however, we frankly admit that, when regarded from a different point of view, we have abundant cause to rejoice in that final decision of supreme authority which, without having the power to cancel the appointment of the architect, was able to fix, in opposition to his wishes, the style in which he should work. It is to us a subject of genuine and hearty satisfaction that a great classic edifice should have been designed and erected by an eminent and experienced Gothic architect—a Gothic architect who is an enthusiast for his own style, and whose name is identified with its revival. This is exactly what was wanted in order to naturalise classic architecture in our country as a living style, belonging to our own times in a revived condition, and actually in use amongst ourselves. Mr. Scott's classic Foreign Office, again, has done much to soften, even if it has been unable altogether to overcome and to extinguish the antagonism, that so long had been in active operation between the rival styles; and it has shown that we may accept and adopt both styles almost, if not altogether, with the same cordiality, because it has proved both to be worthy—we are disposed to say equally worthy—of our acceptance and adoption.

There was one very important class of the accessories of Mr. Scott's classic edifice concerning which the change of style caused us to feel a special anxiety. This was the metal-work. We knew well in how admirable a manner more than one of our most distinguished workers in the hard metals had proved himself to be a true master in his own department of art; but, at the same time, we also remembered that all the finest and most excellent of our modern metal-work, in style and feeling and treatment, was purely Gothic. Indeed, our metal-workers, when aspiring to the production of objects of the highest artistic character, had invariably accepted the Gothic as their style, exactly as if some law had been in existence which ruled that artistic metal-work of the highest rank and Gothic metal work should be held to be interchangeable terms. Whatever metal-work might have been required for the Gothic Foreign Office would have been executed readily enough, and with the certainty of consistent excellence. But the classic metal-work that must follow with the change of style in the architecture, involved a problem that had yet to be solved when Mr. Scott was ready to begin his work in earnest. It is quite true that what had been permitted for a long time to claim to be metal-work in a classic style of design was sufficiently abundant amongst us, as well at the time in which the new Foreign Office was commenced, as it was before that time, and as it is at the present moment. But this was not the kind of classic metal-work that would harmonise with the architecture of the new edifice; nor was the architect disposed to introduce any metal-work that would not be at once original and yet strictly harmonious in design, and also executed both with masterly skill and in the true feeling of the style.

Mr Scott, himself a Gothic architect, when requiring classic metal-work for his own classic building, and from his own classic designs, judiciously determined to entrust this work to an eminent Gothic metal-worker. Mr. Skidmore, of Coventry, had produced for him Gothic architectural works in the hard metals of unrivalled magnitude and of unsurpassed merit, and in the hands of Mr. Skidmore Mr. Scott placed the production of the classic metal-work for the Foreign Office.

The result has more than justified the confident expectations of the architect. There can be but one opinion concerning the metal-work of the new Foreign Office, all of it executed by the Skidmore Company, at Coventry. From first to last, from the largest and most elaborate work to the simplest of the smaller objects, Mr. Skidmore has realised the architect's designs and carried his wishes into effect with triumphant success. No pains were spared by either Mr. Scott or Mr. Skidmore in studying the best, the most perfect, the purest, and the most characteristic and suggestive examples of ancient classic Art—the Art of the greatest and worthiest of the ancient workers in bronze. They both studied the old works, resolved to emulate the spirit and to share the feeling of the old workers. When he undertook to reproduce in gold such precious works as the great goldsmiths of antiquity have bequeathed to modern times as examples of what ancient artists were able to accomplish, Signor Castellani felt that the most complete mastery of ancient design would be incomplete without a corresponding familiarity with the ancient system of workmanship. So he made himself master of the ancient system of workmanship. It was very far from being a task easy to be achieved; but it was necessary, and it was accomplished. Mr. Skidmore has treated the works of the classic workers in bronze in precisely the same manner. As Mr. Scott had done, he made himself master of classic design; and then, that he might execute works in the pure classic style, he also studied and made himself master of the classic system of working in bronze. This system he was able with ease to modify, so that it would become perfectly applicable to wrought iron. And thus, with all the appliances of modern science at his command, with his own mature personal experience of the true character and the legitimate capacities of his materials, Mr. Skidmore was able at once to apply his study of classic Art and his researches amongst the works of ancient classic metal-workers to the solution of the problem which had been submitted to him by Mr. Scott.

The problem was this:—Can metal-work of the highest order in Art be now produced which shall be in style and feeling purely classic? For the new Foreign Office, working out Mr. Scott's designs, Mr. Skidmore has now produced metal-work of various kinds, all of it alike of the highest order in Art, and in style and feeling, and also in the method of treatment, purely classic. And so this metal problem has been solved, and we have before us a demonstration of the ability of the same artist to execute metal-work of the very same artistic rank in both the classic and the Gothic styles.

This result of the change of style in the new Foreign Office is one principal reason for our own contentment with that change. We now know what can be done in England in classic metal-work; and for this knowledge we have to thank the adoption of the classic as the style for the Foreign Office.

In walking through the new building, the visitor cannot fail to have his special attention attracted by the various objects in bronze, that have important parts to perform in the interior economy of the several departments of the Office. He sees them all most happily adapted to their own proper functions—gas standards, gas pendants and brackets, fenders and the other appointments of modern fire-places; and yet they all have such a perfectly classic character, that they seem of necessity to be ancient works, notwithstanding their adaptation to the uses of modern times. It is the same with the wrought-iron gates which close the entrances to the edifice, and are placed at the head of the steps that lead to St. James's Park; and also with the iron railings both within the building and on its exterior. It is evident that all are fresh from the artist's hands, but still it is difficult to imagine that the artist did not live and work in the old palmy days of classic Art.

The large gates in the entrances to the grand quadrangle from Downing Street and Charles Street are throughout of wrought-iron. Their details comprise a variety of forms and combinations, the designs of the whole being based upon the treatment which metal-work received during the purest period of ancient Greek Art. Hammered scrolls spring forth from out of fluted sheaths; and the scrolls themselves are reeded, and terminate in foliage which has been derived from the most characteristic typical examples of antiquity. The lower portions, while true to the same type and age, have a more massive character; and, when firmly joined to the solid sides, they give a sense of strength to the design, while they fulfil an important part in constituting the real strength of the construction.

The large folding-gates, in like manner, which lead into St. James's Park are also of wrought-iron; they are much richer in their treatment, however, than the more lofty quadrangle-gates; and, as they have been designed and executed entirely from examples of Greek Art, both in design and in execution they probably are unique, as they certainly are without superiors, and indeed without rivals.

The great gas standards that are placed in the quadrangle are formed of bronze and iron. The design of these truly remarkable works has been adapted from ancient authorities by Mr. Scott with singular happiness, so as to show the vigorous beauty which classic bronze foliage and enrichment may assume, when developed from a solid substructure of hammered iron.

The whole of the gas-fittings for the Foreign Office, which have been specially designed for the State rooms and the principal apartments, are of solid bronze. The two large gaseliers upon the grand staircase, six feet in diameter, are truly noble examples of the treatment of bronze; each one contains two hundred burners, and they combine to throw a magnificent flood of light over the whole area of this dignified and beautiful entrance. The pendants in the State rooms and the branches from the panels of the Cabinet room have been the result of careful study, and they are remarkable both for the truthfulness of their artistic character, their varied treatment, and the exquisite delicacy of their workmanship. The corresponding objects in the principal offices, every one of them carefully adjusted to its position and duties, are equally worthy of high commendation. With reference to the use of gas for lighting the several departments of this grand national edifice, we may here observe that a very skilful and a perfectly successful method has been adopted, by means of which a high illuminating power is obtained, and a clear white light is diffused in every direction; and also, at the same time, the glare and draught of sun-burners is avoided, while such forms are retained as admit of a high artistic treatment in actual construction.

The bronze lamps which light the corridors throughout their entire length, and those others that fulfil a similar duty in the carriage-entrances to both the Foreign and the India Offices, and with them the fittings of the fire-places, are alike admirable, each of them in their own position and in the discharge of their appointed duties. The graceful beauty and perfectly classic character of the pendant lamps in the principal corridors must be specially re-

corded; and yet these beautiful and characteristic works by no means cause the simpler branches in other parts of the building to appear inferior in that consistent quality of excellence which distinguishes every one of them. The fire-places, we must add, contain large open grates, with massive bronze fire-dogs; and these, with the singularly beautiful fenders, formed partly of bronze and partly of polished iron, give a great dignity to the State rooms.

Such is the metal-work which has been executed for the nation, and is national property, in the new Foreign Office. Classic in design and in treatment, this metal-work is the first of its class and order that has been produced in our country, in our own times, and by artists and workmen who are our countrymen; and though the first, so excellent it is that we doubt whether it will be surpassed in any future productions, either of the same or of other artists and workmen. Others, perhaps, may produce similar works; and the same artists and workmen hereafter may frequently repeat what here they have so worthily accomplished, and it is possible that they may even surpass themselves. These are considerations for the future. At the present time, it is with no common gratification that we are enabled to record such unqualified commendation of the works of living Englishmen—works executed in iron and bronze, metals possessing inexhaustible capacities, in the use and treatment of which it is of pre-eminent importance to us that we should know no masters.

## ART IN CONTINENTAL STATES.

Berlin.—The forty-sixth exhibition of the Berlin Royal Academy was opened on the 30th of August. According to the catalogue there were 1,025 works of Art displayed; painting, sculpture, architecture, engraving, photography, designs in water-colour, pastels, &c., and works connected with public monuments, are all comprised in the collection, which may be called a good average exhibition, with more than the usual number of interesting subjects, many of which are already well known, especially some of the paintings exhibited last year in the *Salon des Beaux Arts*, Paris, and already honourably noticed in the *Art-Journal*. Why there were so few paintings exhibited by the artists themselves is a fact noticeable, and much to be regretted; the power obtained by the dealers in the management of the exhibition is quite apparent. Fortunately London and Paris are exceptions to Berlin in this respect—in the way of business. Out of the 774 oil-paintings here brought together, a few claim particular notice. Andreas and Oswald Achenbach maintain their position at the head of the German school of landscape, as does Knaus. Albert Bierstadt, whom we may also claim as a German artist, exhibited a very fine large landscape view, 'Serra Nevade.' There is exquisite beauty and poetry in this grand mountain-scene, brought coherently together in colour and masterly effect. Carl Becker is another artist who still sustains the honours he has won; 'The Ravene Family' is a picture of which everybody speaks highly. A. Flamm's 'Ischia' is worthy of much praise; the artist is evidently a pupil of the Achenbachs. Gérôme's (Jean Leon) 'Slave Market' was one of the most striking and artistic pictures in the exhibition. By the same artist is 'The Death of Marshal Ney,' placed almost beyond sight in a corner of the gallery; surely Gérôme deserved a better position. C. Hoguet's 'The Mouth of a Harbour,' a fishing-smack with trimmed sails on a breezy sea, claims commendation for care and study; another work by Hoguet, a landscape scene, though hung too high, is evidently a good picture. Carl Hübner and Julius Hübner (Dusseldorf) exhibited four *genre* pictures, complete in execution and charming in composition. Rudolf Jordan's 'Cloister Scene' is the most successful picture the artist has painted for many a year. C. Lasch's (Dusseldorf) 'The Wedding Feast,' and Franz Meyerheim's 'Mother and Child,' are painted in the artist's usual definite and executive style. H. Meyerheim's 'Haven' is but a poor imitation of Ludwig Hermann's quaint and original marine-scenes. By Paul Meyerheim are six pictures, exhibited by the owners; one or two of the same have been already noticed in the *Art-Journal*. Paul Meyerheim is a promising artist, who displays inimitable power in the delineation of character. Max Michael's 'Woodman's Repast' was one of the most complete pictures in the exhibition, remarkably well painted, and rich in colour and harmony. Michael's 'Cradle Scene,' exhibited in the London Royal Academy this year, has marked the artist for distinction. P. Piloty's (Munich) 'Cloister Scene' is a very fine picture, badly hung. E. Schluch's (Munich) 'Moonlight' is good. B. Vautier and Otto Weber, Alma Tadema, and various others, exhibited pictures worthy of special praise. Portraits were numerous; some of them meagre enough. History was but poorly represented.

Paris.—Much regret is felt here in artistic circles at the recent sudden death of Count Walewski, who, in his capacity of a Minister of State, had the Fine Arts under his administration, and by his courtesy and tact gained the respect and goodwill of all with whom he was thus brought into communication.—Complaints are made in some of the Paris journals that a painting on wood, accredited to Albert Durer, in the Church of St. Gervais, is in danger of destruction from neglect; and they ask that steps may be promptly taken for its preservation.—At the distribution of prizes to the pupils of the Municipal School of Drawing and Sculpture, M. Robert Fleury, who presided, said that up to 1830 only one school of Art existed for the working classes, and that at the present moment there are fifty evening schools of Art in Paris, where more than 4,000 pupils can study; the models chosen, with care, by a commission, are sent to all the schools; rewards are given by the municipal authorities; and the most meritorious pupils receive prizes of honour from the Emperor. The Prefect of the Seine has caused large school-houses to be built to replace those whose accommodation had become insufficient. The school of the Rue des Petits Hôtels, which is one of these, has room for 3,000 pupils. M. Robert Fleury referred to the courses of geometric drawing, sculpture, and elementary anatomy, established by M. Lequien, and said that the education given in these schools answered all the wants of the industrial Arts. "Continue, then," said M. Robert Fleury, "to profit by the encouragement which is offered to you; make free use of the advantages which the country and the Government place at your disposal, and all difficulties will give way before your perseverance. Imbibe as much as possible of the spirit of the best models of antiquity and of the Renaissance; exercise yourselves in composition and invention; but remember that, though fancy is admissible in industrial Art, it should never overstep the limits of good taste."

Dantzic.—A somewhat recent number of the *Moniteur des Arts* states that the famous picture of 'The Last Judgment,' in the Church of Sainte Marie in Dantzic, which for a long time had been attributed to John Van Eyck, and, still later, to Hemling, or Hemmelinck, is now discovered to be the work of Stuerbout, better known as Dirck Van Haerlem, from the place of his birth. A Mr. Weale has, it is said, found a document in which Stuerbout, who was contemporary with Hemmelinck, engages to paint the picture for a Milanese nobleman. Mr. Weale is an Englishman long settled at Bruges, who takes much interest in the old Art of the Low Countries.

Genoa.—Signor Michele Canzio, an eminent Italian sculptor, died in this, his native city, in the month of September last, at the advanced age of eighty-one. Among his chief works may be cited the Monument of Christopher Columbus, on the Place de l'Acquaverde, Genoa; and the mural decorations of the Villa Pallavicini, near the same city.

New York.—The commission for the National Monument to the late Abraham Lincoln has been given to Mr. Larkin G. Mead, an American sculptor of good reputation.

## SELECTED PICTURES.

FROM THE COLLECTION IN THE DULWICH GALLERY.

### A SUNNY DAY.

A. Cuyp, Painter. J. C. Bentley, Engraver.

In the once rural, but now somewhat thickly-populated, village of Dulwich, there exists what thousands know of, yet which very few comparatively have ever seen, a picture-gallery, open to the public, which, of its kind, is without its parallel, at least in this country. It is attached to Dulwich College, and was founded, about the year 1811, by Sir Francis Bourgeois, a member of the Royal Academy, though his talents as an artist were of a very mediocre kind. A large number of the paintings were bequeathed to Sir Francis, with considerable other property, by his friend M. Desenfans, a Frenchman who had settled in London, towards the end of the last century, as a merchant and picture-dealer, and had purchased them chiefly from the French nobility, who, in consequence of the great revolution in their country, disposed of all the valuables they could turn into money. In the matter of these purchases, Desenfans was acting as agent for Stanislaus, King of Poland, who wished to form a picture-gallery of his own. But before this could be accomplished, Poland was invaded, the King dethroned, and the country partitioned out among other sovereigns. The pictures were left in the hands of Desenfans, who attempted to sell them, but failed to get rid of more than a few, owing chiefly, it is said, to some injudicious remarks published in his catalogue, and which reflected upon the character of painters generally. On the death of Sir Francis Bourgeois, in 1811, the collection bequeathed to him was left by will, with other pictures he had acquired, and some of his own paintings, to Dulwich College. A few have since been added by other donors.

Such is a brief history of this collection, which, by the way, will soon be housed in new apartments. The gallery includes about three hundred and sixty pictures of the various European schools of Art; but the Dutch and Flemish painters are most numerously and best represented, and therefore we spoke of the collection as, "of its kind, without a parallel in this country." It contains, for example, eighteen pictures by A. Cuyp, four by G. Dow, nineteen by Teniers, fourteen by Rubens, five by Rembrandt, four by A. Ostade, five by P. Potter, three by Hobbema, three by Kaul du Jardin, five by Berghem, eleven by Wouvermans, twelve by Van Dyck, four by W. Vander Velde, &c., &c. It must, not, however, be assumed that all the pictures in the collection are among the best works of the several masters, nor, indeed, that all are really genuine; but there is certainly among them a very large number that may be accepted as good specimens, and some are of high merit. Among these last is undoubtedly Cuyp's 'Sunny Day,' which has always been considered the finest of his works at Dulwich. There is but little in the composition—a broken foreground of landscape, two cows, and two rustic figures; in the middle distance, a herd of cattle with their attendants in the front of a rock; and in the extreme distance, a river, with undulating country beyond; a scene of calm tranquillity, over which the setting sun is diffusing a warm, mellow light that renders it soft and beautiful to the eye and peaceful to the feelings.



CUYP. PINXT

J.C.BENTLEY, SCULPT

# A SUNNY DAY.

THE PICTURE IN THE COLLECTION AT DULWICH

LONDON, VIRTUE & Cº

## PHOTOGRAPHIC VIEWS OF GREECE.

Few parts of the world are so well known, to those who have never actually visited them, as the vicinity of Athens. To every student and lover of Art, Attica has long been holy ground. Paintings and engravings, models and illustrated volumes, are not the sole sources of information that we possess as to the glories of the age of Pericles, for some of the noblest wrecks that have escaped the "tooth of Time" are to be found in the sculpture galleries of the British Museum.

But, while we may thus be to a great extent familiar with the genius of Grecian Art, we are far from being able to share the impressions of those who have sought the traces of that genius in her own native sunlight. A wounded Amazon, or a fractured Centaur, under the gloomy skies of Bloomsbury, has not the same tale to tell as beneath the pines or the laurels that shadow the ruins of a Grecian temple. St. Pancras Church presents a very creditable copy of the Erectheum, and yet the view of the caryatides which we may obtain from the roof of an omnibus is intolerably out of harmony with a remembrance of that exquisite relic, lighted up by such rays as dance on the waters of the Mediterranean. We, untravelled Englishmen if we are, may know much about what is Grecian, and yet little about Greece.

M. Le Baron des Granges has been labouring, and that with great success, to take us a step, or rather a stage, further in our intimacy with the remains of the golden age of Art. A set of some thirty-five photographic views of Athens and its environs is on view at Messrs. Colnaghi's, which brings some of the most famous of the Attic relics and ruins very palpably before the sense of sight. It is, perhaps, hardly possible for those who are not familiar with the effect of Southern sunlight, with the vegetation of the littoral districts of the South of Europe, and with the barren detail of the *débris* of the *scala* limestones of the Mediterranean, to recognise the truthful force of some of the landscapes in question. Others, again, speak to every eye. And those who know from experience the difficulties with which the draughtsman and photographers have to contend in scenes similar to those selected by M. des Granges, will most highly value the whole of his very beautiful collection.

Photography is, perhaps, never more successful than in its representation of masonry. When the design has been originally beautiful, the material good, and the workmanship appropriate, and when the slowly decomposing action of the atmosphere has been long acting on the object, with a caprice that can be neither imitated nor explained, the effect of a good architectural photograph is at times almost magical. Such is especially the case as to the large courses of masonry that flank the "caryatides" of the Erectheum. Again, we would call attention to a similar effect in the view of the temple of Niké Apteros,—the wingless Victory that has long since run, as she could not fly, away from the spot,—taken from the Pinacotheca. The panorama of Athens is a view of striking truthfulness and beauty, and it must have demanded great skill on the part of the photographer to produce so long extended a scene, without evincing any marks of the points of junction of the constituent parts.

The view of the Pnyx is a wild and striking landscape, lighted up by a reflection from a white dwelling-house to the extreme left of the spectator. The rude limestone valley of the Styx is one of those scenes which will hardly be realised, even with the aid of a photograph, by those to whom such scenery is altogether novel and strange.

There is a wonderful little bit of Mediterranean sea-coast, in "The Scyronian rocks, near Megara." You look down on the strong and massive sea-wall, upon the placid and slumbering sea, and on the glittering sand and pebbles of the beach, and can almost forget the picture in the illusion which it creates. The most beautiful of the delineations, whether regarded as a landscape or as a photograph, is that of the Lake of Pheneum, in Arcadia, with the mountains of Aroani in the distance. The aërial perspective is that of nature herself, and the silvery tone of the distant mountains gives the very gleam and glitter of the limestone of which they are composed. In the foreground are mimosa-like shrubs, the dark, clean cut outlines of their foliage contrasting sharply with the sunlit sea and mountains beyond; and a single head of the tall feathery grass that is common on the shores of the Mediterranean forms such an object to arrest the eye as Turner was so skilful in selecting for some of his most striking foregrounds. The photograph in question is one of the most perfect bits of landscape we have ever seen produced by the sun.

Among the delineations are two views of the Temple of Theseus, four of the Temple of Jupiter Olympius, three of the Parthenon, four of the Erectheum and its well-known caryatides, two of the Temple of Minerva at Corinth, one of the Temple of Minerva at Cape Sunium, one of that of Niké Apteros, one of the Acropolis and the Museion, one of the Propylæa and the Pinacotheca, and one of the lonely ruin of the Pnyx. Thus it will be seen that, as far as selection is concerned, an admirable series of noble monuments has been delineated by the Baron des Granges, while the variety of the views of the same building, both in point of observation and as regards distance from the observer, is such as to present to the mind an unusually vivid impression of these famous and noble ruins.

In some of the views single features strike the eye with remarkable force. An instance occurs in the sharp fluting of the columns of the temple of Jupiter Olympius, as seen from Callirrhoe, and another, in a similar detail, in the north-east view of the Parthenon. A single column, with its rich Corinthian capital, the sole survivor, with one exception, of a fallen range, strikes the imagination with wonderful force. It recalls one of the most picturesque of the Italian monuments, a column which was erected by Pompey the Great at the Port of Brindisi, the twin sister of which was overthrown by an earthquake, and the graceful capital of which is adorned by heads of tritons and sea-gods peeping out from the foliage of the acanthus.

The west view of the Parthenon deserves notice for the curious distortion of perspective which has been effected by the action of the lens. The question of how far a perspective drawing accurately represents the visual image formed on the retina by the object represented by that drawing is one of considerable interest, and by no means easy of solution. Photography furnishes phenomena that may throw some light on this question. It has been thought by many artists that there are no absolutely straight vertical lines seen by the eye, except in the direct line of vision. The outlines of the columns of the Parthenon on either side, in this view, are visibly and disproportionately curved, and yet the effect of the general view is neither unnatural nor unpleasing. A main difference between the photograph and the natural object consists in the fact, that the curved lines of the former may be brought into the centre of vision, while each vertical line in nature, when looked at, becomes central, and therefore undoubtedly straight. That parallel lines, towards the limits of vision, are represented by curves on the retina, there is no doubt. How far these curves are faithfully represented by the rules of linear perspective is another matter, and one which may be to some extent illustrated, if not elucidated, by a careful examination of the photographs of Hellas. We recommend our readers to pay a visit to the show-rooms of Messrs. Colnaghi. The thirty-seven photographs which are now to be seen there are also to be seen at Mr. Ryman's, High Street, Oxford. They will be as interesting to the classical scholar as to the lover of Art, or the student of architecture, and form a most valuable addition to our means of becoming more intimately acquainted with the genius of Grecian Art. As examples of Photography these pictures are of a very high order, and show the Baron possesses true artistic feeling.

## THE SLADE PROFESSORSHIPS OF FINE ARTS.

The late Mr. Felix Slade has, as we stated some time since, bequeathed £45,000, free of legacy duty, for the purpose of founding, within two years after his death, certain professorships of Fine Arts—one in the University of Oxford, another in the University of Cambridge, and one or more in the University College of London—and out of the same sum of £45,000 Mr. Slade has willed that there shall be founded six exhibitions or scholarships of Fine Art, to be called the Slade Exhibitions or Scholarships, each to be in amount £50 per annum, and to be in connection with University College, London, and to be held by students of Fine Art under nineteen years of age for not more than three years. And should there be any surplus of the sum after these dispositions have been effected, the testator has directed that such surplus shall be applied for the encouragement of Fine Art in England, in such manner as the trustees shall think fit.

It would appear that the spirit of this bequest was, with respect to Oxford and Cambridge, a recognition of Fine Art with a hope that, after such an example, other bequests might follow in such wise as to enable those Universities to expand their foundations into efficient and attractive schools. With University College the case is very different. The nature of the bequest imposes on that institution the duty of forming a school for the cultivation of Art. University College has two faculties, one of Literature and one of Medicine; and the six exhibitions now at the disposal of the College seem to demand the establishment of a faculty of Fine Art. A school of Art in connection with schools of Literature and Medicine would enjoy peculiar advantages which are not open to students of schools strictly of Art; and in any College eminent at once as a school of literature and medicine, students of painting and sculpture would have opportunities of advancing themselves in branches of learning which, though indispensable to an accomplished artist, are too often overlooked. It may be assumed that from certain of the chairs the essential precepts of the ethics of Fine Art would be inculcated; and this will be insisted on by thousands of well-meaning people, ardent enthusiasts in the cause of Art. But there is a great deal of mechanism in Art, and the great proportion of painters never get beyond the mechanism, and those who do, cannot afford to leave the mechanism behind them. Mulready to the last was a student of the real, so was Ingres, and these men never outlived their popularity. Hence the establishment of a school of Art in connection with University College is an enterprise, of the responsibilities of which the Council as yet know nothing. The student of medicine, having passed through his curriculum, may turn his back on his College for the rest of his life; but it is not so with the painter. The mechanism of Art is inexorable; and this was understood two thousand years ago as well as to-day.

The advantages offered to artists in an establishment having connection with a College would be a more perfect system of fundamental study, inasmuch as the anatomical professors and demonstrators would assist the Art-professors. There would be departments in which the laws of optics would be explained, and chemistry would form a subject of study in so far as it bore upon painting. But, after all, the great care of the College should be to provide the means of studying the antique and the life—the latter in connection with a good school of costumed study, both ancient and modern.

But the issue is entirely in the hands of Mr. Slade's trustees and executors, and the question which they have to consider is the expediency of founding a Faculty of Fine Art. On the means at their disposal—one word. Mr. Slade has been either too hopeful or too ambitious. The proportion of the bequest allotted to University College will be entirely inadequate to the establishment of a school of Art, according to the requirements of the present day.

## ENAMELLED MINIATURES.

A CABINET of enamelled miniatures has been bequeathed to the Art-collections of South Kensington by the late Mrs. Louisa Plumley, consisting of examples principally by Bone, Muss, Essex, and some foreign artists. One of the most striking of these works is by Essex, after the head of our Saviour, by Guido, known as 'Ecce Homo,' in the National Gallery, and which was formerly in the collection of Mr. Rogers. Common as the subject is, it has rarely been painted without the presentment of some prominent and offensive crotchet on the part of the artist. We know of no version of the subject more effectively translatable into enamel than this, and Essex has done it justice. The original sketch by Guido for this head is in the Louvre; it is a free and somewhat rough drawing. Also by Essex is an enamel of the Gevartius, but here the substance of Vandyke's rich impasto is lost in an enamel surface, rendered studiously tender and pretty. Whether Vandyke did, or did not, paint this wondrous head principally in one afternoon, we shall never now learn; but this is certain, that neither before it nor after it did he ever paint its equal. The eyes of the enamel are a failure, and the work generally is but a weak representation of the picture. But this is the shortcoming of enamel in reference to its renderings of male portraiture. By Muss is a charming copy of Kneller's portrait of the first Duchess of Marlborough—one, by the way, of those recently exhibited at South Kensington. As a study it has been most judiciously selected; it is well drawn, broad and beautiful in colour, and full of animation becoming rather Sarah Jennings than the Duchess of Marlborough. Muss is now forgotten, but his works come sometimes before the public, and we never see them without pleasure. If the Magdalen by Lee, after Guido, be in any wise a just representation of the picture, there is really nothing in it to justify its selection for an enamel.

Of the well-known picture by Raffaelle, 'La Vierge au Palmier,' the characteristics are given with truth. 'Cardinal Bentivoglio,' by Muss after Vandyke, is an admirable performance. Vandyke, as in many of his likenesses, seems to have wished this work to impress the observer rather as a picture than a portrait, and it is in this light we view it. And not less a picture is 'Lady Margaret Fordyce' after Gainsborough, by Essex. Gainsborough made more of the female head-dress than Reynolds, and his successes in this direction were highly picturesque—of those, this is one. There is a rendering of Guido's Cenci by some modern Italian artist, but it is quite unworthy to be associated with the works by which it is surrounded. By Muss is an Ascension of the Virgin, after Carlo Dolce, a work that an artist like Muss would scarcely care to follow voluntarily. This enamel has been cracked in firing. Carlo Dolce's flesh-surfaces in oil are so waxy that he is more favourably represented in enamel than in oil.

Among the most remarkable of these examples of portraiture we have John Jackson's portrait of himself, by Muss, a work that will bear comparison with any production of its class by any master, ancient or modern. Reynolds' 'Puck,' by Essex, must not be forgotten; however difficult it is to copy Sir Joshua, the broad points of this picture could scarcely be missed, especially when all imitation of the paint-surface is set aside. This enamel, like others of the larger sizes, has been much warped in the firing; the same observation is especially applicable to Phillips' portrait of Lord Byron, also by Essex. Hilton's beautiful picture, 'Cupid Disarmed,' has been rendered by Essex with every attention to its effective points. By the same artist are three heads in one frame—those of Mary Queen of Scots, Charles I., and Lady Jane Grey, the last of infinite sweetness. Napoleon I., by Duchesne, is a very brilliant miniature; but the copies by foreign enamellists are much inferior to those of English production. Small though it be, the collection forms, however, a very valuable addition to the Art-exhibitions at South Kensington.

## MINOR TOPICS OF THE MONTH.

STATUE OF THE QUEEN FOR INDIA.—The full-sized model for this large and important work is now near completion; the commission for it was placed in the hands of Mr. Weekes, R.A., several years ago, but in consequence of various monetary considerations becoming uncertain—resulting from the late Indian financial panic—its execution was, by arrangement, for a time suspended. It may be here stated the commission was originally given by a private individual as the representative of one of the largest merchant-firms of the East, but is now under the cognisance of the Indian Government, who have ordered the erection of the work in Calcutta instead of Bombay, as first intended. The conception of the figure is worthy its high purpose, and conveys a sense of regal power, with the benign air and gracious bearing marking the acts and manner of our beloved Sovereign. Her Majesty is represented standing, wearing the insignia of the Order of the Star of India, which decoration she is supposed to be in the act of conferring. The *pose* and action of the figure are happily in keeping with the expression of the head and face; the outstretched right hand bearing the ribbon and medal of the order acting in consentaneous unison with the look and words addressed to the recipient of the honour. The head bears a tiara.

THE HOLBEIN SOCIETY is the title given to an institution just started, under the presidency of Sir William Stirling-Maxwell, M.P., and a Council of gentlemen interested in its object, which is to produce *fac-simile* reprints of rare books, wherein Art and Literature are united. It is well known that many such works owe their chief beauty to Hans Holbein; hence his name is appropriately given to the Society. The books will be reproduced, at a reasonable cost—to subscribers only, it is presumed—by the aid of photo-lithography, under the direction of Mr. Alfred Brothers, who, in 1866, executed the *fac-simile* reprint of Whitney's "*Choice of Emblemes*" for the editor of that work. The first two works of the series it is proposed to issue, are Holbein's "Dance of Death," and his "Figures for the Old Testament." Of the greater number of the works contemplated, the original text is Latin, but versions into the chief languages of Europe exist, of almost equal antiquity with the text itself. Wherever practicable, one or more of these versions, from some approved edition, will be subjoined to the Latin text, and thus the series will be suitable to the widening numbers to whom Latin is truly a dead tongue.

SOUTH LONDON INDUSTRIAL EXHIBITION.—A meeting has been held for the purpose of promoting a South London Working Class Exhibition for 1869, and of explaining the prize scheme in connection with the series of scientific lectures to be delivered at the Lambeth Baths during the ensuing winter. The chair was taken by Mr. Thomas Hughes, M.P. The Rev. G. M. Murphy read the programme of the lectures and prizes, and the proposed prospectus of the exhibition, of which, among others, Lord Shaftesbury, Mr. Gladstone, and Mr. Bright, are to be requested to become patrons. Resolutions approving of the entire scheme were passed.

LIVES OF THE SPANISH PAINTERS.—It is now about twenty years since Mr. W. Stirling—now Sir William Stirling Maxwell, M.P.—published his "Annals of the Artists of Spain," a most valuable work, in three volumes, which has long been out of print. Its original price was three guineas; the last copy that came "into the market," at a public sale a short time ago, realised, we have heard, twelve guineas. The book was published by Parker, 445, Strand, who retired from business four or five years since, when its interests were, if we remember rightly, transferred to Messrs. Longman and Co. It is much to be regretted that a work so important and so much inquired after, as we know it to be, should be positively beyond the reach of hundreds desirous of possessing it; surely Messrs. Longman would find it answer their purpose to issue a new edition, if they are at liberty to do so, and especially if the author, who we see is at present busy in Scotland securing his re-election into Parliament, could be prevailed upon, when the contest is over, to supervise the new issue. We call attention to the matter because it has been repeatedly forced upon us by correspondents. Sir William's "Velasquez and his Works" is, if we mistake not, also out of print, and might well be subjected to a similar process. It was published in 1855.

THE CERAMIC ART-UNION.—The annual meeting of this society has been held for the award and distribution of prizes; the chair was taken by S. A. Hart, Esq., R.A., and resolutions of approval were moved and seconded by Sir Francis Graham Moon, Bart., E. M. Ward, Esq., R.A., and S. C. Hall, Esq., F.S.A. The report was read by Dr. Doran, F.S.A.; it detailed the proceedings of the managers and directors during the past year. The several speakers testified to the great merits of the works produced—all of which were exhibited in the room of the Architectural Museum, Conduit Street, where the meeting took place—and paid special compliments to the Messrs. Battam, to whose matured knowledge and sound judgment the public is indebted for the highly satisfactory results. It is not too much to say that there is no one of the works executed for the subscribers that might not decorate any drawing-room in the kingdom; so much, indeed, was said by Sir Francis Moon, a high authority in such matters, and such was undoubtedly the opinion of the persons present. One of the principal objects of attraction was a bust, 'The Queen of the May,' by Joseph Durham, A.R.A.; another was a reduction of 'Musidora,' by Mr. Theed, from the original sculptured for the Prince of Wales. The subscribers amounted to about 1,500—a number that justified the allotment of eighty prizes of statuettes, vases, &c., each being the exclusive "copyright" of the society. We are sure that if its issues were more extensively seen, a very large accession of strength would be the consequence, for it would be impossible, under other circumstances, to acquire a production so admirable for a sum much beyond a guinea. The society has had our earnest support from its commencement, some ten years ago; it has accomplished more than could reasonably have been expected from it; it has issued no work of an inferior, or even of a questionable, character; and it has certainly achieved the high purpose for which it was started—to improve public taste and to advance a knowledge and appreciation of excellence in Ceramic Art.

ANOTHER GALLERY for the exhibition and sale of pictures is about to be opened in London, in spacious and convenient rooms known as the "Corinthian Gallery," in Argyll Street, Regent Circus. The condi-

tions are as usual. The Committee (of fourteen), is formed of the younger aspirants for fame; but among them are well-known names, and the list is headed by Mr. Henry Weekes, R.A. On one day of the week the Exhibition is to be free. It cannot be characterised as the project of a dealer; for it is specially provided that "each picture shall be *bona fide* the production and property of the artist by whom it is exhibited." The scheme appears to be in all respects just, reasonable, and practical; and will, no doubt, obtain the confidence of the artists.

Alpine and Oriental Scenery.—An Exhibition of pictures and drawings by Mr. Elijah Walton has been opened at No. 48, Pall Mall. This artist has already distinguished himself as a painter of Alpine scenery, which he has set forth in a manner professedly scientific, but at the same time has shown that such treatment is not incompatible with the picturesque. The paintings and drawings are in number one hundred and seventy-one, but the subjects are drawn principally from two very different sources. Of the three large oil-pictures two are devoted to such features of the Alps as are seen only by the more adventurous of the visitors to Switzerland. That called the Weisshorn from above Stalden shows the snow-covered peak rising against the sky and veiled as to its base by the intervening mists. The other Alpine subject is Monte Viso, as seen from the valley of the Po. In both these scenes we are impressed by a sense of the absence of animal life; a close observer will learn more of the truth from these works than from such fanciful representations of Alpine scenery as we are too often accustomed to see. From the Alps we are at once transported to the Plain of Thebes, which is bounded by what are courteously called the Libyan Hills, but which may be more accurately described as mountains of stone, which, terrace upon terrace, rise and seem to assault even the upper sky. Visitors will be gratified by the information afforded by these drawings, several of which are representations of localities famous in sacred history. The Wady Mokatteb, for instance, shows the valley in which the rocks bear, for the space of a league, inscriptions supposed to be a record left by the Israelites on their passage through the desert, although no portion of the writing has ever yet been deciphered. We may instance as one of the curiosities of the collection, a Bedouin *en route* for Sinai; he is mounted on his camel which is moving at a rapid rate across the desert. We have never before seen the peculiar movements of the animal described in what may be termed a trot. It is here shown that it lifts its fore and hind feet on each side, respectively, at the same time causing a rocking motion which not unfrequently produces a feeling akin to sea-sickness. Among these subjects are the 'Chain of Serbal,' 'Shipping on the Nile,' 'Jebel Mousa,' 'Wady Sebayeh,' 'Sunset on the Nile,' &c., &c.; we believe the entire series to have been rendered with the strictest observance of truth.

"Replicas" of Sculpture.—The paragraph which we extracted last month from the columns of the *Athæneum* contains a statement that, in justice to the eminent sculptor referred to therein, ought to be rectified. Our contemporary, speaking of the intended statue of the late Earl of Carlisle, intimated that Mr. Foley had engaged to make it "out of the head and face of the figure which was not long since erected at Dublin," &c. Mr. Foley assures us that such a statue "really does not exist; the model for it is not even completed." We admit that it would have been right for us to have ascertained the fact, ere giving currency to an erroneous statement; but we certainly were under the impression that a statue of the deceased nobleman had been erected in Dublin, though we knew enough of Mr. Foley to feel assured he would not lend his name, or devote his talents, to any project which would render him liable to the charge of "tradesman-like practice." Our sole object in reprinting the remarks in question was to enter a general protest, not a particular one, against artistic reproductions, which are far more to be deprecated in painting than in sculpture: a purchaser of a picture, for which perhaps he gives a large price, must feel aggrieved to find a repetition of it in the hands of another.

The Leigh Hunt Monument.—A sum amply sufficient for the purpose has been obtained, and the subscription list is closed. We shall report proceedings in due course. Among the most gratifying results of the "appeal" was a letter addressed by George W. Child, Esq., the proprietor of the Philadelphia *Public Ledger*, to Mr. S. C. Hall, tendering the whole of the required amount (£80) as his individual subscription. In reply, that generous gentleman was informed it was not needed; but his liberality is appreciated none the less.

An Exhibition of Art and Art-Industry is now open at Bolton, Lancashire; it is under the best possible auspices. Messrs. Agnew have undertaken the responsibility of collecting and arranging the works, many of the neighbouring collectors being liberal contributors. Few towns of the kingdom are more favourably circumstanced for such a purpose; we trust it will be eminently successful, not only as a powerful auxiliary to education in Art-knowledge, but for the cause in view—the discharge of a debt to complete the Mechanics Institute of this populous town.

The Poet Laureate.—Mr. Woolner's bust of the Laureate is well known as one of the most admirable works of its class that has been produced in England. It is a true, yet a very refined, likeness of the poet: a poetic rendering, yet by no means a departure from the "actual." Posterity will in this "copy" recognise one of the foremost men of the century; and, hereafter, nothing more will be needed to preserve his "memory," as far as Art can do it. The bust has recently been reproduced in statuary porcelain for "the many." It is issued by Mr. John Stark, of Hanley, Staffordshire; the reduction was, no doubt, made by the sculptor, for much of the merit of the original has been retained. To those who cannot obtain the larger work, this production on a small scale will be a valuable acquisition; for it is an excellent specimen of ceramic Art, and may take a high place among its best examples.

Apparatus for Heating Baths.—Mr. C. R. Havell, head-master of the Reading School of Art, has shown us his "Patent Submerged Stove," which certainly appears to be what it professes—a novel, simple, and economical contrivance for heating water for baths, &c.; it is made to burn either gas or spirits. The stove being placed at the bottom of the bath in the water, every particle of heat is absorbed, and the hot water circulated evenly throughout. As it is portable, it can be used in any room or bath, and will heat sufficient water for a full-sized bath, in from twenty-five to thirty minutes by gas, at the cost of three halfpence, and from thirty to forty-five minutes by spirits.

## REVIEWS.

On the Architectural History of Ely Cathedral. By the Rev. D. J. Stewart, M.A., formerly Sacrist of the Cathedral. Published by J. Van Voorst. London.

Fiercely as is the contest just now waging with respect to one branch of the Established Church of the United Kingdom, to be followed, in all probability, at no very distant day by a still fiercer contest as regards the other branch, there are few men, whatever their political or religious views may be, prepared to attack those sacred edifices themselves, which the wisdom, piety, and liberality of our forefathers erected all over the land. The noble cathedrals, that may be called the growth of centuries, and the church of the quiet hamlet wherein successive generations have worshipped, will, it is to be hoped, long survive the strife of party, the onslaught of their avowed enemies, and the supineness, if not something worse, of professed friends, and will continue to be, what they have ever been, whether looked upon only as examples of the art of the builder, or as temples of religious service,—the glory of the country.

The early history of almost every monastic institution — the foundation of all corporate ecclesiastical bodies—is chiefly based on tradition. The Monastery of Ely is presumed to have been founded by Æthelthryth, or, as she is more commonly called, Etheldreda, wife of Ecgfrith, King of Northumberland, about the middle of the seventh century. The legends connected with her life and death are curious; while the vicissitudes endured by the monks of Ely from the distracted state of the kingdom till the accession of William the Conqueror, and even afterwards, were great; for the fraternity and the inhabitants of the Isle of Ely, under the command of Hereward, nephew of the Abbot of Peterborough, and a young noble distinguished for his valour and daring, whom Ingulphus describes as a pattern of Anglo-Saxon chivalry, offered a determined, and, for a long time, successful resistance, to the power of the Normans. The first edifice was partially destroyed by the Danes in 870, and all its revenues were annexed to the Crown, which retained them till the reign of Edgar.

A century after the attack of the Danes, Æthelwold, Abbot of Abingdon, and afterwards Bishop of Winchester, received permission of the King, Edgar, "to restore the church and monastic buildings, and to build new habitations if they were necessary;" but it was not till 1107 that Ely was erected into a bishopric, by Henry I.

The cathedral as existing at present is, like all similar edifices, the workmanship of many different periods, and displays a singular mixture of various styles of architecture, which, however, are combined to make it a noble structure. The chief object of Mr. Stewart's book is to set forth and determine, so far as documentary evidence of every kind admits, the date of each portion, and the attendant circumstances of its erection. Such an investigation is interesting principally to the archæologist and any others who care to read by what means our great ecclesiastical structures have grown into the noble proportions in which we see them; but narratives of this kind are generally so bound up with the history of the country, apart from their religious aspect, that they have something more to tell than what relates to the art of the architect, while we often meet with anecdotes that savour more of romance than of reality. Here is one respecting the erection of the beautiful Lady Chapel of Ely, the first stone of which was laid in 1321, the chapel being finished in 1349. For more than twenty-eight years the work was directed by one of the monks, John of Wisbech—how well those old monks knew how to build! At the commencement, John "was sadly puzzled how to get money to pay the wages of the workmen whose labour he required; but his difficulties were removed by a most fortunate discovery of treasure. He persuaded several of his secular brethren to give their aid in digging the trenches in which the foundations of the chapel were to be laid, and while they were all

busily employed, he struck his spade upon a brazen pot, full of gold coins, buried in the earth. As he was digging by himself, at some distance from his companions, it was not difficult to conceal the discovery from them; and at night, when all had withdrawn from their self-imposed task, John carried off the pot of money and hid it under his bed." Incidental to the history of the monastery, of which the church formed a part, Mr. Stewart devotes a chapter of his book to an account of the state of the Isle of Ely before the drainage of the Fens; another chapter to a survey of Ely outside the walls of the Priory in the fifteenth century; and another, the last chapter, to what may be termed the domestic records of the monkish life at Ely: these chapters are full of interest. When Henry I. erected Ely into a bishopric, he divided the lands of the monastery between the bishop and the monks, and the monastery was afterwards governed by a prior, who was called the Lord Prior. It was, with almost every other similar institution, surrendered into the hands of Henry VIII., who granted a charter to convert the conventual church into a cathedral by the title of the Cathedral Church of the Undivided Trinity.

Mr. Stewart's investigations must have involved no small amount of diligent and not unwearisome research, combined with considerable antiquarian and scholastic knowledge. His narrative is, as the title of his book indicates, strictly limited to the ancient architectural history of the edifice, or rather edifices. He makes no allusion to whatever changes or alterations the cathedral may have undergone within the last two or three centuries; nor does he refer to the extensive reparations that have been carried on of late years, and which are still in progress, with the object of restoring the venerable edifice to its pristine beauty, so far as this is practicable; and certainly, even now, in its comparatively unfinished state, Ely is worth a pilgrimage to see what has been already effected: no cathedral in the kingdom is better entitled to be visited by the lover of splendid ecclesiastical architecture,—notably so the interior and the exquisite lantern tower.

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THE NATIONAL GAZETTEER; a Topographical Dictionary of the British Islands. Compiled from the latest and best sources, and Illustrated with a complete County Atlas and numerous Maps. Published by VIRTUE AND CO., London.

A book of this kind is now an indispensable necessity in every library, public or private; nay, in every house where knowledge is sought after; and that of one's own country is by no means the least which we all should endeavour to acquire, as more or less associated with our daily avocations, pleasures, or pursuits. The task of compiling such a topographical dictionary as would meet the demands of a busy, inquiring, and travelling community as our own, could not possibly be an easy one; but it seems to have been well carried out in the three large and handsome volumes which have recently made their appearance under the title of "The National Gazetteer." The amount of information they contain is great, comprehensive, and exceedingly well-digested. Its accuracy we have tested by referring to some comparatively obscure country-places with which we are well acquainted, and we find them set down and correctly described in every requisite particular.

Such are the changes which the whole country has undergone of late, and is still undergoing, as regards population, area, the progress of commerce and manufactures, that a new Gazetteer seems to be necessary, we will not say annually, but certainly every four or five years. Acts of Parliament have transferred towns and parishes from one county to another, new parishes have been demarcated, populations have increased and decayed, tillage and pasture lands have exchanged their growths, and numerous other alterations that need not to be particularised have all combined to bring about a new condition of affairs even in the remotest localities. It is evident, then, that all previous publications of the kind now before us can be regarded as little better than old almanacs: hence the necessity that the public should have a work that deals with the present rather than the past; and this is now supplied by "The National Gazetteer," which is printed in good, legible type, and is abundantly supplied with county and other maps very carefully and clearly executed. The information is brought down to the latest date possible to the arrangement and printing of so voluminous a work; one which is altogether produced in such a manner as to adapt it to any library, however costly and well-furnished with literature. It can scarcely fail to become a standard book of reference.

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THE CANARY: Varieties, Management, and Breeding. By the Rev. FRANCIS SMITH. Published by GROOMBRIDGE, London.

If the robin was to our forefathers, as Bernard Barton calls it—

"The dear domestic household bird,"

how much more forcibly the line will apply to the canary. The one is our visitor only when

"Chill'd by bleak December,"

the other is our guest every day throughout the year; ever ready to pay in song for his lodging and his board. There are few homes where he is not an inmate, and not many where he and his wife do not augment the family circle; for in most cages there is one or more born in the house. It is the pet of pets among birds; very beautiful, very tame, and sometimes very intelligent. They may be taught so as to be marvellously accomplished, and are seldom so wild as to be excluded from the breakfast-table—in full freedom there.

One of the sweet birds is singing to us while we write a glorious song—now one of gentle persuasiveness, now one of triumph, somewhat too loud. It is but a little, short, ill-shaped, "common canary;" but, nevertheless, his singing is a joy that brightens our room and lightens our labour. And it is winter, or very nearly so, when all other songsters of the wood and field are silent.

To the reverend gentleman who gives us this book we owe much; it is so admirably done as to be thoroughly perfect as far as the subject goes. He tells us everything about the canary, and in the pleasantest manner, enlivening his story with many anecdotes. It is written in a tender and loving spirit; lucky are the birds who have so sympathetic and considerate a master, and fortunate is the master who owns so many beautiful birds; for the charming pictures that decorate the volume are so many portraits of "*the author's own pets.*"

Mr. Smith is not a writer who has produced a book "to order;" he has obviously loved his task. Years of thought and study, and familiarity with his subject in all its bearings, have enabled him to tell us everything needful to be known by those who keep the bird—one or many; how best to be its friend and its doctor; how to improve without impairing nature; how, in a word, the extremest amount of enjoyment may be derived from the cultivation of those delicious little inmates of our homes.

The author is a severe critic; he will have nothing but what is perfect, eschewing all that are "common." There is, in his view, as much "difference between the first-class Belgian birds and an ordinary English canary as there is between an old-fashioned Northamptonshire cart-horse and a pure-bred Arabian of the Desert." But if he makes us discontented with our treasures, he shows us very clearly how we may substitute the less for the more beautiful; and no doubt he is right in advising us to be content only with the best, for the best are not beyond the reach of ordinary possessors. We would not, indeed, exchange our own homely little pet for his exquisite Prince Charming; but we would gladly receive one of his royal progeny, and give him a palace worthy of him.

The book is a delightful book; it may give pleasure to those who do not keep the birds, but to those who do it will be indispensable.

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CANON HUGH STOWELL. Engraved by C. J. LEWIS, from the Picture by C. Mercier. Published by the "STOWELL MEMORIAL AID FUND," Princess Street, Manchester.

An excellent engraving from the picture presented by the "Stowell Memorial Aid Fund" to the corporation of Salford, and painted by Mr. Mercier, from photographs and memory, after the death of this well-known and popular clergyman, who is here represented habited in full canonicals, and reading the Communion Service in the chancel of his church. The likeness is most truthful and expressive, the pose of the figure easy and graceful, while the engraving itself is especially brilliant. It is published with the object of augmenting the funds for building the "Stowell Memorial Church, Parsonage, and Schools," in Manchester. There must be many friends and admirers of the deceased who would be glad, for his sake, to assist the good work, and also to possess a pleasing memento of him.

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JOHN ORIEL'S START IN LIFE. By MARY HOWITT. Published by SEELEY AND CO., and PARTRIDGE AND CO., London.

This is an illustrated story for the young; a book the value of which is not to be estimated by its cost. It contains some twenty engravings, large and small; they are so good as to compare advantageously with the very best efforts of the best artists issued in any publication of our time. That is saying much—but not too much; for we trace in it the mind of the admirable editor to whom British Workmen and British children owe a large debt of gratitude, who seems always to consider that the commonest things should be made excellent; that to engender bad taste is to corrupt morals; and that there is no reader so humble as to be out of the reach of teaching by pure Art. The story is from the pen of a lady who occupies a high position, perhaps the highest, as an instructor of youth; whose writings are ever graceful and pleasant, while full of wise and pious lessons; whose religion, though always present, is never oppressive; and from whose own mind and heart come the teachings of love, prudence, temperance, charity—inculcated in every line she circulates. It is needless to add that we heartily recommend this little book.

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HAYDN'S DICTIONARY OF DATES RELATING TO ALL AGES AND NATIONS. By BENJAMIN VINCENT. Thirteenth Edition. Published by E. MOXON AND CO., London.

Two years have passed since the last edition of this valuable book of reference was published; it contained, according to a statement now put forth, no fewer than 34,563 facts or dates. This large number is considerably augmented, the editor having adopted the plan of employing a staff to keep a daily register of record, so that nothing of importance should be omitted, and errors of every kind avoided or corrected. Among the "novelties" of this new edition are a compendious Chronological Table, and a dated Index. The work is now brought down to June of the present year.

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THE TREES OF OLD ENGLAND. By LEO. H. GRINDON. Published by F. PITMAN, London.

This is a reprint of a series of papers contributed to a popular magazine. The author chose a good subject for his literary work, and has made a good use of it, so far as his remarks extend; but he might have done more, for it is full of materials capable of being employed much more comprehensively, and even instructively, than they are. We like what he has done so well as to regret he does not say more: he writes as a true lover of Nature, and with a spirit alive to her diversified beauties. This is not the first time we have met with Mr. Grindon in the field of literature: a book from his pen a few years since, entitled "Life: its Varieties, and Phenomena," showed him to be an original thinker and a close observer of the phenemena of existence; it had our favourable opinion when it appeared.

# THE ART-JOURNAL.



LONDON, DECEMBER 1, 1868.

*THE close of another year calls upon us again to return thanks for the public patronage accorded to this Journal. It is an old custom, and one from which we do not mean to depart so long as we continue to labour for the pleasure and information of our Subscribers.*

*During the past year we completed the* ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION; *we have reason to believe that extensive publication entirely satisfied the many classes for whom it had special interest. It is a volume of suggestions that cannot fail to teach all producers of Art-industry, and to be of practical value in the Manufactory and the Workshop. It is the only Illustrated Record of the great event of* 1867.

*The space occupied by that Catalogue—during twenty months—necessarily abstracted from the information demanded by the Artist and the Amateur in a Journal of the Fine Arts. Although we shall by no means place out of consideration the requirements of the Manufacturer and the Artisan, we shall be enabled hereafter to introduce greater variety into these pages, studying to render popular the higher elements and loftier aims of Art.*

*It cannot be necessary to give details of "plans in progress," for the conduct of the* ART-JOURNAL: *we are not over-presumptuous in claiming confidence in our future from experience of our past.*

*The Part that commences with January,* 1869, *will show that our strenuous efforts are directed to continue the improvement we believe our Work to have manifested, year after year, since its commencement. Subscribers will not, we trust, need assurance that the co-operation and aid of the best Writers and Artists will be sought—and obtained—for every department; or that we shall labour, zealously and earnestly, to maintain for the* ART-JOURNAL *the high place in public favour it has held so long.*

*The series of "British Artists and their Works" will be resumed, introducing those who have recently achieved renown; a series of visits to "Palace Homes of England" (such as are occasionally free to the people) will be carried through the year; a series will be given of the leading pictures in the several Galleries of Italy; and a series of examples of Eminent Masters in Art-industry.*

*These will be the principal Illustrated Papers, but not the only ones that will be accompanied by Wood Engravings.*

*Two Line Engravings from famous pictures, by modern artists, will appear with each Part, and one Engraving from a work in Sculpture.*

16, SOUTHAMPTON STREET, STRAND,
*December*, 1868.

## THE PICTURE-GALLERY OF THE HERMITAGE, ST. PETERSBURG.

### CHAPTER IV.

OUR last chapter concluded with some brief remarks on two great painters of Italy, Perugino and Raffaelle, as exhibited in their works in the Hermitage. There are in the gallery examples of other renowned Italian artists which must not be left unrecorded. Julio Romano, the most illustrious of Raffaelle's scholars, is represented by two pictures, but neither shows adequately his powers. One, a small canvas, is 'The Creation of Eve,' the other 'Nymphs Bathing.' By another eminent scholar of Raffaelle, Pierino del Vaga, is an excellent Madonna. These masters all belong to the Roman school

Of the school of Florence is a fine example of Leonardo da Vinci, in which appears the Holy Family and St. Catherine; it was executed in 1513, during Leonardo's second visit to Rome, and bears the initials L. D. V. The picture, long hidden, was purchased, in 1777, by the Abbé Salvadori, secretary to Count de Firmian. On the death of the Abbé, his heirs carried it away to an obscure town in the country, where it was discovered by some agent of Catherine, who paid a considerable price for its acquisition. Another great Florentine painter, Andrea del Sarto, is well represented, also by a Holy Family, from the Orford collection, at Houghton, when it was valued at the sum of £200. The picture is tolerably well known from Bartolozzi's engraving. The Virgin is seated at the entrance of a kind of cavern, holding on her knees the infant Jesus, to whom John the Baptist presents a small cross, symbolical of the future suffering. By Correggio, one of the great painters of the Lombard school, is 'The Marriage of St. Catherine,' a subject frequently treated by this artist; the finest specimen is, perhaps, that in the Louvre. The Hermitage picture is small, and is not improbably the first idea of that in Paris, where St. Sebastian is introduced. From an inscription at the back of the canvas, the work was painted and presented to the Princess Matilda d'Este, in 1517; it subsequently formed a part of the Modena gallery, and was presented by the Duke of Modena to the Count de Brühl when his collection was ceded, in 1746, to the Elector of Saxe, Augustus III. We give the history of these pictures at the Hermitage when it is practicable, to show their authenticity. In the 'Marriage of St. Catherine,' the Virgin offers the hand of the bride to her son, who is about to place the ring on her finger, but appears to be looking at Mary, as if to ask her consent. Kugler intimates that the picture is "probably an old copy," but the inscription certainly negatives the assumption. Speaking of the Louvre picture of this subject, the same writer says:—"Not that Correggio here impresses on the spectator that high and edifying feeling which the purity of composition of Leonardo and Raphael impart; but he touches us, though with an earthly pencil, by his glowing representations of the spiritual excitements of this life."

Another of the great Italian schools of painting, that of Venice, has its exponents in the Hermitage gallery. Paul Veronese, who, perhaps, beyond all others combined in himself its highest characteristics, appears in 'The Entombment;' Paris Bordone in a canvas entitled 'Faith;' Palma, the elder, in 'The Adoration of the Shepherds.' But these are comparatively thrown into the shade by Titian's 'Dance,' a subject often repeated by this gorgeous painter. The first, it is recorded, was executed for the Duke of Parma, and it was so much admired that the artist received several commissions to repeat it; in all these *replicas*, however, he was careful to make such alterations that each could be distinguished from the others. It is not known for whom the one in the Hermitage was painted, but it is ascertained to have passed through the various collections, in the seventeenth and eighteenth centuries, of the Marquis de la Vrillière, M. Thévenin, M. Bourvalais, M. de Crozat, and Baron de Thiers; from the heirs of the last it was acquired by the Czarina Catherine. This is considered to be as fine a picture as any Titian produced of that subject.

In the same gallery is another work by Titian of a somewhat similar character, and which he also repeated several times; it is his well-known subject of 'Venus,' of which there is one in each of the museums of Florence, Vienna Dresden, and Madrid, besides others, presumed to be genuine, in some private collections. That in the Hermitage formed a portion of the thirty-eight pictures bought by the Emperor Alexander out of the gallery of the Empress Josephine. A subject so universally known needs no description.

Another painter of the Venetian school, Giorgiono, is represented by a fine portrait of a young man, which bears the title of 'Domenico at the age of Twenty-five Years.' Who this Domenico was is uncertain; probably some Venetian noble; it certainly cannot be the portrait of Domenichino, the painter, who was not born till 1581, seventy years after the death of Giorgione, who must have painted the picture in the year of his decease, for it bears the date 1511.

By Giorgione's scholar, Sebastian del Piombo, is a remarkably noble portrait of Cardinal Pole, a work that used to be attributed to Raffaelle. Il Moretto, another of the Venetian painters, is represented by a figure of 'Judith;' and Tintoretto by 'The Birth of St. John the Baptist.' In the Hermitage gallery are also examples of Caravaggio, Guercino, Guido, Domenichino, Carlo Moratti, Albano, and other Italian masters, of which our space will not allow us to speak in detail.

In preceding chapters reference was made to a few of the Dutch and Flemish painters whose works are to be found in the Hermitage gallery. But there are many more whom we now proceed to notice. Paul Potter figures prominently in the gallery; among his numerous pictures is one that may almost, if not quite, be regarded as his *chef-d'œuvre;* this is 'THE FARM,' of which an engraving appears on the next page. Its history is that it was painted, in 1649, for the Princess Amelia de Solms, who refused to receive it on account of an objectionable passage in the composition, a fault not uncommon with many painters of the Low Countries, as we see exemplified in some of their best works. Others, however, were not so fastidious as this lady, and the picture passed succes-

sively through various galleries of note, till it got into that of the Elector of Hesse Cassel, and afterwards into the collection of the Empress Josephine, at Malmaison, whence it was transferred to St. Petersburg with the others to which reference has already been made as purchased by the Emperor Alexander. The value then placed on it was £4,000.

The picture is a vivid representation of Dutch pastoral life in the seventeenth century; in fact, so little by comparison have been the changes since made by the farming population of Holland, that similar scenes may be witnessed in the present day. At the door of the farm-house is a woman occupied in cleaning her milk-pans on the margin of a wall; by her side is a child, holding some eatable in its hand, which has attracted the attention of a large dog; the animal is springing at the coveted morsel, but is driven away by a man who shakes his hat energetically at the intruder. Scattered all over the unenclosed farm-yard, which is partially shaded by numerous trees, are the usual occupants of what in England would be termed the homestead—cows, sheep, goats, horses, poultry, &c. They are all disposed with manifest pictorial effect, heightened in no small degree by the play of light and shade through the arboreous surroundings. The colouring of the picture is even now almost as brilliant as when it left the painter's studio.

Other pictures by Paul Potter are—'The White Horse,' 'The Dairy,' 'The Watch-Dog.' There is one, however, which, from its peculiarity, demands a few words of description; a French writer speaks of it as pointing a moral like one of Fontaine's fables; the subject appears to be 'The Trial and Condemnation of Man by the Animals.' The composition is divided into fourteen parts; two large panels, which are placed in the centre, and twelve smaller, forming a border to the others. In one of the larger panels is the court of justice filled with animals; the accused is conducted before the tribunal by two wolves and a bear; the presiding judge is a lion, the prosecutor a fox, who has secured the services of an elephant as his counsel "learned in the law." Other animals are introduced, either as witnesses or accomplices, for the accused is so malevolent as to charge the dog, the horse, and other domesticated animals with being participators in his crimes. The second panel represents the result of the trial. The prisoner, being found guilty, is condemned to death, and the executioners of the sentence burn him alive. His friends, the dogs, &c., are included in the same sentence, and pay the penalty



THE FARM.
(*P. Potter.*)

of their evil deeds by being hung on a lofty gibbet; while their judges, &c., exhibit their satisfaction by dancing hilariously round their victims. The small panels round the principals represent the ill-treatment of animals by man, and particularly subjects relating to field-sports. It is thought that Paul Potter was unable, from some cause or other, to complete the whole of these smaller panels, and others were employed to finish the series, as some are evidently not by his hand. The picture, like 'The Farm' just mentioned, passed through the collections of the Elector of Hesse Cassel and the Empress Josephine into that of the Hermitage, the Emperor Alexander paying for it £2,800.

An excellent example of Hondekoeter is seen in 'The Fighting Cocks,' and of Weeninx in 'The Italian Herdsman' watching his flock of goats near a ruined temple.

Among the most distinguished Dutch *genre* painters, and among the most celebrated of Rembrandt's scholars, was Gerard Dow, whose father, a glazier, intended him for a glass-painter: his genius, however, was developed in another and higher direction, and he became the master of other great artists in a similar line of Art, Mieris, Metsu, and Schalken. In the Hermitage are two portraits by him, 'THE SKEIN-WINDER,' and 'READING,' both engraved on the following page, which are marvellous for finish and delicacy of execution. There is too much individuality in these works to class them with imaginary conceptions; they must be actual portraits for which the elderly ladies sat, so true and life-like are they. The general treatment and the effect of *chiar-oscuro* are significant of study in the school of Rembrandt, that great master of light and shade. Of several other pictures by Gerard Dow, 'The Doctor' is perhaps of greater importance in subject-matter than all the rest from his easel which the gallery contains. The figures introduced are an elderly woman and a man of medicine; the latter is examining a bottle of liquid which the other has placed in his hands. The doctor is habited in a rich red silk gown ornamented with gilt buttons, and wears on his head a velvet cap: the apartment is full of ancient carved furniture, books, parchments, utensils of all sorts—the ordinary "properties" of a medical *savant* of the period.

Jan Steen has laid aside his usual vulgarity in his 'Lace-maker;' an old woman seated with her bobbins in her lap, while a young girl wearing the broad-brimmed hat of Holland looks out into the

street through a richly-painted glass window. The sentiment of the composition is well sustained; and light is thrown on the principal figure with telling effect from a window not seen in the picture.

Metsu, who belongs to the same class of painters as Terburg, Gerard Dow, and Mieris, is seen to great advantage in 'The Sick Lady and the Doctor.' The scene is a bed-chamber, in which a *youngish* lady, richly dressed, is seated in a high-backed easy chair, her head supported by a cushion; a favourite little spaniel endeavours to jump on her lap. At her right hand is the medical attendant in a long black gown, and wearing his hat—the custom, it may be presumed, of the country and the era; he is in the act of examining the contents of a glass flask, which he holds near to his face. On the left of the invalid stands the nurse in the act of pouring into a spoon some medicine from a phial. The incident is pointedly told on the canvas, and with the utmost delicacy of manipulation, though from its date, 1637, Metsu could not have been more than twenty-two years of age when he painted it.

Another famous painter of the old Dutch school, Adrian Van Ostade, appears in the Hermitage no fewer than twenty times: the best of his works in the gallery are 'The Violin Player,' and one to which the name of 'Porridge' has been given: it represents a female plunging a spoon into a large dish of soup or porridge, and distributing its contents to a hungry group of little ones. Adrian's brother, Isaac Van Ostade, is represented by two excellent Dutch landscapes, entitled respectively 'Summer,' and 'Winter.' By Cornelius Bega, one of Adrian's most distinguished pupils, is a clear picture, 'The Studio of a Painter,' a composition of three figures; it was formerly in the Count de Brühl's gallery.

The catalogue of the Hermitage gallery includes forty pictures bearing the name of Vandyck, of which number portraits form by far the greater proportion. Of other subjects the most remarkable are 'The Martyrdom of St. Sebastian,' acquired by Catherine from the heirs of Count de Cobenzell, and engraved by Van Schuppen; and 'The Holy Family,' a beautiful picture, the subject originally and strangely treated. A number of angels have joined hands and formed themselves into a dancing circle, to testify their joy at the birth of the infant Christ, who sleeps on his mother's lap; Joseph is also present. Of the portraits we may especially point out one of Vandyck himself, from his own pencil: it is an oval picture, and represents the painter as a remarkably handsome young man habited in a suit of black silk, and resting his right arm on a kind of pedestal: the figure is three-quarter length. This remarkably fine portrait was formerly in the museum of Antwerp.



THE SKEIN-WINDER. (*G. Dow.*)



READING.

Francis Van Mieris, the elder, must not be passed over with the mere announcement of his name as present in the gallery, which shows two admirable examples of his Art. One is 'A Dutch Breakfast.' The scene is a room handsomely furnished, in which are several ladies seated with plates of oysters before them. A young man wearing a velvet doublet and a richly embroidered mantle thrown over his shoulder, pays marked attention to a young lady. Behind these a servant is filling a glass, and in the background two more guests are seen through an open door approaching the apartment. The other picture bears the title of 'Getting-up.' Standing before a toilette glass is a lady dressed in a mantle of green velvet trimmed with ermine; she is playing with a small spaniel, while in the background is a young servant-girl engaged in making her mistress's bed.

There is yet one other artist of this popular Dutch school of whom no mention has yet been made, except incidentally, but who is too renowned in Art, and is so fully represented in the Hermitage, as to demand more space in our notice than we have to devote to him. This is David Teniers, of whose works there are no fewer than forty-seven; at least this number bear his name. The most celebrated of these is 'The Arquebusiers of Antwerp,' by some critics considered his *chef-d'œuvre*. It was painted for the guild of cross-bowmen at Antwerp in 1643, and remained for nearly a century in the possession of that civic company. In 1754 it passed into the gallery of the Elector of Hesse Cassel; afterwards into that of the Empress Josephine, whence it was acquired, in 1815, by the Emperor Alexander. The original sketch for the work now belongs to M. Amengaud, of Paris, to whom we are indebted, as was intimated in our first chapter, for the illustrations that accompany this series of papers. Other notable pictures are 'The Corps de Garde,' a well-known work; a capital 'Village Fête;' 'The Interior of a Kitchen;' a 'Fête Champêtre;' 'The Woodman;' &c., &c.

Of the German school the Hermitage possesses a few representative paintings. Attributed to Albert Durer, but more probably by one of his immediate followers, are two portraits and a triptych, of which the centre panel exhibits 'The Adoration of the Magi,' and the *volets* or wings 'The Circumcision,' and 'The Massacre of the Innocents,' respectively. By Lucas Cranach are two portraits, one of the Elector of Saxe, the other of some cardinal whose name is unknown. Several portraits are said to be by Hans Holbein, of which with regard to some there is considerable doubt; and by Balthazar Denner, who, though born in Hamburg, is classed among the Germans, are also a few elaborate portraits.

It remains now only to offer a few remarks upon the Spanish pictures in the royal gallery of St. Petersburg. In a former chapter we introduced an engraving from one of Murillo's works, 'The Gardener's Wife:' on this page is another, from his 'CANINE BEGGAR;' both pictures are of that order with which every one who knows anything of Murillo is familiar. By the same great master are also 'The Annunciation,' 'The Assumption,' and 'The Death of St. Peter of Verona,' all of them worthy of the painter, if not to be reckoned among his best works. A Madonna by Morales, surnamed by his cotemporaries, *El Divino*, is a capital example of the religious portraits of this artist: it is a work of surpassing tenderness of expression and of beauty. Two works of similar character, 'St. Anne' and 'St. Dominick,' by Juan de Joannes, show the tendency of this painter to the Roman School of Art. Of the eleven pictures attributed to Velasquez, a portion only may be considered as his productions, among these are portraits of the Count d'Olivares and Pope Innocent X. A portrait of the Spanish poet Alonzo de Ercilla, by Theotocopuli *El Greco*, might pass for a Titian. Alonzo Coello is represented by several portraits of distinguished personages, in the court of Philip II, of Spain. The other painters of this country whose names appear among the one hundred Spanish pictures hung in the gallery are chiefly Alonzo Cano, Zurbaran, Ribera or Spagnoletto, Tristan, Navarette, Francisco, Ribalta, and his son Juan Ribalta. One of Ribera's works, 'St. Lucia,' is wonderfully characteristic of the vigorous school to which the artist



THE CANINE BEGGAR.
(*Murillo.*)

belonged; the martyr is seen holding in her hands a salver of gold containing the two eyes of which she has just been deprived by the executioner. The subject is certainly repulsive enough, but the picture loses much of its offensiveness by the sweet and calm expression of the sufferer's countenance, which moves to pity of the victim, and to wrath against her tormentors.

We have been able to do little more than indicate the character of the royal picture-gallery of the Hermitage. Brief and imperfect as the record is, it may suffice to show that there exists in St. Petersburg a large, and, taken in the aggregate, a valuable collection of paintings to which, we believe, the public has access, and where the young artists of Russia may study the works of the great European schools of ancient painting without the necessity of leaving their own country for such a purpose. But the gallery offers no inducements for the student to follow in the steps of the modern Pre-Raffaellite school. Formed chiefly in the eighteenth century, collectors of pictures had, in those days, no sympathy with such painters as Fra Angelico, Filippi Lippi, Van Eyck, Memling, and others of the revivalists of Art; and hence the Hermitage is altogether wanting in what is now felt to be almost a necessity in every public picture-gallery—a chronological series of examples from the dawn of painting to its meridian.

JAMES DAFFORNE.

## THE PAINTED WINDOW IN THE PARLIAMENT HOUSE, EDINBURGH.

A work by Kaulbach, designed expressly for this country, is an event of so much interest and importance to Art, that we offer no apology for reprinting "a History and Description of the Painted Window," from the pen of Mr. Charles Heath Wilson, of Glasgow, to whose indefatigable exertions and perseverance, under circumstances of great discouragement, we are mainly or entirely indebted for its acquisition.

It has been suggested to me that some account of the new painted window erected in the Parliament House, Edinburgh, might be thought interesting. I am therefore induced to offer the following statement, abridged from the voluminous correspondence regarding it which I have held, since the autumn of 1864, with the Office of Her Majesty's Works in London, with that in Edinburgh, and with the artists employed. In the first official letter which I received I was informed that the subject was to be the King of Scotland, James V., inaugurating the College of Justice, and that I should be provided with a sketch showing the proper costumes. On the 12th of December I was further informed that the First Commissioner had requested Mr. Johnston, of the National Institution, Edinburgh, to prepare a sketch showing the costume of the figures that were to be introduced to render the historical scene which was to be represented, but that the sketch was to be merely explanatory of what was required, and that the First Commissioner wished the artist to group these figures as he pleased. From these judicious directions it may be observed that there was no intention whatever of trammelling the artist employed by any sketches sent from this country, which were merely to be regarded as guides for costume. I entered into correspondence with the Chevalier Ainmiller, Inspector of the Royal Glass Painting Establishment at Munich, as to the selection of the artist to be employed, and he at first proposed our countryman. Mr. Dyce, of whose talents and skill in the design of such a work as that required he spoke in the warmest terms, adding that he never had executed a window from any cartoon in which the conditions of glass-painting were so thoroughly appreciated as in that executed by Mr. Dyce for the Duke of Northumberland. I informed M. Ainmiller of the heavy loss which British Art had sustained in the early death of Mr. Dyce, and he then wrote to me to say that M. von Kaulbach had consented to give his valuable assistance, which was to be considered as evidence of his personal friendship for himself. I need hardly say, to those who are acqnainted with the works of William von Kaulbach—the greatest monumental paintings of the age—that his offers were immediately accepted; and on the 4th of April, 1866, the contract was confirmed by the First Commissioner of Her Majesty's Works.

It is of interest to know that M. von Kaulbach would only consent to execute the design full size, and that he objected to make a small sketch. I have frequently met with this objection to make small sketches on the part of eminent German artists accustomed to the production of large cartoons; and as M. von Kaulbach agreed to make any alteration in the cartoon which might be suggested, his wishes were complied with.

Mr. Matheson, of Her Majesty's Board of Works, with the assistance of the late Mr. Joseph Robertson and other authorities, prepared written information regarding the ceremonial, and sketches representing the costumes of the historic persons present. Casts of seals and other data, useful for the artists, were also collected, and a series of armorial bearings of Presidents of the Court of Session was in due conrse transmitted to me from the Office of Her Majesty's Works in Edinburgh, all of which were drawn in the Lyon Office; and these materials forwarded to M. Ainmiller, for his guidance and that of M. von Kaulbach, in terms of the First Commissioner's instructions.

It appeared to me that the number of figures contained in the official sketch was not sufficient to do more than fill the lower part of the composition, and that the list with which I was provided being limited to the officials and clergy present, no allusion was made to the cortège which no doubt accompanied the young king on this important occasion. It has ever been the practice of the greatest artists, when painting such subjects as this, to fill their pictures with the guards, attendants, and spectators, who invariably in real life accompany the sovereign. It was obvious that unless advantage was taken of the presence of courtiers and spectators, the upper part of the window must exhibit the usual diaper, ornament, or canopies, for which a dislike has been manifested in so many quarters when the Glasgow windows are spoken of. A window at Bourges, by Louis Fauconnier, of the early part of the sixteenth century, occurred to me as an admirable type of the mode of treatment required, and I therefore submitted to the First Commissioner (Mr. Cowper), that as there could be no reasonable doubt that the young king must have been attended by a retinue of courtiers, guards, and others, M. von Kaulbach should be authorised to enrich his picture by the introduction of such persons.

I use the word picture because the subject selected implied that a picture-window was intended, and at the very period of the event, 1532, the style of glass-painting prevalent in Europe was that which has bequeathed to us the magnificent picture-windows of the Cinque Cento. It is needless that I shonld enter into any discussion as to whether painted windows ought ever to be produced in this style; the opinions prevailing on the subject are absolutely irreconcilable. My charge was to obtain a picture-window representing a historic event, and, if precedent was to be followed at all, then that of 1532 was the most appropriate.

During the progress of the cartoon, photograph portraits of living persons connected with the Court of Session were sent to me from the Office of Her Majesty's Works in Edinburgh to be forwarded to the artists.

In February, 1867, a photograph of the cartoon, on a large scale, was received from Munich, and was transmitted by me to the First Commissioner, who was pleased to approve of it, and, according to contract, a first instalment was paid to M. Ainmiller. The artists in Munich complained of the heaviness of the mullions of the window, which led to a correspondence on the subject, and finally to the substitution of lighter stone-work, of a better design, under the direction of Mr. Matheson.

One result of the transmission of modern portraits was observable in the cartoon. Whilst many of the people represented seemed to belong to the period of James V., others were obviously of the nineteenth century. The First Commissioner was pleased to write to me that he agreed in opinion as to the impropriety of having the hair drawn according to the modern fashion, instead of as it was worn in the time of James V., and that he attribnted no importance to the resemblance or non-resemblance of the heads of modern persons. These opinions were communicated to M. von Kaulbach, who cordially expressed his gratification in being permitted to make these alterations, which I should have been glad to have seen carried further than has been done—for instance, the Abbot of Cambuskenneth, first President of the Court of Session, ought to have been represented shaven. One advantage, however, gained by the use of these Scottish portraits has been, as it appears to me, that many of the heads are less German in character than they would have been without the photographs.

Permission to proceed with the glass having been accorded to M. Ainmiller in April, 1867, he commenced the window, which was unremittingly carried on and completed by the 3rd of September last. As the meeting of the Courts was so near at hand, the cases containing it were forwarded by express to this country.

The persons represented in the window, as the principal actors in the ceremony, are selected from the following list:—James V. enthroned; Dunbar, Archbishop of Glasgow, the Lord Chancellor of Scotland—his hand is raised in benediction; Alexander Mylne, Abbot of Cambuskenneth, Lord President of the Court of Session—he kneels before the king; Richard Bothwell, Rector of Ashkirk; Sir John Dingwall, Provost of Trinity College Church, Edinburgh; Henry Ouhyte, Rector of Finhaven and Dean of Brechin; William Gibson, Dean of Restalrig; Thomas Hay, Dean of Dunbar; Robert Reid, Abbot of Kinloss, afterwards Lord President and Bishop of Orkney; George Ker, Provost of Dunglass; Sir William Scott of Balweary; Sir John Campbell of Lundy; Sir James Colville of East Wemyss, Director of Chancery; Sir Adam Otterburn, Provost of Edinburgh; Nicholas Craufurd of Oxengangs, Justice-Clerk; Francis Bothwell; James Lawson; and Sir James Foulis of Colinton, Lord Clerk-Register of Scotland.

The artist has conveyed in the action and movement of the figures his idea of the various emotions by which he has supposed those present on this ever-memorable occasion to have been influenced — the attention of all seems riveted on the young king; just pride, joy, thankfulness, admiration, and acclamation are variously expressed; it seems evident that all are impressed with a sense of the national importance and beneficence of the royal act.

It now remains for me to state that, whilst the cartoon was the work of M. von Kaulbach, the window has been entirely executed, the colour arranged, and all the accessories designed by the distinguished and venerable artist the Chevalier Ainmiller, Inspector of the Royal Glass Painting Establishment in Munich, whose technical knowledge of glass and glass-painting is nowhere excelled. It is a mosaic of pot-metal and coated glass—that is, each colour is in the glass; no colours are produced by enamelling on white glass except in necessary small parts of the heraldry. So conscientious is the mosaic, that parts of it, measuring but one inch by a sixteenth of an inch, are separately leaded in; thus the number of separate pieces of which the entire window is composed is prodigious, and the outline of every detail may readily be traced in the leads. The shadows are painted with enamel brown, according to the severest principles of true glass-painting, and are fired in the usual manner. Nowhere is the glass dulled on either side by enamel to give it a fictitious solidity, and it is the best as to weight and quality. It is necessary to say this, as an idea exists that the glass used at Munich is thinner and lighter than that employed by other schools of glass-painting, which is an entire mistake. It is for the most part of the even texture needful in a window of pictorial style, in which glass imitated from that of the 13th and 14th centuries would obviously be out of place. The window, notwithstanding, is not deficient in solidity. There are other interesting subjects, and some matters of discussion connected with the history of the production of this work of Art, which my correspondence contains; but this notice is already long enough without detailed reference to these. The most important unofficial letters which I have received refer to the robes of the first Judges of the Court of Session, which it is insisted did not resemble those now worn. I could not depart from the models authoritatively supplied; and whatever really was the case, we may congratulate ourselves on the skill with which M. von Kaulbach has draped these robes. If I may venture to express an opinion at all, it is, that the people generally will comprehend the pictnre much better, dressed as the Judges are than if they were clad in ecclesiastical garments. It appears to me that Art has not gained much from minute attention to "dresses of the period," and that the anachronisms of the old masters in no way diminish the value of their works, or the delight with which we look on them.

We cannot escape the consideration of the question, whether the presence of painted glass may or not be injurious to pictures hung near it—whether by contrast or by its effect on light. My attention was drawn to this subject in 1843 by the late Sir Charles Eastlake; and I was requested to report my observations made during a tour in Germany and Italy. I did so, and from the examples which I examined, stated my impression, that if pure light reached pictures the presence of painted glass was not injurious—that it was frequently useful as modifying cross-lights, or diminishing the injurious effect

of windows unfortunately placed in relation to pictures. It appears to me that the new painted window in the Parliament House will not injure the other works of Art which it contains, except when the sun is low down. They are in reality more injured by the unfortunate colour of the walls, and this noble apartment might be rendered infinitely more suitable for its purpose by a better selection of colour, which should be rich and warm in tone, with a moderate amount of grave and suitable decoration, serving as a good background to pictures and statues, and uniting the walls harmoniously with the painted window. The window must suffer by the quantity of pure light admitted by the side windows; but this is quite secondary to the importance of lighting the pictures and statues in a proper manner. The open space beneath is to be regretted. An arcade would look much better, and would diminish the weak look of the beam.

The contract price for this window was £2,000, which sum included the cartoon, for which M. von Kaulbach was to receive £600. When, with the approbation of Mr. Cowper, I suggested to the artists the presence of the Court and of spectators of the ceremonial, the number of figures in the design was increased by thirty, involving additional labour and difficulty in the execution of the painted glass. I give the generous reply of the artists to these proposals:—"The window has proved much more extensive and richer in detail than was at first foreseen. It is the intention both of M. von Kaulbach and myself to execute this beautiful work in the very best manner, regardless of time or increase of trouble." How amply the Chevalier Ainmiller has redeemed his pledge may be fully appreciated by every judge of glass-painting. In a letter of M. von Kaulbach, he thus expresses himself on the subject of the commission:—"Permit me to thank you for your very kind letters. I have been for many years an admirer of your famous countryman, Walter Scott, and an eager reader of his novels. I know Scotland better than you perhaps imagine. I therefore consider it most fortunate that a work of mine should find a resting-place in that romantic country. It is to you that I owe this beautiful episode in my life, the completion of a historical work for your chivalric Scotland. I can assure you that neither love nor inspiration have failed me in the execution of this work. I agree with your remarks on my cartoon, and I find your views well grounded on every point."

The arms in the window are those of the successive Lords President of the Court of Session in chronological order, viz.—

*In the Head of the Window.*

ALEXANDER MYLN, Abbot of Cambuskenneth.
ROBERT REID, Bishop of Orkney.
HENRY SINCLAIR, Dean of Glasgow, afterwards Bishop of Ross.
JOHN SINCLAIR, Bishop of Brechin.
SIR JAMES BALFOUR of Pittendreich.
WILLIAM BAILLIE of Provand.
ALEXANDER SETON, Lord Urquhart, afterwards Earl of Dunfermline.
JAMES ELPHINSTONE, Lord Balmerino.
JOHN PRESTON of Fentonbarns.
THOMAS HAMILTON, Earl of Haddington.
SIR JAMES SKENE of Curriehill, Bart.
SIR ROBERT SPOTTISWOOD of New Abbey.
SIR JOHN GILMOUR of Craigmillar.
JAMES DALRYMPLE, Viscount Stair.
SIR GEORGE GORDON of Haddo, Bart., afterwards Earl of Aberdeen and Lord High Chancellor.
SIR DAVID FALCONER of Newton.
SIR GEORGE LOCKHART of Carnwath.
SIR HEW DALRYMPLE of North Berwick, Bart.

*In the Lower Part of the Window.*

DUNCAN FORBES of Culloden.
ROBERT DUNDAS of Arniston.
ROBERT CRAIGIE of Glendoick.
ROBERT DUNDAS of Arniston.
SIR THOMAS MILLER of Glenlee, Bart.
SIR ILAY CAMPBELL of Succoth, Bart.
ROBERT BLAIR of Avonton.
CHARLES HOPE of Granton.
DAVID BOYLE of Shewalton.
DUNCAN M'NEILL of Colonsay, now Lord Colonsay.
JOHN INGLIS of Glencorse.

In the case of two Lords President (Myln and Preston), in the absence of distinct evidence regarding their armorial position, monograms have been substituted for arms; and the concluding coat of the series is that of the Faculty of Advocates.

## ROYAL ACADEMY, BERLIN.

### WORKS OF LIVING ARTISTS.

### FORTY-SIXTH EXHIBITION.

[In our last month's number we gave a short account of this exhibition. Since then we have received a more detailed description, from the pen of one of our own "staff" of contributors, who lately visited it, which we now print.]

THE present exhibition is, by general consent, an advance upon its predecessors, though the quality, judged either by absolute or comparative standards, is scarcely high. As a whole, the collection is certainly inferior to the annual concourse of works in the French *Salon*—save, perhaps, in the department of landscape, which receives in Berlin strong supplies from the school of Dusseldorf. The exhibition, too, is certainly less select than our own Academy, and that, in part, by reason of the vastly greater space at command. A series of rooms three or four times the extent of those in Trafalgar Square can in no capital in Europe be filled save on two conditions—firstly, by the admission of pictures monstrous in size, and, secondly, by the toleration of a large mass of mediocrity. Thus this autumnal harvest of Prussian Art-produce would be vastly improved by a winnowing of the tares, a process which the critic has to perform at once unsparingly, in order to save the good from the fate of the bad. We thus obtained a residuum of about one hundred works out of a total of more than one thousand; and certainly among the selection a considerable number rose to first-class merit. We may, indeed, be sure that any gallery cannot fail from lack of talent which contains masterworks by Andreas and Oswald Achenbach, Bierstadt, Gude, Ittenbach, Knaus, Leu, Meyerheim, Piloty, Salentin, Julius Schrader, Vautier, and Otto Weber.

The exhibition, as a sign of the times, is not hopeful. Art in Germany, if she be not in actual decline, is in abrupt transition. The school of the historic and the ideal is in Berlin, as at every other great Art-centre, giving way to naturalism. Lofty thought and poetic treatment are surrendered to humble domesticity and prosaic, literal aspects of common life. Throughout this vast gallery no signs are patent that Cornelius and Kaulbach are still in spirit present in the city which boasts of the trophies of their creative genius. Some dozen cartoons by artists whose names even are unknown beyond the frontier of the fatherland, alone indicate what was the aspiration of German Art fifty years ago. Yet has Berlin gained something in recompense for the Art she has lost. Her painters now are studious not so much of form as of colour, light and shade, realistic detail, texture, and striking melodramatic effect. In this, the tendency of the most recent German Art, the influence of the French school is dominant; Piloty in Munich has more in common with Delaroche than with Cornelius or Overbeck. By this great master of realistic history and melodramatic situation, the exhibition contains one signal example, 'The Abbess of Frauenchiemsee protecting her Convent from Assault'—a work which displays the artist's usual power of hand, brilliance of light, and realism of detail.

The number of first-class historic works exhibited in Berlin is much less than the antecedents of the school might have led us to suppose. Moreover, the aim which German historic painters have in view is wholly different from the purpose of our English artists. The Germans seek not for texture or transparency; they care not for colour in the true sense of the term; certainly they have no eye for Venetian play of reflected lights or intermingling hues. Their colour, indeed, appears to the uninitiated as if made with a purpose studiously unpleasing. There are works exhibited by Oscar Begas, "Professor in Berlin," by Camphausen in Dusseldorf, by August von Heydon, of Berlin, which prove that historic Art has declined in Germany since the time when Lessing painted 'Huss before the Council of Constance.' We noted, however, for commendation a work not only of size but power, 'Conradin von Hohenstaufen,' by A. Von Werner, a name we fail to find in contemporary biographies; we presume he may have studied under Schrödter, in Carlsruhe. His picture is life-size, academic, studious, and in colour fairly good. The style has distant affinities with the Bolognese school, and still closer proximities to the manner of Gallait. If it be objected that the result reached is somewhat stolid and wooden, the reply is simply that such has long been the German *beau ideal*, such the notion in Berlin of what comports with historic dignity. Genius—at any rate of the quality we recognise in French sparkle or Italian passion—there is none; but these Germans have persistence and plodding perseverance, and pictures ponderous in thought and heavy in hand, they can—time being given—elaborate to perfection. The more, however, we see of what they produce, whether in the way of pictures, architecture, or Art-manufacture, the stronger grows our conviction that the Germans are not an artistic people.

Indeed, the Berlin Academy owes some of its most brilliant pictures not to Germans, but to strangers. Gérôme sends from Paris two of his clever, remorseless, and callous compositions; Tadema, the Dutchman, gives further, and almost more than sufficient proof, of his eccentric talents; Pauwels, the Belgian, now Professor in Weimer, certainly one of the strongest and most manly painters now left to Europe, contributes a scene taken from the history of 'Protestantism in the Netherlands.' This certainly is one of the most noble, independent, vigorous works—truly Protestant in the best sense of the term—which we have met with for many a day. The figures are strong in individual character—they stand firmly; the whole work is marked by purpose; the colour is deep, lustrous, yet subdued. We argue well for the Art of Germany from the fact that this manly, true artist has been made Professor in Weimer. Pauwels may do somewhat to rectify the errors and supply the deficiencies of the German school. As an example of the influence exerted by foreign styles, we may quote one of the best works in the Berlin Academy, 'The Women of Sienna Defending the City when Besieged under Charles V.,' by Edward Hamman. The artist has gained by his residence in Paris, where his pictures have stood well in the *Salon*,—romantic treatment, a sense of beauty, and harmony of colour are merits alien to Germany. Among foreign exhibitors we notice our English painter, Mr. James Archer, who is favourably seen in 'The Little Princess, the Daughter of Charles I.'

The once famous revival of religious Art in Germany seems to stand in need of still further revival. That it should obtain little recognition in this exhibition may be accounted for, in part, by the painters of the school being given more to fresco than to oils, in part also to the reluctance long felt by "Christian artists" to submit their works to the rude ordeal of public exhibition. At any rate, the world-wide honour of Dusseldorf "Christian Art" is poorly sustained. It is, for example, with much regret that we see how sad a change has come over Professor Mücke since he painted the famous picture, engraved a hundred times, 'St. Catherine carried by Angels to the Tomb.' His present performance, 'Sage Von Wolfsbrunnen zu Heidelberg,' is in sentiment affected and meretricious; the execution has no more vigour than a painting on ivory. We are glad to report more favourably of the renowned Ittenbach, one of the most illustrious in the fellowship of Christian artists of Dusseldorf, best seen in the lovely little chapel of Remagen on the Rhine, yet here also present in the gentleness of his spirit, and in the tenderness and beauty of his forms. 'The Flight into Egypt,' which we are pleased to see in the possession of the Berlin National Gallery, may be accepted as a fair example of the religious side of the Dusseldorf school, both in its strength and its frailty. The work is a little weak; it has neither texture of surface nor individuality of character; the colour, too, is softened into washed-out refinement; the whole work, indeed, is pushed to a point of non-natural im-

possibility which will be either applauded or condemned, according to the idiosyncracies of worshippers or scoffers.

An entire article might be well devoted to the phases of naturalism assumed by German *genre*, for they are many, and not wanting in merit. German genius is perhaps most imposing when she walks upon stilts; on the level ground her movements are apt to tend to plodding commonplace. Yet even the awkwardness of her gait gives salient angle, telling traits, and a certain rugged character which is more picturesque than the native grace of Arcadia or the artificial manner of polite society. Certainly Knaus is a genius in his way; his originality is so far distant from aught besides that he defies imitators; there is, and never has been, aught like him; even such lawless painters as Nicol, Orchardson, and Pettie, in our own Academy, are wide as the poles asunder from his standpoint. His chief work now in Berlin, 'His Highness on his Travels,' obtained due commendation in the *Art-Journal* on its first appearance two years since in the French *Salon*. The picture in Berlin has been constantly beset by a crowd. The artist's ready wit obtains fresh utterance in 'The Village Witch,' cats being chief actors; Kaulbach has never, not even in 'Reinecke Fuchs,' given to animal nature more speaking expression.

Realism on the scale of a cabinet picture, naturalism devoted to small incidents in domestic life, abound at the present moment in the picture-galleries of Germany. And of the works of Salentin, Vautier, Jordan, Bosch, and Julius Hübner, artists scarcely less well known in Berlin than Webster and Faed in London, we certainly are not likely to see more than we can tolerate or enjoy. True these painters are to nature, broad, sometimes pointed in incident, solid in painting, and skilled in the science of composition. Adolph Mentzel, however, Professor in the Berlin Academy, wields a clever, sketchy pencil, more in common with French styles than German. Carl Becker, another professor, in a land where professors are in excess of pay, has more show than solidity; he is one of the artists who give to *genre* inordinate size. Paul Meyerheim, of Berlin, well reputed also in Paris, is master of a brilliant manner; he knows precisely what to do with a picture so as to force up its effect; his brush, we learn, has recently been occupied in scenic domestic decorations. Indeed, the Arts in Germany are, beyond doubt, obtaining at the present time novel and manifold development.

Our notes upon the landscapes in Berlin reach much beyond our limits; the writer again feels how much of power and grandeur, of imaginative sweep across sky and cloud, how much compass of space and ranging through the elements, there is in the Dusseldorf school of landscape painting. To this school, in fact, Bierstadt, the American, indubitably belongs. We need not say that his style is less American than German, as at once proved, if proof were needed, by his last great work, 'The Sierra Nevada in California.' In Berlin this picture asserts a noble presence among its compeers; Bierstadt is still remembered with affection among his former fellow-students in Dusseldorf. The picture now before us mingles mists, plays with cross lights, and handles earth, air, and water after a poetic and imaginative fashion, of which the school of Dusseldorf holds the approved receipt. In quality of painting the work is scarcely at the artist's best, hence possibly it has obtained a distant hanging, immediately beneath the ceiling. We must not in our summary forget to mention such capital artists as Gude, and the brothers Andreas and Oswald Achenbach; we wish that space permitted us to do justice to the exquisite products exhibited by these true poets and students of nature. On the whole, perhaps, this landscape school of Dusseldorf gives best proof of its science and maturity in the works of Leu, an artist who has advanced greatly since the time when first we were arrested by his knowledge, his power, and certitude of hand. The crudity and violence of contrast which are vices too common in Dusseldorf, Leu has of late years mitigated. While we write, a telegraph tells of the death of Hildebrandt, whose collective sketches, made in many lands, were recently on view in Pall Mall. We never thought much of his art as Art; and the opinion we had formed of the quality of his productions was confirmed by the pictures we have just seen in Berlin. The career, however, of Hildebrandt has been exceptional and honourable. Humboldt took him by the hand, and following in the footsteps of the great philosopher, the artist painted "the aspects of nature" in many and distant climes.

In conclusion, we see evidence that Prussia will be in Europe a great Art-power, and Berlin, the capital of the Northern Confederation, a chief Art-centre. The exhibition altogether is well organised. We may just mention that the price of admission is sixpence, and the catalogue sixpence; thus the Berlin Academy opens its doors at one half the sum levied on people in London by our Royal Academy. In fact, Germany in general is in advance of England in all that pertains to popular Art-education, and hence Art-labour is in Berlin, Dresden, and Munich, not only cheaper, but better than in the chief manufacturing centres of England.

## TRIENNIAL EXHIBITION AT GHENT.

Brussels, Antwerp, and Ghent are under a compact whereby each city in succession obtains its triennial, and the nation at large secures its annual Exhibition. The present is the twenty-seventh of such Exhibitions, and the turn has this year come round to Ghent. The arrangement seems to be rather local or municipal than directly national. Thus, two catalogues before us, one of a former triennial Gallery in Antwerp and the other of the present triennial Gallery in Ghent, are prefaced by a long list of subscribers, who make themselves responsible for the local expenses involved. This "Salon de 1868" is opened under the auspices and direction of the "Société Royale pour l'Encouragement des Beaux Arts," which has for its honorary Presidents the Governor of the Province, the Burgomaster of the Town of Ghent, and the former Minister of Public Works. The "Membres Effectifs"—or, as we should say, the "Executive Committee" of "this Royal Society for the Encouragement of the Fine Arts"—are sixty-two in number. The "lay element"—to borrow a term in use among us at a time when the real reform of our own Royal Academy was yet a possibility—is, in the composition of this "Executive Committee," in the ascendant. Thus, among a Committee of sixty-two members, we find three provosts, one burgomaster, eight advocates, two medical men, fifteen "propriétaires," three "fabricants:" of the five painters on the list, the best known is Pauwels. Thus this Belgian Society for the encouragement of the Fine Arts is chiefly under the direction of amateurs, patrons, men of culture and position. The object of the Society is stated to be to advance the interests of "the Arts of Painting, Sculpture, Architecture, Design, and Engraving." Its primary duty is to organise and direct, under the delegated authority of the Academy, the national Exhibitions held every three years in the city of Ghent; and for this end to open subscriptions, and to apply the net proceeds in the purchase from the Gallery of works for distribution among the subscribers. "The Association reserves to itself the conferring of such other encouragements, recompenses, or distinctions as its resources may permit." In Belgium the Arts have reached so high a position, and Art-culture among the people has been so widely diffused, that the above data it is well should be known in England.

The collection at Ghent is large rather than choice: many of the chief painters of Belgium are, in fact, conspicuous only by their absence. Thus we do not meet with a single work by Gallait, Leys, De Keyser, Wappers, Guffens, Willems or Alfred Stevens. In fact, as not unfrequently happens, an artist having reached a position when little is likely to be gained by Exhibitions, no longer takes the trouble to seek publicity. Thus this *Salon* of Ghent, like that of Paris, seems chiefly for the benefit of rising men and the young school. Among the best known artists present are Hamman, De Jonghe, Fourmois, Roelofs, Joseph Stevens, and Robbe.

One picture, at least, has created a sensation—a large showy composition—'The Booty of War,' by Jaroslaw Cermak. The subject in itself awakens sympathy: a company of lovely young Christians have been taken captive by the Bachis-Bouzouks and conducted to Adrianople to be sold as slaves. Cermak dates from Paris, and his style may be accepted as a most effective compound of the manners of Horace Vernet, Delaroche, Gallait, and Piloty: yet, perhaps, such clever eclecticism scarcely precludes the picture from a certain originality and individuality—the style is that of the present, and let us hope also of the future. The name of Jaroslaw Cermak we cannot trace in the biographical dictionaries or catalogues within our reach, yet, if we mistake not, the artist is destined to take a marked position in the annals of European Art.

The Belgian school, in common with all others, is tending strongly to naturalism and realism. The painters who still retain some faint and weak reminiscence of the manner once dominant in the land of Rubens and Vandyke, have become few, and their works are wretched. On the contrary, the artists who follow in the footsteps of Teniers, Ostade, Terbourg, Meiris, and Metzu, are not only numerous, but of talents distinguished. Furthermore, we well know, through the annual exhibitions in Pall Mall, there has in Belgium, as in other countries, been of late years a determined movement towards mediævalism—a proclivity which in painting has shown itself conspicuously in the revival of the styles of Van Eyck and of German artists of the olden times. The most remarkable manifestations of this modern mediævalism which has fallen under our observation are the noble and grand mural pictures by Baron Leys, now approaching completion in the Hotel de Ville, Antwerp. This council chamber ranks certainly among the most successful examples of mural decoration we know anywhere in Europe. The subjects have already been brought before the public both in the Great Paris Exhibition and through the careful digests of the Belgian school from time to time given in Pall Mall. Of this revived mediævalism the Ghent gallery has some favourable manifestations. We refrain from adducing minute details of the Ghent Exhibition, not only from want of space, but because nothing is more tedious than an enumeration of mere names.

Again, we have experienced no small delight in the presence of landscapes of the Belgian school—a school essentially distinct in its distinguishing idiosyncracies from either the Dusseldorf, the English, or the French. There is one class of subjects which the artists of Flanders—the true descendants of Cuyp and Paul Potter—paint better than can be painted in any other land, simply because they give us what they see in the nature constantly around them in their country and their homes. Dewy meadows, watered by limpid streams, green in the shade, golden in the sun—fields fertile in grass wherein cattle of a colour deep, rich, and brown, browse and ruminate;—this class of subjects which may be seen in any railway journey by the mile and acre, are to this day painted by modern Belgian artists with the literal verity of Paul Potter and the poetic glow of Cuyp and Carl du Jardin. The choicest landscapes in the Ghent gallery are by Roelofs, Roffiaens, Fourmois, and Kindermans—the last artist ranks as one of the greatest in Europe. We wish space permitted us to enlarge upon the various phases of landscape here displayed; and especially are we tempted to discuss those strangest of phenomena, the twelve pictures of M. Courbet, which even in Paris, where they are fabricated, have provoked the rage of critics in general.

The Exhibition is the largest ever known in Ghent—scarcely the most select. This "*Salon*" is, in fact, held for the first time in a "Casino," hence space is almost boundless. By this wide scope our knowledge of Belgian Art has become more extended, while our esteem of the school is lowered.

## SELECTED PICTURES.

FROM THE COLLECTION OF W. HOLDSWORTH, ESQ., HALIFAX.

### THE NEGLIGENT BOY.

W. Mulready, R.A., Painter. J. De Mare, Engraver.

MULREADY was accustomed to say, even towards the close of his career, that he had been a student all his life. In making this acknowledgment, we may be sure that he did not intend to limit it to the technicalities of Art—to drawing, composition, and colour, which are the constituent parts of a picture; all these we know, by results, he had studied most assiduously, and to good purpose. But he also meant to imply that he had been always a student of human nature in those special phases which it was his province, or his pleasure, to delineate. We are quite certain that no group of mischievous schoolboys, or idle *gamins* of the streets, ever came across his path in his daily walks without becoming the object of a close scrutiny in their actions, tempers, countenances, and dress; and if he did not sketch some of them from the life, he carried home with him recollections and ideas which he afterwards turned to good account. Mulready may or may not have been, by nature, of a humorous disposition; but he certainly was not unobservant of the ludicrous in others, and knew how to make the best use of what he saw.

What a serio-comic story there is in 'The Negligent Boy,' whose love for a game of marbles has induced him to forego his infantile charge that he might join in the sport! The cries of the baby have brought out its mother, a woman evidently with a strong arm and a strong will; her very attitude is characteristic of her fiery disposition, to say nothing of the thick cord held in her hand for the chastisement of the transgressor. The young urchin has, before this, doubtless felt the weight of her anger, and, naturally enough, shrinks from the prospect of another encounter with the Amazon of the village, whose reproaches and threats terrify him, as he stands with eyes and mouth open gazing at the unwelcome and probably unexpected vision, and realising with quick perception what is to follow. Behind him is one of his companions in the game, but not in guilt; and yet he seems as if half afraid of being a sharer in the punishment to be meted out, and would fain make the "executioner" believe that he never handled a "taw" in his life. The face of this boy, something between innocence and fear, is inimitable. Not so is that of the youngster in his rear, who, in the full assurance that he is far enough off to be out of harm's way, makes merry at the cost of the certain victim; while their associate, knuckle down and ready for action, looks up as if to deprecate the interruption to the game. The innocent cause of all the disturbance—the young child—is the very embodiment of "uncomfortableness."

The whole of the *dramatis personæ* are skilfully grouped in a kind of framework, formed by the old-fashioned cottages on the left, and some noble trees on the right, which throw their branches arch-wise to the opposite side. The date of the painting is unknown to us, but it is evidently one of the artist's earlier time. The owner, Mr. Holdsworth, who has kindly permitted us to engrave it, may congratulate himself on possessing a capital example of one of England's most esteemed painters—Mulready.

## LEIGH HUNT.

A PUBLIC subscription for a monumental memorial, to be erected over the grave of Leigh Hunt, set on foot by Mr. S. C. Hall, in the *Art-Journal*, has just been readily raised, and the work assigned, as originally proposed, to the competent chisel of Mr. Joseph Durham, A.R.A. The names of the managing committee, and a declaration in point, advertise the world that there is nothing political or partisanish in this grateful recognition of departed talent; and I fancy to myself that even a brief record may serve to demonstrate that any other decision would have been extremely erroneous.

Leigh Hunt was no political character. A member of the periodical press, he was thrown into and whirled about in the vortex of party strife, and, like a game cock cast into the pit, he fought away *à tout risque*. When lifted out, and his spurs taken off, he was quite a different bird. The fierce heat, warfare, and rancour of the condition, were not of his nature, which was, on the contrary, peaceful, amiable, and kindly. Biology may be asked to explain such phenomena, but the *furore* incidental to position in younger years was only finally superseded by the stronger practical feeling, as age obliterated the folly and gave the finer disposition full and fair room to play.

I speak from experience; for some few years I was the butt, and my writings the ridicule, of the *Examiner* newspaper, edited by John and Leigh Hunt. Many a hard bolt was shot at me, and, in short, I was plentifully abused. Nor was it without some cause, for I belonged to another school, and on my side did not spare a fling at what that school considered cockneyism, conceit, and affectation. Of adverse opinions in politics and literature, the feud was kept up with very persistent hostility. There was no lack of damaging fusillade of small arms on the one hand, nor of the retort of satirical squibs and crackers on the other. There was plenty of antagonistic dislike, but no rancour, no malice. Leigh Hunt, as I have stated, was not one of the latter class (of which there are notorious examples), who do all they can to injure those to whom they are opposed, and never forgive, nor cease to injure where they have already wronged. Leigh Hunt was not one of the ungrateful, who seek a cover for their baseness in calumniating their benefactors. Whether his controversial adversary was, may be suggested by the fact, that when a reverse of fortune, too common to dependence on literary pursuits for subsistence, fell upon the author of the story of "Rimini," he took an interest in the work proposed by some friends towards the alleviation of its severity. Considerable service was rendered, but I am afraid the sympathies for the living, in 1832, could not compare in spontancity or compass with the sympathies for the dead in 1868. How it happens that the appeal for bread is never answered so liberally as the appeal for a stone, let the moralist and observer of our social system tell. Parade may have something to do with it, but it is but a weak, invalid excuse for the "better late than never."

Happily neither the political nor the literary struggles of Leigh Hunt were sufficient to sour his genial temper, and far less to make him a misanthrope. His prison martyrdom was as pleasant as could well be fancied for a poet who loved quiet and a cessation from cares to devote himself to his favourite muse. His Byronean episode in Italy was more trying, but still, though it ended, as must have been seen from the beginning, in the two "parties," so dissimilar in every respect, becoming disagreeable—odious?—to each other, it was not without its compensations to mitigate the cruel disappointment.

Leigh Hunt's productions, if collected, would comprise many volumes (as volumes were before the time when so many can be crammed into one, like Homer's Iliad into a nutshell); and there is much very clever writing in them in various walks of literature, and some sweet poetry and poetical effusions. It might be that the admirers of the more robust style might do scant justice to the smaller imaginations and lesser beauties of what they satirised as the cockney school, but, upon calm estimate, even the apparent puerilities and sentimentalities (along with which they ranged) were susceptible of more gentle appreciation. "Leafy Hampstead," and such like themes, might truly possess charms worthy of verse for bards who, before the railroad era, had no higher rural inspiration on emerging from the toils and slums of London, and, above all, a drudgery like the periodical press. To such Highgate was a paradise, and, as I am not aware of much classic lore among these metropolitan minstrels, served every purpose of a Grecian Parnassus, as Ball's Pond, in liquid measure, might be substituted for the Pierian spring, without offence to "glorious Apollo."

With respect to Leigh Hunt and myself, the quarrel was a pretty quarrel as long as it lasted. When over, our social relations might be said, under other circumstances, to resemble those between Lord North and Colonel Barré, of whom it is told that, when both were old and blind, and they met by chance in the public room at Tunbridge Wells, the ex-premier thus bespoke his quondam fierce opponent in the House of Commons: "Ah, Barré, notwithstanding all the reviling and retorting between us in Parliament, how happy we should now be to see each other!" Who knows? Political hates and denunciations are not immortal, and it is not impossible that twenty years hence, should they be spared so long, Mr. Gladstone, aged eighty, and Mr. Disraeli, aged eighty-four, should shake hands and wonder at the "cursed spite" and venom of the dim, faded retrospect of former years.

I append only one brief letter of Leigh Hunt, but it is enough to corroborate the truth and justice of all my preceding introduction, and fulfil the object of my characteristic traits:—

"Kensington, Dec. 12.

"MY DEAR JERDAN,—I fear you have been thinking me singularly ungrateful for the truly handsome and estimable manner in which you have spoken about me in your last Journal; but you will see by the accompanying letter to you as Editor, that my silence has not been forgetfulness.

"INSERT it or NOT, pray, just as you think best; but accept it, at all events, as a proof of the regard and respect with which I am ever truly yours,

"LEIGH HUNT."

And so, after all our strife in 1832, I tried to serve him, as he would have tried to serve me. In 1861 I endeavoured to supply honourable materials for his biography. In 1868 I have humbly associated with the proposal for this Memorial, which, from the talent of the artist to whom its execution is confided, will, I doubt not, be appropriate and interesting. And perhaps my readers, who approve of my design, will permit me to add a suggestion applicable to the general subject. Our age has arrived almost at a mania for posthumous funereal monuments, and our cemeteries have been made show-places of very heterogeneous arts. The graveyard is no longer a spot for mournful sympathies and sacred reflections; it has been made the new curiosity-shop for lounging indifference and ludicrous criticism.

WILLIAM JERDAN.

[We have much pleasure in publishing this tribute to the memory of Leigh Hunt from the oldest of his contemporaries—a gentleman who still lives and works among us, although upwards of eighty years a denizen of earth. Mr. Jerdan has outlived all his friends—the friends, that is to say, of his earlier life; for he has found many to be his ministers in his extreme age. At one time he was all-powerful as a critic; and it is but just to say of him—not yet a memory only—that his power was ever exerted with sympathy and generosity as well as justice: that young authors—who are old authors now—owe to him a large debt of gratitude for ready encouragement and hearty help. Years may yet pass before we record his name among those who have been; but whoever may discharge that duty must write of him as a critic who ever felt pleasure in giving pleasure, and pain in giving pain—as one who not only never kept back the meritorious aspirant for fame, but ever gave him an onward help to the Temple—"how hard it is to climb!"]



W. MULREADY, R.A. PINXT

DE MARE SCULPT

# THE NEGLIGENT BOY.

FROM THE PICTURE IN THE COLLECTION OF W. HOLDSWORTH ESQ. HALIFAX.

THE

# ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER XII.—THE ARMORIAL INSIGNIA BORNE BY THE SOVEREIGNS, PRINCES, AND PRINCESSES OF THE HOUSE OF TUDOR, AND BY THEIR CONSORTS. A.D. 1485—1603.



BADGE OF TUDOR.

AFTER he had won the Crown of England on Bosworth-field, on the 22nd of August, 1483, it was the policy of HENRY OF RICHMOND to declare that he had conquered and killed an usurper, while he himself succeeded as the rightful King by descent and inheritance. However specious such a policy may have been in those days, in point of fact it amounted simply to this—that he claimed to be the representative and heir of the Sovereigns of the House of LANCASTER, who themselves were usurpers. But, in token of both his descent and his claim, HENRY VII. bore the old Royal Shield of EDWARD III., charged with the insignia of the two realms of France and England, without any change or difference. After his politic marriage with the Heiress of YORK, HENRY assumed and displayed the Yorkist Badge in conjunction with that of Lancaster, the Lancastrian having the precedence; and, on the other hand, he sought to dignify his descent from OWEN TUDOR, by asserting for that personage a line of illustrious ancestors, native Welsh Princes, and by himself assuming Welsh insignia.

LIV. By her second marriage with OWEN TUDOR, QUEEN CATHERINE, the widow of HENRY V., had two sons. Of these, the elder, EDMOND TUDOR, "of Hadham," by his half-brother, HENRY VI., in the year 1452, was created Earl of RICHMOND; he married MARGARET DE BEAUFORT in 1456 (see chap. xi., sect. lii.), and died in 1456. ARMS: *France Modern and England quarterly within a bordure azure, charged alternately with golden martlets and fleurs-de-lys;* and with these Arms he impaled



*Fig.* 90.
ARMS OF EDMOND TUDOR AND MARGARET BEAUFORT.

the Beaufort Arms, borne by his wife, as in Fig. 90. Upon this Shield, which is blazoned on the monument of the Countess Margaret in Westminster Abbey as it is represented in Fig. 90, both the husband and the wife marshal the same Royal quartered Arms, but they difference with two distinct bordures. This example shows how impalement removes part of a bordure. The fleurs-de-lys were doubtless assumed and charged on his bordure by EDMOND TUDOR in right of his mother, a Princess of France; and the martlets may be supposed to have been derived from the Arms of his wife's mother, Margaret Beauchamp of Bletso, who bore *gules, a fesse between six martlets or.*

2. JASPER TUDOR, K.G., second son of QUEEN CATHERINE and OWEN TUDOR; in 1452, Earl of PEMBROKE; in 1485, Duke of BEDFORD; died in 1496, without issue. ARMS: *France Modern and England quarterly, within a bordure azure charged with martlets or.* He probably assumed the martlets for the secondary difference of his bordure (the bordure itself being the primary), in consequence of their having been borne by the DE VALENCES (as they are represented in Fig. 59), the first Earls of PEMBROKE, which title he also bore. His Great Seal has the field diapered with the *Planta-genista;* and his Counter-seal displays his Shield of Arms, ensigned by a very large cap of estate, and supported by *a dragon and a wolf.* This Shield is represented, with

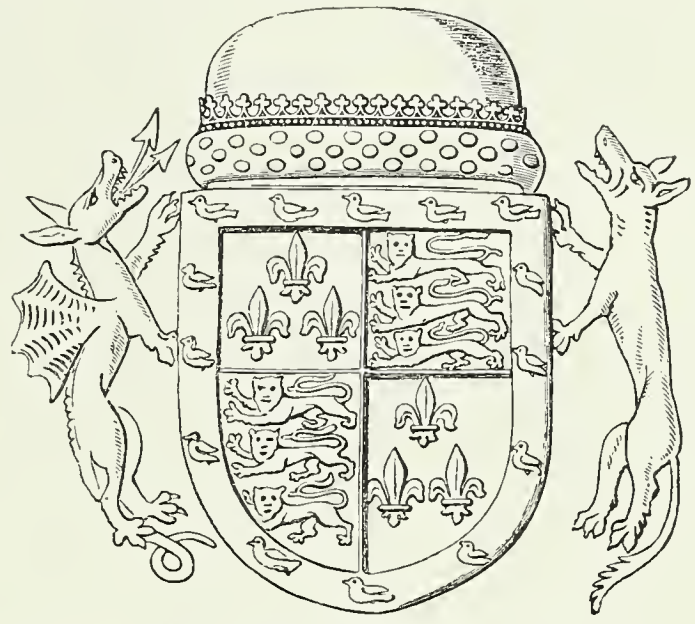


*Fig.* 91. ARMS OF JASPER TUDOR: FROM HIS COUNTER-SEAL.

its accessories, in Fig. 91. He also impaled the Arms of his wife, CATHERINE WIDVILLE, sister of ELIZABETH, Queen of EDWARD IV.—*argent, a fesse and canton conjoined gules.*

LV. HENRY VII.; A.D. 1485—1509. ARMS: before his accession, the same Arms as his father (who died while his son was an infant), —that is, *F. Modern and England quarterly,* with *the bordure* shown in Fig. 88 and in the dexter half of Fig. 90; after his accession,—*F. Modern and E. quarterly,* Fig. 77 (repeated). CREST:



*Fig.* 77 (*repeated*). HENRY VII.

Fig. 60. BADGES: *a red rose; a red and a white rose impaled; a red and a white rose quarterly; a white rose charged upon a red one; a porteullis; a fleur-de-lys;* also, the same figures, sometimes *irradiated,* and also each one *ensigned with a Royal Crown;* also, *a hawthorn-bush, between the initials H. R., and ensigned with a Royal Crown; a red dragon;* and *a dun cow.* SUPPORTERS: *a red dragon and a white greyhound;* or, sometimes, *two white greyhounds;* or, *a golden lion and a red dragon.* CROWNS: one with two intersecting arches, and another with four; and the Crowns themselves rich and splendid. Examples: Seals; the chapel and monument of the King, and the monument of his mother, in Westminster Abbey; also magnificent sculptured achievements in King's College Chapel, Cambridge.

2. ELIZABETH, "of York," QUEEN OF HENRY VII.; eldest daughter of EDWARD IV.; married in 1485; died in 1502. ARMS: *Quarterly; first, France Modern and England quarterly; second and third, Ulster* (Fig. 63); *fourth, Mortimer* (Fig. 76). These Arms are represented, from the Shield upon the monument of the mother of HENRY VII., in Fig. 92, impaled by the Arms of the King. The same marshalling appears on another very fine Shield on the monument

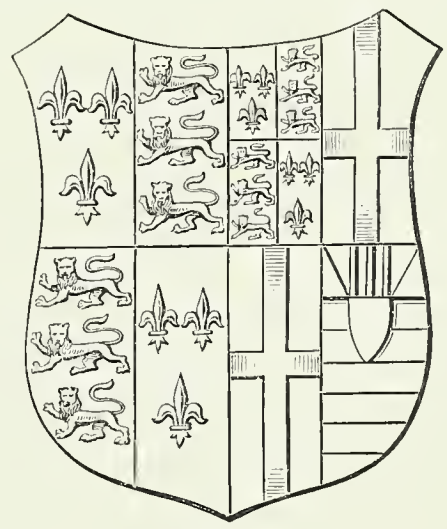


*Fig.* 92.
HENRY VII., IMPALING ELIZABETH OF YORK.

of the King and Queen, in Henry VII.'s Chapel. At Winchester, in the Lady Chapel, the Arms of QUEEN ELIZABETH of York are marshalled thus, with the Arms of the King, her husband: *F. Modern and E. quarterly;* impaling *F. Modern and E. quarterly,* which in their turn impale *Mortimer and Ulster quarterly.*

LVI. ARTHUR TUDOR, K.G., PRINCE OF WALES, Duke of CORNWALL, and Earl of CHESTER: eldest son of HENRY VII. and ELIZABETH of York; died, 1502. ARMS: *F. Modern and E. quarterly, with a silver label.* CREST: Fig. 60, with his own *silver label.* BADGES: *a single ostrich feather,* or *two* or *three ostrich feathers; a porteullis; a sheaf of arrows; a red rose; a white rose irradiated; a falcon within an open fetterlock.* Examples, on his monument in Worcester Cathedral; in Ludlow Church.

2. CATHERINE, "of Arragon," daughter of FERDINAND, King of Spain; wife of Prince ARTHUR TUDOR; married, Nov. 14, 1501 (see sect. lvii., 2).

3. MARGARET TUDOR, elder daughter of

* Continued from page 212, and concluded.

Henry VII.; married, first, to James IV., King of Scotland; and, secondly, to Archibald Douglas, Earl of Angus. Arms: *F. Modern and E.*, impaled by *Scotland;* also, the same impaled by the Arms of *Douglas* of Angus,—quarterly, *first, azure, a lion rampt. argent, crowned or*,—for *Galloway; second, or, a lion rampt. gules*,—for *Abernethy; third, argent, five piles in point gules*,—for *Wishart* of Brechin; *fourth, or, a fesse chequée argent and azure, surmounted by a bend sable charged with three buckles gold*,—for *Stewart* of Bonkle; over all, in pretence, the paternal Arms of *Douglas—argent, a heart gules; on a chief azure three mullets of the first.*

4. Mary Tudor, younger daughter of Henry VII.; married, first, to Louis XII., King of France; secondly, to Charles Brandon, K.G., Duke of Suffolk. Arms: *F. Modern and E.*, impaled by *France Modern;* also the same Arms impaled by *Brandon,—paly of ten argent and gules, a lion rampt. or, crowned per pale of the first and second.*

LVII. Henry VIII.; A.D. 1509—1546. Arms: 1. During the lifetime of his elder brother, as Duke of York—*F. modern and E., with an ermine label* (Garter-Plate); 2. After 1502, as Prince of Wales—*F. and E., with silver label;* 3. As King—*F. and E.* Crest: Fig. 60. Badges: *a red and white rose; a portcullis; a fleur-de-lys; a white cock; a white greyhound courant.* Supporters: *a golden lion and a red dragon;* sometimes, *a red dragon*, and either *a bull, a greyhound*, or *a cock*, all *argent.* Crown: of *two* intersecting arches. Examples: Seals; St. George's Chapel, Windsor, &c.

2. Catherine, "of Arragon," widow of Prince Arthur Tudor; first Queen of Henry VIII. Arms: Quarterly; first and fourth grand quarters,—*Castile and Leon quarterly;* second and third grand quarters,—*Arragon—or, four pallets gules*, impaling *Sicily—per saltire, first and fourth, Arragon; second and third, argent, an eagle displayed sable, beaked and membered gules.* In the base point, the Badge of *Grenada—argent, a pomegranate slipped proper.* Supporters: *a lion and an eagle.* Badges: *a pomegranate; a sheaf of arrows; a rose.* Impaled by Henry VIII.

3. Anne Boleyn, second Queen of Henry VIII. The Arms of Queen Anne Boleyn are the first which exemplify the usage, introduced by Henry VIII., of granting to his Consorts "Augmentations" to their paternal Arms. It is a striking illustration of the degenerate condition of Heraldry under the second Tudor Sovereign. Arms: quarterly of six, the first three quarters being "Augmentation." 1. *Lancaster—England, with a label of France;* 2. *Engoulesme—France Ancient, with a label of three points gules;* 3. *Guyenne—a lion of England;* 4. Quarterly; *first and fourth, or, a chief indented azure*,—for *Butler; second and third, argent, a lion rampt. sable, crowned gules*,—for *Rochefort;* 5. *Brotherton—England with a silver label;* 6. *Warrenne—chequée or and azure.* Supporters: *a leopard*, and *a male griffin.* Badge: *a falcon crowned, and holding a sceptre.* The Arms impaled by Henry VIII. See the choir-screen of King's College Chapel, Cambridge, to the south of the centre, on the west side.

4. Jane Seymour, third Queen of Henry VIII. Arms: Quarterly of six, the first being an "Augmentation." 1. *Or, on a pile gules, between six fleurs-de-lys azure, three lions of England;* 2. *Seymour—gules, two wings conjoined in lure or;* 3. *Beauchamp*, of Hache—*Vairée;* 4. *Esturmi—argent, three demi-lions rampt. gules;* 5. *McWilliams—per bend argent and gules, three roses bendwise, counterehanged;* 6. *Coker—argent on a bend gules three leopard's heads or.* Impaled by Henry VIII., and blazoned frequently at Windsor and Hampton Court; also at Marwell Hall, Hampshire. Supporters: *a lion and a unicorn.* Badges: *a phœnix rising from a castle, between two Tudor roses.*

5. Anne, of Cleves, fourth Queen of Henry VIII. Arms: Gules, *an inescutcheon argent; over all an escarbuncle of eight rays or.* Impaled by Henry VIII.

6 Catherine Howard, fifth Queen of Henry VIII. Arms: Quarterly; quarters first and fourth are "Augmentations." 1. *Azure, three fleurs-de-lys in pale or, between two flanches ermine, each charged with a rose gules;* 2. *Brotherton;* 3. *Howard Modern—gules, on a bend between six crosses crosslets fitchée argent, Scotland, but with a demi-lion only, and he shot through the mouth with an arrow;* 4. *Azure, two lions pass. guard. or, the verge of the escutcheon charged with four half fleurs-de-lys gold.* Impaled by Henry VIII.

7. Catherine Parr, sixth Queen of Henry VIII. Arms: Quarterly of six, the first quarter an "Augmentation." 1. *Argent, on a pile between six roses gules, three other roses of the first;* 2. *Parr—argent, two bars azure, within a bordure engrailed sable;* 3. *Ross*, of Kendall—*Or, three water-bougets sable;* 4. *Marmion—vairée, a fesse gules;* 5. *Fitz-Hugh—azure, three chevrons interlaced in base, a chief or;* 6. *Green—vert, three harts at gaze or.* Impaled by Henry VIII. Badge: *a maiden's head crowned, rising from a large Tudor rose.*

The Royal Arms of Henry VIII. on his Great Seal are encircled with the *Garter of the Order;* and this usage, thus for the first time introduced, has always been observed by the succeeding Sovereigns.

LVIII. Edward VI.; A.D. 1546—1553. Arms: 1. As Prince Royal—*F. and E., with a label argent.* 2. As nominally Prince of Wales, on one of his Seals he bears, as the Arms of the Principality—*argent, three lions coward in pale gules* (a similar Shield is also blazoned on a Seal of Edward V., as Prince of Wales). 3. As King—*F. and E.* Crest: Fig. 60. Badges: *the sun in splendour; a Tudor rose.* Supporters: *a golden lion* and *a red dragon.*

LIX. Mary; A.D. 1553—1558. Arms: *F. and E.* Badges: *a pomegranate; a pomegranate and rose conjoined; a Tudor rose impaling a sheaf of arrows, ensigned with a Crown, and surrounded with rays.* Supporters: *a golden lion*, and either *a golden dragon* or *a white greyhound;* but, when impaled with the Arms of her husband, her Shield is supported by *an eagle* and *a lion.*

2. Philip, King of Spain, husband of Mary. Arms: the same as those of Catherine, of Arragon (see lvii., 2); impaling the Arms of Mary.

LX. Elizabeth; A.D. 1558—1602. Arms: *F. and E.* She also bore Arms for both *Ireland* and *Wales:* for the former—*azure, a harp or, the strings argent;* for the latter—*quarterly, gules and or, four lions pass. guard. counterchanged* (these lions are also blazoned as *rampant*). Badges: the *crowned falcon with a sceptre*, of her mother; *a Tudor rose*, with the Motto—ROSA . SINE . SPINA ("a rose without a thorn"). In addition to the established Royal Motto, also, she used as her own personal Motto—SEMPER . EADEM ("always the same"). Supporters: *a golden lion*, and either *a golden dragon*, or *a white greyhound.*

The monument to Queen Elizabeth, erected in Westminster Abbey by James I., in its general character closely resembles the companion monument, erected also by the same Prince to the memory of his mother. Both memorials are remarkable for their display of heraldic insignia; and that of Elizabeth, in addition to such blazonry as has a direct reference to the Queen herself, contains the Shields of Arms of all her lineal ancestors from William, impaling the insignia of their Consorts.

LXI. Jane Grey, eldest daughter of Henry Grey, Duke of Suffolk, and of his wife Frances Brandon, who was the eldest daughter of Charles Brandon, Duke of Suffolk, and of Mary Tudor his wife (see lvi., 4). The Lady Jane, accordingly, was great-great-grandchild of Edward IV.; great-grandchild of Henry VII.; great-niece of Henry VIII.; and first-cousin once removed to Edward VI., Mary, and Elizabeth; she also was second-cousin to Mary Queen of Scots, and, consequently, James I. was her second-cousin once removed. She was married to the Lord Guildford Dudley, son of John, Duke of Northumberland; proclaimed Queen, July 7, 1553; deposed after a reign of ten days, and executed with her husband, Feb. 12, 1554. Arms: as Queen,—*F. Modern and E. Quarterly:* also, Grey impaled by Dudley, that is,—*Or, a lion rampt. queue fourchée vert*, for *Dudley;* impaling,—*Barry of six argent and azure, in chief three torteaux, and over all a label of the second*, for *Grey.*

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Chapter XIII. — The Armorial Insignia borne by the Sovereigns, Princes, and Princesses of the House of Stuart; and by their Consorts. A.D. 1602.



Badge of James I.

On the death of Queen Elizabeth the succession to the Crown of England devolved upon the representative of the sister of Henry VIII., who had been married to James IV., King of Scotland. That Royal Lady, Margaret Tudor, the eldest daughter of Henry VII. and Elizabeth of York (see chap. xii., sect. lvi., 3), represented the ancient Royal Line by direct descent, through her mother, from Edward III.; and when her brother's family failed, her own representative became his heir. After the fatal battle of Flodden, A.D. 1513, where James IV. of Scotland fell, Queen Margaret, his widow, was married to the Earl of Angus. Her only grand-daughter by her first marriage, Mary Stuart, Queen of Scots, married her eldest grandson by her second marriage, Henry, Lord Darnley; and their only child, James Stuart, became the representative and sole heir of both James IV. and Margaret Tudor; and, consequently, he succeeded to the Crowns of both Scotland and England.

LXII. James I., A.D. 1602—1625. As King of Scotland, before his succession to the English Crown, he bore the ancient Arms of that realm (Fig. 93),—*Or, a lion rampant, within a double tressure fleurie counter-fleurie gules.* The engraved example, Fig. 93 (drawn from the monument



*Fig.* 93. Scotland.

to Mary, Queen of Scots, in Westminster Abbey), represents the Royal Shield of Scotland with exact accuracy. The number of the demi fleurs-de-lys is not determined; but their arrangement must be in conformity with that which is shown in Fig. 93. It is singular that even in the coinage this correct arrangement is rarely, if ever, displayed. The ancient Royal Crest of Scotland, assumed by Robert II., about A.D. 1385, was *a lion statant guardant gules;* and, with some modifications, this Crest was retained till about A.D. 1550; then the Crest of Scotland became—*On an imperial crown, a lion sejant affronté gules, imperially crowned, holding in the dexter paw a sword, and in the sinister paw a sceptre, both erect and proper.* The ancient Royal Supporters of Scotland, *two lions rampt. guard.*, appear for the first time on the secretum of James I. of Scotland, A.D. 1429: the lions, however, were superseded as the Scottish Supporters, some few years before the birth of Mary Stuart's son, by *two silver unicorns.*

As King of England and Scotland, under his rule united as Great Britain, James I. bore the Shield represented in Fig. 94, which is marshalled thus:—*Quarterly; first and fourth* (*grand quarters*), *F. Modern and E. quarterly; second, Scotland; third, Ireland,—azure, a harp or, stringed argent.* Supporters: *a golden lion*

*and a silver unicorn;* and these Royal Supporters have remained unchanged since his time. CREST: for *England—a golden lion statant guardant, crowned, and standing on the imperial*

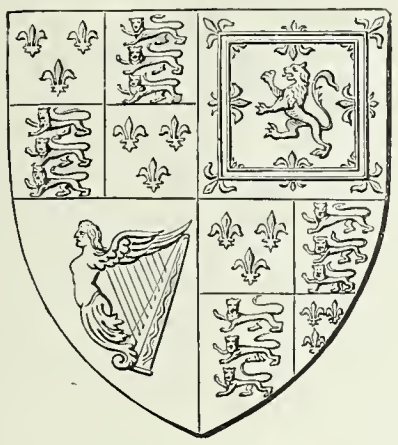


*Fig.* 94. JAMES 1., CHARLES 1., CHARLES II., JAMES II.

*crown*, as in Fig. 95; for *Scotland*—the Crest already blazoned. The Crown in the Scottish Crest has the circlet heightened with eight fleurs-de-lys, from each of which rises one of the arches. An achievement of JAMES I., blazoned in the Harleian MS., No. 6085, in the British Museum, has the shield ensigned by three helms and crests, severally for *Scotland*,



*Fig.* 95. CREST OF ENGLAND.

*England*, and *France*. MOTTO of JAMES I.: BEATI PACIFICI. BADGES: *a rose, a thistle, a harp, a fleur-de-lys*, each one *crowned; a white greyhound courant; a rose and thistle conjoined by divination, growing from a single stalk, and ensigned with one crown*, to denote the union of the two realms. This last significant Badge is represented at the head of this chapter.

2. ANNE of Denmark, QUEEN of JAMES I. The Arms of this Royal Lady, the same as those borne by FREDERICK II., King of DENMARK AND NORWAY, are a complicated example of the elaboration of details, held in such high esteem amongst the Continental Heralds of comparatively recent times. I give the following blazon of the Arms from the Garter-Plate of KING FREDERICK II., at Windsor: the comparison between the marshalling of this Shield and that of the Arms now borne by H.R.H. THE PRINCESS OF WALES (given in the next chapter) is both interesting and suggestive. The Shield is divided into four quarters by the national white *cross of Denmark*, which is charged upon *a red cross* to represent its own red field. 1. *Denmark—Or, semée of hearts gules, three lions pass. guard., crowned in pale azure* (sometimes blazoned—*crowned gold*); 2. *Norway—Gules, a lion rampt. crowned or, holding in his paws a battle-axe argent;* 3. *Sweden—Azure, three open crowns or;* 4. *Jutland—Or, ten hearts gules, in chief a lion pass. guard. azure;* 5. In the base of the shield, and beneath the cross, the ancient ensign of the Vandals—*gules, a wyvern, its tail nowed and wings expanded, or.* On an escutcheon of pretence, *Quarterly;* 1. *Sleswick—Or, two lions pass. guard. azure;* 2. *Holstein—Gules, an inescutcheon per fesse argent and of the first, having a nail in every point thereof in triangle, between as many holly-leaves all proper;* 3. *Stornerk—Gules, a swan argent, beaked sable, gorged with a coronet or;* 4. *Ditzmers—Azure, a chevalier proper, armed at all points, brandishing his sword, his helm plumed, his charger argent and its trappings sable.* Over the whole, on an inescutcheon, *Oldenburgh—Or, two bars gules*, impaling *Dalmenhurst—Azure, a cross patée fitchée or.*

LXIII. HENRY FREDERICK, K.G., PRINCE OF WALES, Duke of CORNWALL and ROTHSAY, Earl of CHESTER; eldest son of JAMES I., born, 1593; died, 1612. ARMS: Fig. 94, with *a silver label.* CREST: Fig. 95, with *a silver label.* SUPPORTERS: those of the King, also differenced with *the label* of the Prince. BADGE: a plume of *three ostrich feathers within a coronet, of which the circlet is heightened with alternate crosses patée and fleurs-de-lys.*

2. ELIZABETH, eldest daughter of JAMES I.; married in 1612 to Frederick V., Count Palatine, K.G., &c.; died, 1661. ARMS: Fig 94, impaled by the arms of her husband,—*Quarterly; first and fourth, the Palatinate,—sable, a lion rampt. or, crowned gules; second and third, Bavaria,—paly bendy argent and azure;* over all, on an *inescutcheon gules, a mound and cross or*, being the insignia of the Electorate.

3. The infant daughters of JAMES I., MARY and SOPHIA, upon their monuments in Westminster Abbey, display the Arms, Fig. 94, marshalled on lozenges.

LXIV. CHARLES I.; A.D. 1625 — 1648; created Duke of ALBANY in 1601; Duke of YORK in 1604; K.G. in 1611; PRINCE OF WALES, &c., 1616. ARMS: as Duke of ALBANY, Fig. 94, with an *ermine label;* as Duke of YORK and ALBANY, Fig. 94, with the *York label*, Fig. 81; as PRINCE OF WALES, with a *silver label;* as King, Fig. 94. He bore his father's Badges without his motto. As King, CHARLES I. also sometimes bore Fig. 94 impaled by the Arms of *St. George.* The CROWN has four intersecting arches. On his two great Seals the King displays *Banners of St. George* and *St. Andrew*, severally held by *a lion* and *a unicorn.* Fine examples of his Arms are on the statue of CHARLES I. at Charing Cross, and St. John's College, Oxford.

2. HENRIETTA MARIA of France, QUEEN OF CHARLES I. ARMS: *France Modern.*

3. HENRY, K.G., Duke of GLOUCESTER and Earl of CAMBRIDGE; third son of CHARLES I.; died, 1660. ARMS: Fig. 94, with *a silver label charged on each point with three red roses.*

4. MARY, eldest daughter of Charles I.; married, in 1641, to WILLIAM of Nassau; died, 1660. ARMS: Fig. 94; impaled by the Arms of her husband—*Quarterly;* 1. *Nassau—Azure, semée of billets, a lion rampt. or*, as in Fig 96;



*Fig.* 96. NASSAU.

2. *Dietz,—Or, a lion rampt. guard. gules, crowned azure;* 3. *Vianden,—Gules, a fesse argent;* 4. *Catzelenenbogen,—Gules, two lions pass. guard. or.* An escutcheon of pretence—*Quarterly; first and fourth, Chalons,—Gules, a bend or; second and third, Orange,—Or, a hunter's horn azure, stringed and garnished gules.* Over all — *Geneva,— Chequée of nine, or and azure.*

5. HENRIETTA MARIA, youngest daughter of CHARLES I.; married, in 1661, to PHILIP, Duke of ORLEANS; died, 1670. ARMS: Fig 94; impaled by ORLEANS—*F. Modern with a silver label.*

LXV. CHARLES II., A.D. 1648—1684. ARMS: as PRINCE OF WALES, Fig. 94, with *a silver label;* as KING, Fig 94. His CROWN has two intersecting arches. On his Second Great Seal he displays six Banners, severally charged with *a crowned thistle, a crowned rose, a St. George and the dragon, a crowned harp, a crowned fleur-de-lys, and the first Union Jack.* He bore his father's Badges.

2. CATHERINE of Braganza, QUEEN OF CHARLES II. ARMS: *Portugal—Argent, on each of five escutcheons in cross azure, as many plates in saltire, the whole within a bordure gules charged with eight castles or.* Examples on the painted roof of St. Alban's Abbey, Seals, &c.

LXVI. JAMES II., A.D. 1684—1689. ARMS: as Duke of YORK, Fig. 94, with an *ermine label* (Garter-Plate); as KING, Fig. 94. He bore his brother's Badges.

2. ANNE HYDE, first wife of JAMES II., died before his accession. ARMS: *azure, a chevron between three lozenges or*, impaled by the Arms of her husband as Duke of York.

3. MARY D'ESTE, of Modena, second wife and QUEEN OF JAMES II. ARMS: *Quarterly, first and fourth, Este,— Argent, an eagle displayed sable, crowned or; second and third, Ferrara,— France Modern, within a bordure counter-indented or and gules.*

4. The children of James II. by both his wives, who died in infancy or in early childhood, if they bore any insignia, differenced Fig. 94 with a label either ermine or charged with torteaux.

5. Prince JAMES FRANCIS EDWARD, known as the "Old Pretender," would also bear his father's Shield as Duke of York; and his son, the "Young Pretender," Prince CHARLES EDWARD, would difference the Stuart Shield in like manner.

LXVII. WILLIAM III. and MARY, conjointly, A.D. 1689—1694; WILLIAM III. alone, till 1702. ARMS: MARY, Fig. 94; WILLIAM, also Fig. 94. But, being an elected King, William III. placed upon his Shield his own paternal Arms of *Nassau*, Fig. 96, in pretence over all. During their conjoint Sovereignty, the King and Queen marshalled their Arms on a single shield by impalement; accordingly, the Royal Shield displayed, both on the dexter and the sinister half, *the same Stuart Arms*, Fig. 94; but these Arms on the dexter side (the King's Arms) had *Nassau in pretence.* This marshalling is shown in the diagram, Fig. 97. See the Great Seal.

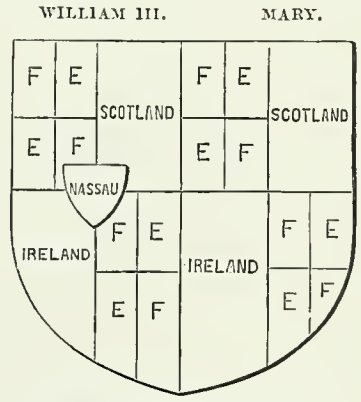



*Fig.* 97. DIAGRAM, SHOWING MARSHALLING OF ARMS OF WILLIAM III. AND MARY.

After the death of his consort, William III. bore Fig. 94 charged in pretence with Fig. 96; that is, he bore Fig 97 without its sinister half.

LXVIII. ANNE, A.D. 1702—1714. ARMS: until May 1, 1707, Fig. 94; after the Union with Scotland, May 1, 1707, the Royal Arms were marshalled as they are represented in the diagram, Fig. 98; that is,—*Quarterly, first and*

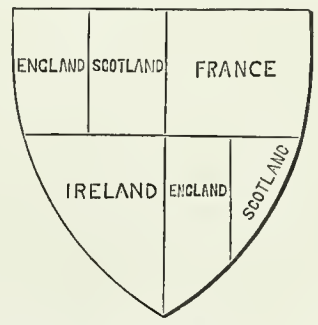



*Fig.* 98. DIAGRAM OF ROYAL SHIELD, A.D. 1707—1714.

*fourth, England impaling Scotland;* 2. *France;* 3. *Ireland.* Examples: at Blenheim; on the pedestal of the statue at St. Paul's; the Great Seal, &c.

2. GEORGE, of Denmark, K.G., husband of QUEEN ANNE; married, 1683; died, 1708. ARMS: *Denmark*, as borne by ANNE, Queen of JAMES I. (lxii. 2), with *a label of three points ermine*; Garter-Plate.

3. WILLIAM, K.G., son of QUEEN ANNE, styled Duke of Gloucester; born 1689; died, 1700. ARMS: Fig. 94, with *a label of three points argent, charged on the central point with a cross of St. George.* On the Garter-Plate of this

youthful Prince, over these Arms his Shield is charged in pretence with all the quarterings of *Denmark;* the Shield, environed with the Garter of the Order, is accompanied with the Royal Crest and Supporters, each one differenced with the label of the Prince.

LXIX. The COMMONWEALTH, A.D. 1648—1660. The armorial insignia of the Commonwealth, which appear blazoned on the Great Seal of the realm, as it was formally adopted Feb. 8, 1649, are a curious example of Puritan Heraldry. Two years later this Seal appears in the following form:—Obverse,—*A map of England and Ireland; in the channel a fleet; in chief a shield of St. George; in base a shield of Ireland;* Legend —"*The Greate Seal of England*, 1651;" Reverse —*The House of Commons sitting;* Legend—"*In the third yeare of Freedome by God's Blessing restored*, 1651."

2. OLIVER CROMWELL. The Seal of the Lord Protector, if there is in Heraldry the faculty of either expression or suggestion, is eminently characteristic of the man himself: on a Shield it bears,—*Quarterly; first and fourth, The cross of St. George;* 2. *The cross of St. Andrew;* 3. *The harp of Ireland:* over all, on an escutcheon of pretence, *Cromwell—sable, a lion rampt. guard.* This Shield the Protector supported with *a crowned lion and a sea-horse;* and he assumed, from the Royal Seals, *the helm, crown, crest, and mantling.* Below the Shield is the Motto—PAX . QUÆRITUR . BELLO; and the circumscribing Legend is — OLIVARIVS . DEI . GRA . REIPUB. ANGLIÆ. SCOTIÆ. ET. HIBERNÆ. &c. PROTECTOR.

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## CHAPTER XIV. — THE ARMORIAL INSIGNIA BORNE BY THE SOVEREIGNS, PRINCES, AND PRINCESSES OF THE HOUSE OF HANOVER, AND BY THEIR CONSORTS, INCLUDING THE INSIGNIA OF HER MAJESTY THE QUEEN, AND OF THE PRESENT ROYAL FAMILY.

Like another Queen Regnant, her great predecessor ELIZABETH, QUEEN ANNE was the last Sovereign of her race. With the close of the reign of the former Queen, the rule of the House of TUDOR expired; and the sceptre passed from the House of STUART when, in its turn, the reign of the latter Queen had also been brought to a close. But, as the STUARTS succeeded to the TUDORS by right of descent through a female representative, and so under a new family surname carried on the ancient Royal Line, in like manner through a female representative of the STUARTS the Crown passed to the House of HANOVER.

In chap. xiii., sect. lxiii. 2, are blazoned the Arms of ELIZABETH STUART, eldest daughter of King JAMES I., with those of her husband, the Count Palatine. The issue of that marriage were eight sons and five daughters. They all either died unmarried, or were members of the Church of Rome, with the sole exception of the youngest of the five sister Princesses, SOPHIA, who in 1658 was married to ERNEST AUGUSTUS, Elector of HANOVER, and Duke of BRUNSWICK and LUNENBURGH: and their eldest son, GEORGE LEWIS, who in 1698 succeeded his father in his Continental dignities and titles, in 1700 became (as heir to his mother then living) heir to the CROWN OF GREAT BRITAIN; and, on the death of QUEEN ANNE, in 1714, this Prince (his own mother having died) succeeded and became King, with the style and title of GEORGE I.

LXX. GEORGE I., A.D. 1714—1727. ARMS: *Quarterly;* 1. *England impaling Scotland;* 2. *France;* 3. *Ireland;* 4. *Hanover.* The Arms of *Hanover* are,—*Per pale and per chevron*,—1. *Brunswick—gules, two lions of England;* 2. *Lunenburgh — or, semée of hearts, a lion rampt. azure;* 3. *Westphalia—gules, a horse courant argent*; over all, on an inescutcheon *gules, the golden crown of Charlemagne.* These arms are represented in Fig. 99; and as they are thus blazoned in Fig. 99, these Arms were marshalled by GEORGE I. in the fourth quarter of his Shield. This marshalling is shown in the diagram, Fig. 100, which, it will be observed, differs from Fig. 98, the Second Shield of Queen ANNE, only in the fourth quarter. In Fig. 98, the impaled arms of *England* and *Scotland*, which are marshalled in the first quarter, are repeated in the fourth quarter. In Fig. 100, the impaled Arms of *England* and *Scotland* appear in the first quarter alone; and, accordingly, in his Shield, George I. assigned to the Arms of *England* one half only of one quarter,



*Fig.* 99. HANOVER.

the Arms of *Scotland* occupying the second half of this same quarter; while the insignia of *France* and *Ireland* had each a whole quarter—the second and third quarters respectively; and

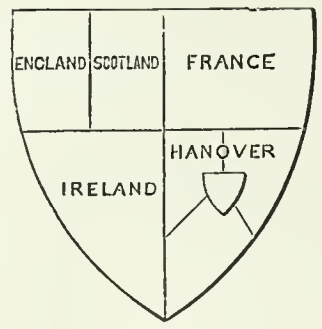



*Fig.* 100. DIAGRAM OF MARSHALLING OF SHIELD OF GEORGE I.

the fourth quarter was occupied by the Arms of *Hanover*.

2. SOPHIA DOROTHY, daughter of GEORGE WILLIAM, Duke of BRUNSWICK-ZELL, was married to her cousin, GEORGE I., in 1682, and consequently before his accession to the English Crown. It does not appear that this most unhappy lady (who died in 1726) was ever in England; nor am I aware that her armorial insignia were ever exhibited in this country. As she was her husband's cousin, her arms probably were the same as those which he himself bore before he became King; that is to say,—Quarterly of fourteen: 1. *Brunswick;* 2. *Saxony;* 3. *Lunenburgh;* 4. *Eberstein;* 5. *Osnaburgh;* 6. *Homberg;* 7. *Diepholt;* 8. *The Electorate;* 9. *Lautenberg;* 10. *Cletenburg;* 11. *Hoya* and *Bruckhausen* quarterly; 12. *Hohnstein;* 13. *Reinstein;* 14. *Blankenberg.*

3. Of the five brothers of GEORGE I., the youngest, ERNEST AUGUSTUS, in 1716 was created Duke of YORK and ALBANY, and Earl of ULSTER; he died in 1728. ARMS: The Royal Shield as it is indicated in Fig. 100, differenced with *a label of three points argent*, charged on each point with *as many hearts gules.*

LXXI. GEORGE II., A.D. 1727—1760. Born, 1683. ARMS: as PRINCE OF WALES, on his father's accession in 1714, the Arms indicated in the diagram, Fig. 100, with *a silver label;* as KING, Fig. 100.

2. CAROLINE WILHELMINA, of Brandenburgh Anspach, QUEEN OF GEORGE II.; married, 1705; died, 1737. Her Arms, impaled by George II., which are *quarterly of fifteen*, as they are given by German heralds, are blazoned in full in my "Heraldry, Historical and Popular" (3rd Edition, p. 312), to which I refer for the details; and, in like manner, in the case of certain other elaborately quartered Shields, I shall be content here to specify the quarterings, while I refer for the full blazoning to my "Heraldry." The fifteen quarterings of the Arms of Queen CAROLINE are,—1. *Magdeburg;* 2. *Prussia;* 3. *Stettin;* 4. *Pomerania;* 5. *Wenden;* 6. *Cassuben;* 7 and 9. *Crossen;* 8 and 13. *Halberstadt;* 10. *Nuremberg;* 11. *Minden;* 12. *Hohenzollern;* 14. *Stargard;* 15. *Right of Regalia;* and, over all, *Brandenburgh.* In his excellent "Regal Heraldry," Mr. Willement marshals this same Shield with several deviations from the foregoing quarterings.

3. SOPHIA DOROTHEA, daughter of GEORGE I.; born in 1687; in 1706 married to FREDERICK WILLIAM I., KING OF PRUSSIA; died in 1757. (For the Arms of Prussia, see sect. lxxix. 1.)

LXXII. FREDERICK LEWIS, K.G., PRINCE OF WALES, eldest son of George II.; born, 1707; PRINCE OF WALES, 1727; died, in his father's life-time, 1751; having married AUGUSTA (who died in 1772), daughter of FREDERICK II., Duke of SAXE-GOTHA. ARMS: before 1727, Fig. 100, with *a silver label of three points charged on the central point with a cross of St. George:* as PRINCE OF WALES, Fig. 100, with *a silver label.*

2. WILLIAM AUGUSTUS, K.G., Duke of CUMBERLAND, second surviving son of GEORGE II.; born, 1721; died, 1765. ARMS: Fig. 100, with *a label having its points charged with a fleur-de-lys between two crosses.*

3. ANNE, eldest daughter of GEORGE II.; born, 1709; died, 1759; having been married in 1734 to WILLIAM of Nassau and Orange, Stadtholder of HOLLAND. She differenced Fig. 100 with *a label of five points charged on each point with a cross of St. George.*

4. AMELIA SOPHIA ELEANORA, second daughter of GEORGE II.; born in 1711; died in 1786; *an ermine label of five points.*

5. ELIZABETH CAROLINE, third daughter of GEORGE II.; born, 1713; died, 1757: *a silver label of five points,* charged on each point with *three red roses.*

6. MARY, fourth daughter of GEORGE II.; born, 1723; died, 1772; having been married in 1740 to FREDERICK, Landgrave of Hesse Cassel.

7. LOUISA, fifth daughter of GEORGE II.; born, 1724; died, 1751; having been married to FREDERICK V., King of Denmark.

LXXIII. EDWARD AUGUSTUS, Duke of YORK, second son of FREDERICK LEWIS, Prince of Wales; born, 1736; died, 1767. ARMS: Fig. 100, *without the inescutcheon in the fourth quarter; label of five points of York.*

2. WILLIAM HENRY, Duke of GLOUCESTER, Earl of CONNAUGHT; third son of Prince FREDERICK LEWIS; born, 1743; died, 1805. ARMS: Fig. 100, *without the inescutcheon; label of five points* charged with *a blue fleur-de-lys between four red crosses.*

3. HENRY FREDERICK, Duke of CUMBERLAND and STRATHERN, Earl of DUBLIN, fourth son of Prince FREDERICK LEWIS; born, 1745; died, 1790. ARMS: as the last, but *the label of three points only.*

4. Of the four daughters of Prince FREDERICK LEWIS, the eldest, AUGUSTA, was married to CHARLES WILLIAM FERDINAND, Duke of BRUNSWICK, and died in 1813; ELIZABETH CAROLINE and LOUISA ANNE died, unmarried, in 1759 and 1768; and the youngest, CAROLINE MATILDA, the unhappy Queen of CHRISTIAN VII., of Denmark, died at Zell in 1775.

LXXIV. GEORGE III., A.D. 1760—1820. Born, 1738. ARMS: before 1751, Fig. 100, with *a silver label* charged on the central point with *a red cross;* as PRINCE OF WALES, Fig. 100, with *a silver label;* as KING, Fig. 100, till the end of the 18th century: on the 1st of January, 1801, the fleurs-de-lys of France were removed from the Shield of England, and the Arms of the King

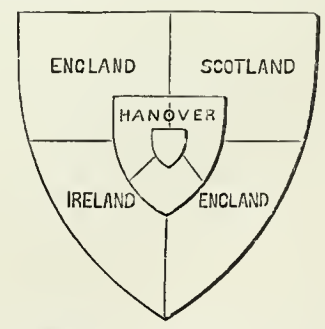



*Fig.* 101. DIAGRAM OF MARSHALLING OF SHIELD OF GEORGE III., ON JAN. 1, 1801.

were thus marshalled, as shown in the diagram, Fig. 101,—1 and 4. *England;* 2. *Scotland;* 3. *Ireland;* over all, in pretence, *Hanover*, the Shield of *Hanover* ensigned with the *Cap of the*

*Electorate* till 1816, when this Shield was ensigned with *a Royal Crown*, as it is represented in Fig. 99.

2. Charlotte Sophia, of Mecklenburgh Strelitz, Queen of George III.; born, 1744; married, 1761; died, 1818. Arms: impaled by those of the King, quarterly of six,—1. *Mecklenburgh;* 2. *Wenden;* 3. *Schwerin Principality;* 4. *Ratzburgh;* 5. *Schwerin County;* 6. *Rostock;* and, over all, *Stargard.* (See *Heraldry, Hist. and Popular*, Ed. iii., p. 312.)

3. Frederick, Duke of York and Albany, Earl of Ulster; second son of George III.; born, 1763; died, 1827; having married (in 1791) Frederica Charlotte Ulrica Catherine, of Prussia. Arms: impaling *Prussia*, before 1801, Fig. 100, but having in the fourth quarter the inescutcheon *argent*, and charged with *a wheel of six spokes gules*, being the insignia of the Bishopric of *Osnaburgh;* over all, *a silver label, on the central point a red cross.* After 1801, Fig 101, with the same label.

4. Edward, Duke of Kent and Strathern, Earl of Dublin; fourth son of George III.; born, 1767; died, 1820; having married (in 1818) Victoria Mary Louisa, sister of Leopold, King of the Belgians, and widow of the Prince of Leiningen, who died in 1861. Arms: impaling *Saxe Coburgh*, first, Fig. 100, and secondly, Fig. 101, with *a silver label, on the central point a red cross, and on each of the other points a blue fleur-de-lys.*

5. Ernest Augustus, Duke of Cumberland and Teviotdale, Earl of Armagh, King of Hanover; fifth son of George III.; born, 1771; died, 1851: having married (in 1815) Frederica, of Mecklenburgh Strelitz, who died in 1841. Arms: impaling the same Arms as those of his mother, first, Fig. 100, and secondly, Fig. 101, with *a silver label* differenced with *a fleur-de-lys between two crosses;* as King of Hanover, Fig. 99.

6. Augustus Frederick, Duke of Sussex, Earl of Inverness, Baron Arklow; sixth son of George III.; born, 1773; died, 1843. Arms: the same as his brothers, with a label charged with *two hearts between four crosses—all gules.*

7. Adolphus Frederick, Duke of Cambridge, seventh son of George III.; born, 1774; died, 1850; having married (in 1818) Augusta, of Hesse-Cassel. Arms: the same as his brothers, with a label charged with *a cross between four hearts;* impaling *Hesse Cassel.*

8. Charlotte Augusta Matilda, Princess Royal, eldest daughter of George III.; born, 1766; died, 1828; having been married to Frederick I., King of Wurtemberg, who died in 1816 (see "Heraldry," p. 479). Arms: the same as her brothers (without the inescutcheon in the Arms of Hanover), with a label charged with *a red rose between two crosses.*

9. Augusta Sophia, second daughter of George III.; born, 1768; died, 1840: the label charged with *a rose between two ermine-spots.*

10. Elizabeth, third daughter of George III.; born, 1770; died, 1840; having been married (in 1818) to Frederick, Landgrave of Hesse-Homberg, who died in 1829: the label charged with *a red cross between two roses.*

11. Mary, fourth daughter of George III.; born, 1776; died, 1857; having been married (in 1816) to her cousin, William Frederick, Duke of Gloucester, only son of William Henry, Duke of Gloucester (see lxxiii., 2; and lxxiv., 14): the label charged with *a red rose between two cantons.*

12. Sophia, fifth daughter of George III.; born, 1777; died, 1848: the label charged with *a red heart between two roses.*

13. Amelia, sixth daughter of George III.; born, 1783; died, 1815: the label charged with *a red rose between two hearts.*

14. William Frederick, second Duke of Gloucester, only son of Duke William Henry (lxxiii., 2); born, 1776; died, 1834; having married his cousin Mary (lxxiv., 11), fourth daughter of George III. He bore the same Arms and label as his father, but differenced during his father's lifetime with *a second label of three points argent*, placed beneath the other label; he impaled the Arms of George III. differenced with a label charged with *a rose between two cantons.*

LXXV. George IV.; A.D. 1820—1830; born, 1762. Arms: as Prince of Wales, the Arms of George III. with a silver label; as King, Fig. 101.

2. Caroline Amelia Elizabeth, of Brunswick, Queen of George IV.; born, 1768; married, 1795; died, 1821. Arms: impaled by the Arms of the King, quarterly of twelve,—1. *Lunenburgh;* 2. *Brunswick;* 3. *Eberstein;* 4. *Homberg;* 5. *Diephold;* 6. *Lauterbergh;* 7. *Hoja* and *Bruckhausen* quarterly; 8. *Diephold;* 9. *Holmstein;* 10. *Regenstein;* 11. *Clettenberg;* 12. *Blankenberg* (see "Heraldry," p. 313).

3. Charlotte Augusta, of Wales, only child of George IV.; born, 1796; died, 1817; having been married (in 1816) to Leopold, of Saxe Coburg Saalfeld, who in 1831 became King of the Belgians (he was born in 1790, and died in 1865). Arms, of the Princess: Fig. 101, without the inescutcheon, and also without the electoral cap or the Hanoverian Crown, the Arms being blazoned on a lozenge, and differenced with *a label of three points argent*, charged on the central point with *a rose gules;* the coronet heightened with *crosses pattées, fleurs-de-lys and ducal leaves*, as in Fig. 111. The *Royal* Supporters with the same label and coronet. These Arms, thus differenced, were assigned to the Princess, April 16, 1816; and, in 1818, a similar label, but of five points, was granted to her husband, then Prince Leopold.

LXXVI. William IV.; A.D. 1830—1837; born, 1765. Arms: as Duke of Clarence and St. Andrews, and Earl of Munster, his label charged with *a cross between two anchors;* as King, Fig. 101.

2. Adelaide, of Saxe Meinengen, Queen of William IV.; born, 1792; married, 1818; died, 1849. Arms; impaled by the Arms of the King, quarterly of nineteen,—1. *Thuringia;*



*Fig.* 102. Royal Banner of H.M. the Queen.

2. *Cleves;* 3. *Juliers;* 4. *Meissen;* 5. *Saxony;* 6. *Berg;* 7. *Westphalia;* 8. *Londesberg;* 9. *Thuringia Pfalz;* 10. *Orlamunde;* 11. *Eisenberg;* 12. *Pleissen;* 13. *Altenberg;* 14. *Regalia;* 15. *Brehna;* 16. *Marck;* 17. *Anhalt;* 18. *Hennebergh;* 19. *Ravensberg* (see "Heraldry," p. 313).

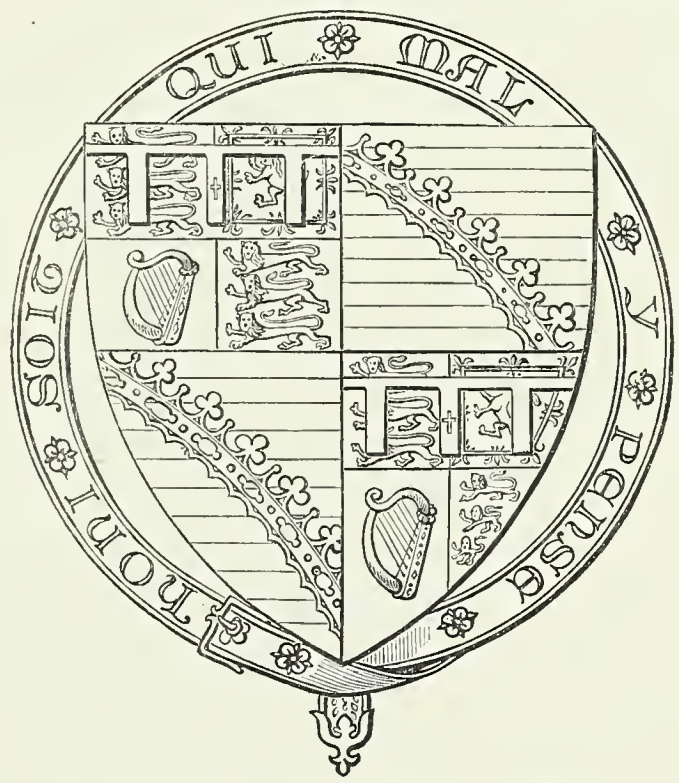



*Fig.* 103. H.R.H. Albert, the late Prince Consort.

LXXVII. H.M. Victoria (Alexandrina Victoria), The Queen; born, May 2, 1819; accession, June 20, 1837; married, Feb. 10, 1840. God save the Queen. Arms: Fig. 101, without the insignia of Hanover, and consequently as the four quarterings are marshalled in the Royal Banner, Fig. 102. The Royal Shield of The Queen, environed with the Garter of the Order, and ensigned with the Crown, is represented in Fig. 112. (For more minute particulars, see "Heraldry," p. 331.)

2. H.R.H. Albert, Prince Consort, Duke of Saxony, &c. &c. &c.; born, August 26, 1819; died, December 14, 1861. Arms: quarterly,—first and fourth, the *Royal Arms of England, differenced with a silver label charged on the central point with cross of St. George;* second and third, *Saxony;* Fig. 103 (see "Heraldry," p. 314). Motto: treu und fest. The Arms of Saxony are—*barry of ten or and sable, over all a chaplet of rue in bend vert;* Fig. 107. The Prince also bore numerous German Quarterings and Crests.

LXXVIII. H.R.H. Albert Edward, K.G., Prince of Wales, Duke of Cornwall and Rothsay, Earl of Chester, Carrick, and Dublin, Baron Renfrew, Lord of the Isles, &c. &c. &c.; born, Nov. 9, 1841. Arms: as Heir Apparent,—the Royal Arms of the Queen, differenced with *a silver label*, and

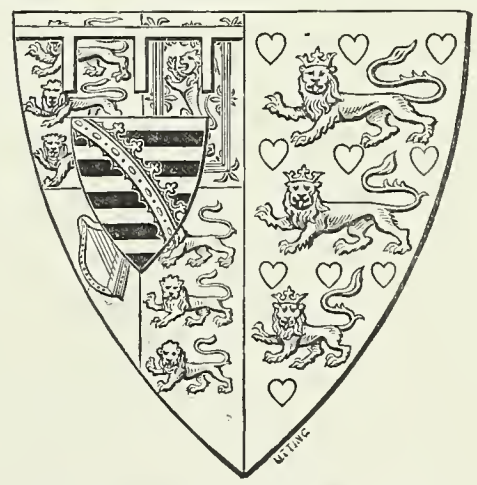


*Fig.* 104. Prince and Princess of Wales.

charged over all with an inescutcheon of *Saxony*, as in the dexter half of Fig. 104. The Prince also bears, for the *Principality of Wales*—

*quarterly gules and or, four lions pass. guard. countercharged;* for *Cornwall,—sable, ten bezants*, 4, 3, 2, 1; for *Rothsay,*—Fig. 93 with *a silver label;* for *Chester,—azure, three garbs or;* for *Dublin,—Ireland with a silver label;* for *the Isles,—argent, on waves of the sea proper, a lymphad* (ancient galley) *sable;* also a coat of uncertain authority for *Carrick and Renfrew*, ancient feudal dignities of the Heir Apparent of the Scottish Crown. All these Coats are marshalled quarterly on a Shield, to be borne as an inescutcheon upon the Arms of the Prince as Heir Apparent; and over all, in pretence upon the quartered inescuteheon, is marshalled the Shield of *Saxony*. Coronet: the Royal Circlet heightened with *a single arch*, as in Fig. 105. The Prince bears the Royal Crest and

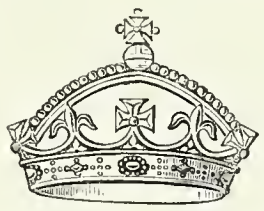


*Fig.* 105. CORONET OF THE PRINCE OF WALES.

Supporters, differenced with his *label and coronet;* also, his own Badge of *three ostrich feathers* (see "Heraldry," p. 322).

2. Alexandra Caroline Mary Charlotte Louisa Julia, of Denmark, Princess of Wales; born, Dec. 1, 1844; married, March 10, 1863. Arms: *Denmark*, as borne by her father, Christian IX. This Shield, which in its marshalling exhibits precisely the same order of arrangement as appears in the complete Arms of the Prince of Wales himself, is explained by the diagram, Fig. 106. In this diagram, A. A. A. A. denote the *white cross of Denmark with a*

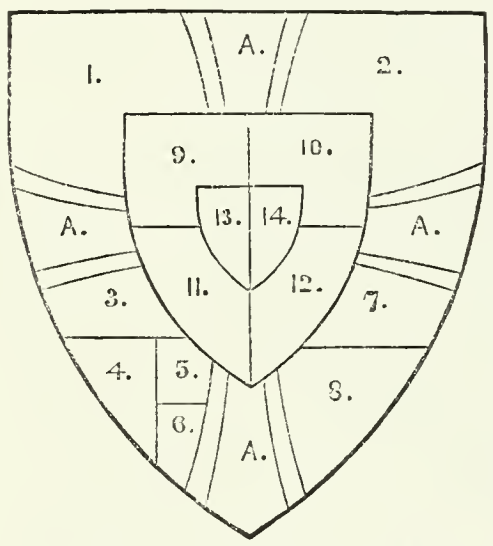



*Fig.* 106. DIAGRAM OF THE ARMS OF DENMARK.

*red border;* 1. is *Denmark* (as in the sinister half of Fig. 104); 2. *Schleswig;* 3. *Sweden Modern;* 4. *Iceland,—gules, a stockfish argent, crowned or;* 5 *Faroe Islands,—azure, a bock pass. argent;* 6. *Greenland,—azure, a polar bear rampt. argent;* 7. *Jutland;* 8. *The Vandals;* 9. *Holstein;* 10. *Stormerk;* 11. *Ditzmers;* 12. *Lauenburg,—gules, a horse's head couped argent;* 13. *Oldenburg;* 14 *Delmenhurst* (see lxii., 2; and also, "Heraldry," p. 325).

Armorial differences have not yet been assigned to the youthful children of the Prince and Princess of Wales; but it may be assumed that the label of Prince Albert Victor, of Wales, will be *silver* and charged on the central point with the *cross of St. George*.

LXXIX. The Princes and Princesses, the younger sons and the daughters of The Queen, all bear the *Royal Arms*, Fig. 112, differenced with their own proper *labels*, and charged with *Saxony*, Fig. 107, in pretence; the Princesses who are unmarried bear their Arms on lozenges; but the married Princesses have their Arms impaled by the Arms of their Consorts. The Princes bear the *Royal Crest* and *Supporters*, with their own *Coronets* and *labels;* the Princesses bear the *Royal Supporters* with like difference. The Coronet of their Royal Highnesses is represented in Fig. 108, and the Coronet of the grandchildren of the Queen in Fig. 109.

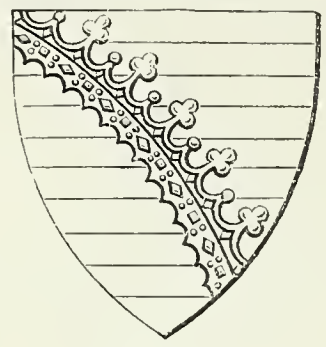


*Fig.* 107. SAXONY.

The *labels* of the Princes and Princesses, the younger sons and the daughters of the Queen, are as follows:—

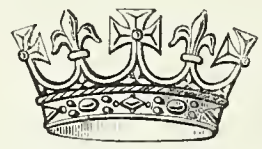


*Fig.* 108. CORONET OF THE YOUNGER SONS AND DAUGHTERS OF THE QUEEN.

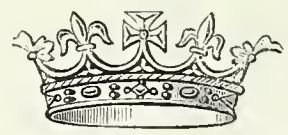


*Fig.* 109. CORONET OF THE GRANDCHILDREN OF THE QUEEN.

1. Victoria Adelaide Mary Louisa, Princess Royal, and Crown Princess of Prussia; born, 1840; married, 1858, to Frederick William Nicholas Charles, Crown Prince of Prussia: the label *silver*, charged with *a rose between two crosses gules*. The Arms impaled by the Royal Arms of *Prussia,—argent, an eagle displayed sable, crowned, armed, membered, and having on each wing a trefoil slipped, charged on the breast with the Royal Cypher* F R W *crowned or, and holding in the dexter claw a golden sceptre ensigned with a similar eagle, and in the sinister claw a mound azure the circle and cross gold.* The Prussian Shield is sometimes charged upon *an eagle of Prussia* (as in Fig 42); and it is supported by *two savage men, wreathed, and holding clubs, all proper.*

2. Alfred Ernest Albert, K.G., Duke of Edinburgh, &c.; born, 1844; the label *silver*, with *a cross between two anchors gules.*

3. Arthur William Patrick Albert; born, 1850; the label *silver*, with *a red cross between two azure fleurs-de-lys.*

4. Leopold George Duncan Albert; born, 1853; the label *silver*, with *a cross between two hearts gules.*

5. Aliee Maud Mary, born, 1843; married, 1862, to Louis, K.G., Prince of Hesse-Darmstadt, who bears,—*azure, a lion queue fourchée rampt. barry of ten argent and gules, crowned or, holding in his dexter paw a sword proper, its hilt gold.* The label of the Princess has *a red rose between two ermine spots.*

6. Helena Augusta Victoria; born, 1846; married, 1866, to Christian, K.G., Prince of Schleswig-Holstein-Sonderbourg-Augustenbourg, who bears,—quarterly, 1. *Norway* (lxii., 2); 2. *Schleswig;* 3. *Holstein;* 4. *Stormerk;* 5, in point, *Ditzmers;* over all, in pretence, quarterly, first and fourth, *Oldenburg;* second and third, *Delmenhurst.* The label of the Princess has *a cross between two roses gules.*

7. Louisa Caroline Alberta; born, 1848; the label has *a rose between two cantons gules.*

8. Beatrice Mary Victoria Feodore; born, 1857; the label has *a heart between two roses gules.*

LXXX. George Frederick Alexander Charles Ernest Augustus, K.G., Duke of Cumberland and Teviotdale, Earl of Armagh, ex-King of Hanover, eldest son of the fifth son of George III. (lxxiv. 5), differences the present *Royal Arms* of England with his father's label, charged with *an azure fleur-de-lys between two crosses gules.* He married Mary, eldest daughter of Joseph, Duke of Saxe-Altenburgh.

2. George William Frederick Charles, K.G., Duke of Cambridge, Earl of Tipperary, Baron Culloden, the General Commanding-in-Chief, son of the seventh son of George III. (lxxiv., 7); born, 1819. Arms: the present *Royal Arms, Crest,* and *Supporters* differenced with a *silver label* with *a cross between four hearts gules,* and with his own *Coronet*, Fig. 110.



*Fig.* 110. CORONET OF COUSINS OF THE QUEEN.

3. Augusta, of Cambridge; born, 1822; married to Frederick William, Duke of Meeklenburgh Strelitz (see lxiv., 2). The same Arms, Coronet, and label as her brother.

4. Mary Adelaide, of Cambridge; born, 1833; married, 1866, to Franeis Paul Louis Alexander (born, 1837), Prince of Teek. Arms, of the Prince: quarterly, first and fourth, *bendy lozengy or and sable;* second and third, *or, three stag's attires in pale sable,*—being the seeond and third quarters of the Arms of Wurtemburg. This Shield, represented in

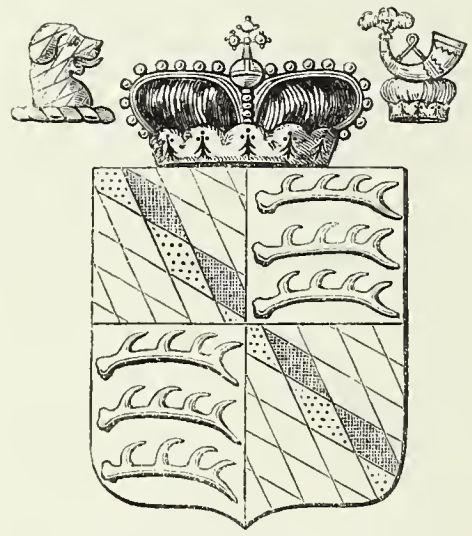


*Fig.* 111. ARMS OF PRINCE TECK.

Fig. 111 is ensigned with the Coronet of the Prince. Crests: to the dexter, *on a wreath, a talbot's head couped, tinctured as the first quarter of the Shield;* to the sinister, *on a cap of estate, a hunting-horn stringed or, issuing from the mouthpiece thereof a plume of three ostrich feathers severally argent, azure, and gules.* Supporters: *two lions rampant sable.* With these Arms, Prince Teck impales the present *Royal Arms* of England, differenced with the *label of Cambridge* (lxxx. 2.)

Thus is the Royal Armory of England brought down to the end of this present year of Grace, 1868.




*Fig.* 112. THE ROYAL ARMS OF H.M. THE QUEEN.

# JEWELLERY AND GOLDSMITH'S WORK
## IN SYRIA AND PALESTINE.
### Part III.

In Syrian villages and in Bedouin camps the horses and camels, and even the mules and donkeys, are regarded with especial affection, and are treated almost as members of the family circle. They often rest under tho same roof with their kindly owners, or share with them the shelter of the tent.

I have frequently seen a stall and manger in the common living-room of an Arab peasant's home, which usually consists of one large apartment only, with a raised daïs, or platform, on one side, covered, in the day-time, with mats and cushions, to form a divan; and at night spread with mattresses and pillows, to serve as the family sleeping-place. The lower part, or floor of the room, is used as a kitchen and stables.

While travelling with my brother in Palestine, far out of the beaten track, and unencumbered by tents or European attendants, we have sometimes halted for the night at a village *khan*, thus simply constructed, and have eaten and slept in the same room with our native servants, and our horses and baggage animals. We made ourselves as comfortable as we could on the slightly-elevated daïs, while our four-footed friends rested just below, but within sight of us. Their mangers were actually hollowed out of the broad stone coping of the daïs on which we reclined.*

There are no railroads yet, in Syria, to interfere with the supremacy of these useful friends of man. The camel is still the indispensable companion of the wanderer in the desert, and tho Arab horse, or sure-footed mule, alone can traverse, in safety, some of the rocky steeps and narrow defiles of the Lebanon and of the hill country of Judæa and Galilee.

It is not surprising that these animals should be fostered and cherished, and that the favourite mare, or the pet camel, or the handsome mule, is often gaily decked with ornaments of gold and silver and embroidery. In the 8th chapter of the Book of Judges, and 21st verse, it is recorded that when Gideon slew Zebah and Zalmunna, the Kings of Midian, "he took away tho ornaments that were on their camel's necks," "*ornaments like the moon.*" In verse 26, "the chains that were about their camel's necks" are alluded to.

In the present day, even the camels employed for carrying burdens, always have pleasantly sounding bells fastened round their necks, and their heads are decked with tufts and tassels of crimson or purple worsted. The camels employed to convey pilgrims to Mecca are much more gaily adorned.

The neck-chain of a favoured camel is commonly composed of a kind of fringe, made of bright-coloured, long worsted tassels, each tassel being headed by a silver ball. The front tassel is heavier and richer than the rest, or it is replaced by a crescent, or some large beads and bugles.

Ornaments for the forehead and neck are made of *appliqué* work, composed of pieces of coloured cloth sewn on to leather, and then enriched with shells, and spangles, and beads. A very rich effect is thus produced with simple materials. Some of the Bedouin women excel in work of this kind.

Camels and dromedaries seem to be quite indifferent to the splendour of their trappings, but I cannot help thinking that an Arab steed, whether of high or low degree, is really gratified when he is adorned, on fête days, with chains of gold or silver, and rows of bells and coins, or of beads and shells. He tosses his head proudly, and is evidently delighted at the sound of his tinkling ornaments. One of the decorations most generally worn by horses and mules in Syria, is a large bead of blue glass, which is threaded on a woollen or silk cord, or attached to a massive silver chain fastened round the animal's neck. This is a charm to avert the influence of the evil eye, not only from the horse but from its rider.

The blue bead is a substitute for a sapphire, which is said to be the most potent of precious stones in repelling dangerous and hurtful glances. These beads are manufactured at Hebron and at Damascus, and are sold extensively in the bazaars of every town in the country.

Another very common and desirable charm, is a horn or a tusk tipped and rimmed with silver, and suspended by a loose chain, so that the horn should fall on the chest of the horse. Large silver crescents are worn in the same way, with numerous silver coins attached to them. The horns of the crescent must always point downwards to ensure the efficacy of this charm. Small round plates of silver are sometimes substituted for the coins. The leather bands and straps of a horse's headgear are generally enriched either with embossed rosettes and studs and stars, of gold and silver or other metals, or else with the small porcelaneous shells called *Cypræa moneta*, which are regarded as valuable charms not only in Syria, but in many parts of Africa. Tufts and tassels of bright-coloured worsted are universally worn, with good effect, on the heads of plebeian horses, mules, and donkeys.

The horses of the pashas and of the chief officers are most magnificently caparisoned on state occasions, and their saddles and saddle-cloths are covered with embroidery. I have seen some splendid and characteristic examples of Syrian horse-trappings, which reminded me of those represented in the Assyrian marbles.

In the olden time it seems that one of the greatest honours that could be paid by an Eastern ruler to a favourite, was to allow him to be led in triumph through tho chief street of a city, arrayed in royal robes, and riding on the king's own horse, or mule, or in a chariot, "with bridles of gold." "Thus shall it be done unto the man whom the king delighteth to honour."

When H.R.H. Prince Alfred travelled through Syria and Palestine in the spring of 1859, the governors of the towns through which he was expected to pass, were all eager to do him honour, and they vied with each other in preparing their most valuable horses for his use, decking them with bridles adorned with gold, and saddles and saddle-cloths richly embossed or covered with embroidery.

The young sailor prince generally acknowledged this attention, by entering the towns splendidly mounted in Oriental style, but he greatly preferred his own plain English saddle, and he only exchanged it for another when courtesy compelled him to do so.

There are many passages in the Hebrew Scriptures which tend to show that a large quantity of gold was imported into Syria at an early period, and manufactured into a variety of objects, especially personal ornaments. In the days of King Solomon the influx of gold increased greatly. His navy brought gold in abundance, and precious stones from Ophir.* "Now the weight of gold that came to Solomon in one year was six hundred three score and six talents of gold, beside that which tho chapmen and the spice merchants brought. And all the kings of Arabia and the governors of tho country brought gold and silver to Solomon."

King Solomon seems to have delighted in giving encouragement to the goldsmith's art. At his request, skilful artificers were sent to him from Tyre by King Hiram. The fittings and utensils of the Temple at Jerusalem were all of pure gold, and the furniture of the king's Cedar Palace was chiefly of this material. "And Solomon made two hundred targets of beaten gold; six hundred shekels of gold went to one shield; and he made three hundred shields of beaten gold. All King Solomon's drinking vessels were of pure gold; none were of silver—it was nothing accounted of in those days." "King Solomon made himself a bed of the wood of Lebanon. He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love for the daughters of Jerusalem."

"To drink in gold and to sleep upon gold" are enumerated among other very desirable rewards in 1 Esdras iii. 6. During my wanderings in Syria, I have occasionally quenched my thirst from a golden cup, but I never had the honour of sleeping upon gold, neither did I ever see, there, a bed of gold or of silver.† I was, however, on one occasion very pleasantly reminded of the above description of the bed of King Solomon, and though the incident throws no light upon the goldsmith's art, I cannot refrain from relating it here.

In the summer of 1857 I went to spend a few days at the country house of some Syrian friends whom I greatly esteemed. Their house was in the midst of a large garden, situated about a mile and a half from Acre. I found that a very pleasant withdrawing-room had been prepared especially for me. Orange and lemon trees, roses and jasmine, shaded the six windows. A comfortably-cushioned raised divan extended round nearly three sides of the room, and, to my surprise, there was a small table, with European writing materials upon it, in a corner. It had been kindly placed there by my host, who told his wife that it was absolutely indispensable: and he assured her that I wrote more in one day than the pasha's chief secretary wrote in a month. After spending a very pleasant evening in purely Oriental style, in the moonlit garden, listoning to Arab songs, learning the Arabic names of some of the constellations, and answering a multitude of questions about England, I was led by my kind hostess to my room.

A mattress and pillows, and a crimson satin quilted coverlet, had been spread for mo on the matted floor, and two good-

* For some further description of these primitive dwellings, see pages 126 and 203 *et seq.* of the second edition of "Domestic Life in Palestine," by M. E. Rogers. Bell and Daldy, London.

* The situation of the land of Ophir has long been a subject of discussion among Biblical topographists. The recent discovery of very extensive gold fields in South Africa, by a colonial elephant-hunter, will probably settle the question, for there is every reason to believe that these rich mines, which are now called "the Victoria Diggings," were worked long ago, and yielded the gold with which the ships of King Solomon and of Hiram of Tyre used to be laden once in "every three years."

† In 1855, when I visited the seraglio of the Viceroy of Egypt, at Alexandria, I saw there a magnificent canopied bed of solid silver. I was told that it cost 40,000 francs. All the furniture of the room was of silver.

natured looking Abyssinian girls were waiting to see if I required their assistance. I was dismissing them, when the youngest sister of my host entered the room, softly singing. She carried in the corner of her muslin head-veil a large quantity of the delicate white flowers of the jasmine, carefully plucked from their green chalices. These fragrant blossoms she sprinkled over my mattress, saying, "Oh, Miriam, my friend, behold I strew your bed with love."

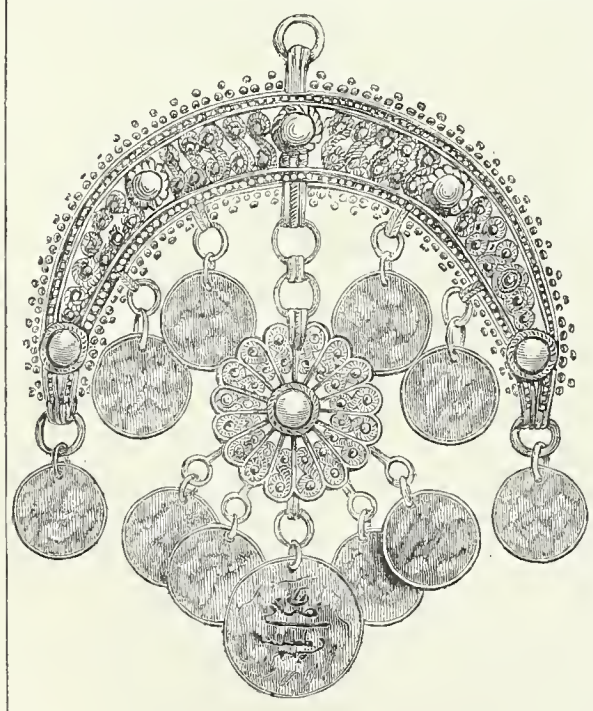
I had never before seen this done, so I inquired whether this was a pretty fancy of her own, or a common practice of the country. She said, "It is not my fancy, it is an ancient custom. This is called the *carpet of love*. It is a proper welcome for a beloved friend, and I rejoice that it gives you pleasure." She added that "Syrian brides are always glad when their beds are made fragrant with sweet flowers, especially the delicate flowers of the jasmine."

She gracefully reminded me that the flowers had been gathered by the hands of those who loved me, meaning herself and her family. Then she kissed me, and wished me happy dreams of good omen. When I was left alone I turned to the Song of Solomon to look for the verse above quoted (iii. 9, 10), and I made a note of this pretty illustration of it. I afterwards lighted on Prov. vii. 17—"I have perfumed my bed with myrrh, aloes, and cinnamon." At last I fell asleep, overpowered with the fragrance which filled the room.

But to return. No Solomon rules over Syria now, eager to enrich and embellish the land by developing its abundant resources, and giving protection and encouragement to native industry, arts, and commerce.

The capital which was accumulated in former days is ebbing away. Gold flows out of the country in a steady stream, guided by Turkish officials. The whole empire is being gradually impoverished. The Turkish piastre, which one hundred and fifty years ago represented about one sixth of a pound sterling, is now of the nominal value of twopence only; and this decrease of its value is but the consequence of the decrease of the precious metal.

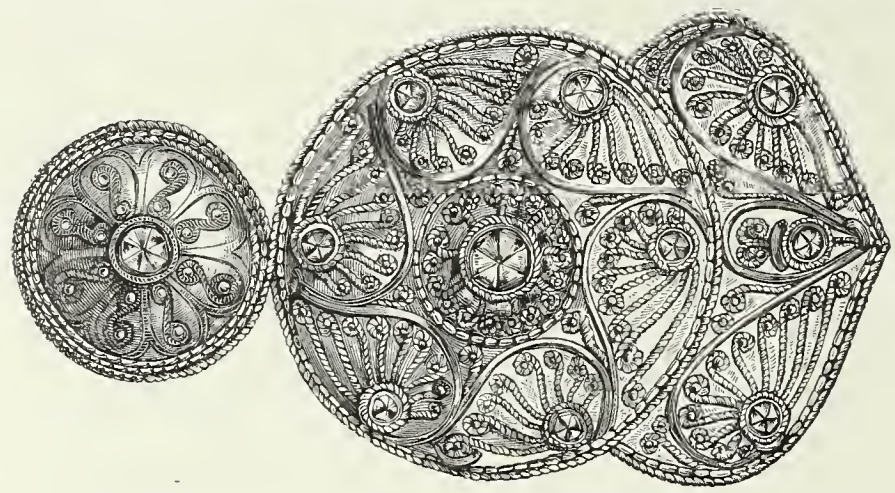
This state of things is naturally discouraging to the goldsmiths and jewellers



of Syria, who, however, still retain their traditional taste and skill, especially in the production of personal ornaments.

The above is a beautiful and characteristic example of an Oriental jewel, which may be worn either as a pendant attached to a neck-chain, or fastened to a head-dress. It is a crescent, formed of open filigree work of fine gold, enriched with five whole pearls; from this are suspended six small gold coins and an open filigree rosette, with a fine pearl in its centre, and three coins attached to it. It has a very rich and elegant effect. The engraving represents the exact size of the original. It is of modern workmanship, but the coins are all of the year of the Hejira, 1223 = A.D. 1808.

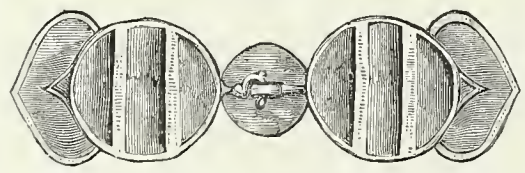
This design is very old, and a favourite one among the workers in gold and silver



fine gold, and is perhaps one hundred years old. The small hemispherical filigreed boss which forms the centre of the buckle, and conceals the fastening, has a fine ruby at its summit. The large circular plate of gold, enriched with filigree work, has a ruby in the centre, and six emeralds round it, just within the border. The outer, obtusely pointed, sloping compartment, is enriched with three diamonds.



entire buckle, to show how it is fastened, and that some idea may be formed of the effect of the whole. This buckle is delicately wrought, but there is an absence of



precision in the outlines which is characteristic of Oriental work, and not at all displeasing, for it stamps the work with individuality.

A fortunate circumstance procured for me the opportunity of seeing this and many other ecclesiastical treasures. During my stay at Damascus I made the acquaintance of a very interesting young Syrian woman, a maker of vestments for the dignitaries of the Oriental Christian churches. A friend, who knew that I was interested in all kinds of work which require taste and skill, took me to see El Khayyâtah, in the summer of 1866. We found her seated on the floor at work, in the middle of a large, cheerful, many-windowed upper chamber, which opened on to a little terrace, shaded by a trellis-trained vine. Her pleasant manner as she rose to welcome us, and the intelligent, questioning look of her little boy, who came forward to kiss our hands, impressed me favourably. I found that she was able by her own exertions to support herself and her child, as well as her widowed mother, comfortably. Her room was very clean, and neatly furnished. There was a raised divan on one side and a low divan on the other, both covered with Manchester prints. At the upper end of the room was a pile of mattresses, with a muslin curtain thrown over them, and at the opposite end stood three large carved walnut-wood presses, like old muniment chests.

El Khayyâtah willingly showed me the work which she had thrown aside as we entered; it was a white silk *orarion*, on which she was embroidering crosses with gold thread.

She asked me if any of the priests of the English religion wore very beautiful vestments. Before I could answer her question, a tall and slender, black-robed Melchito priest entered the room, rather shyly, accompanied by a hearty, good-natured looking cowled monk, who carried an immense bundle. The priest, who was addressed as "Abûna" (our father), and whose visit was evidently expected, was welcomed with great deference, and invited to take a seat on the low-cushioned divan. After introductions and salutations, the monk knelt down on the matted floor and opened his bundle. It contained a hand-

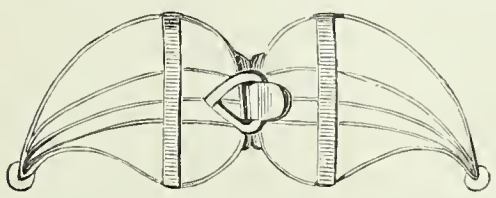
The next engraving shows the profile of the same portion of the buckle, with the rather clumsy-looking eye under the boss. The opposite side of the buckle, to which a prettily-shaped but rather large hook is attached, resembles the above, except that the hemispherical boss is not repeated.

These drawings represent the exact size of the original, but I here introduce a sketch, on a small scale, of the back of the

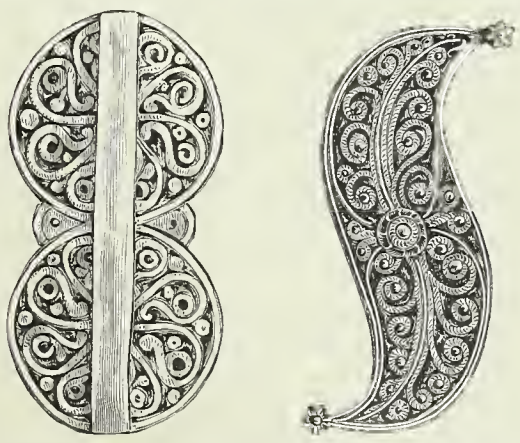
some but somewhat worn and faded set of vestments, and some pieces of damask and brocaded silk, of which to make new ones. El Khayyâtah spread a large clean sheet on the floor, and placed the costly silks upon it. The monk, with a huge pair of scissors, was soon busily engaged in the task of "cutting out," assisted by the sempstress. He was amusingly eager and enthusiastic over his work, and now and then he consulted Abûna Philemon, who, in the meantime, taught me the Eastern names of the vestments, and watched my pencil while I sketched some of the details, and made a careful drawing of an old silver buckle set with crystal bosses. With this drawing Father Philemon was so pleased that he volunteered to fetch something else for me to draw. He soon returned, bringing with him, among other treasures, the beautiful buckle, which, thanks to his courtesy, I have been able to transfer to the opposite page.

The next illustration is a full-size drawing of a silver buckle made at Damascus about three years ago. It is a good example of modern Oriental work, and is a very favourite pattern. The raised rosette which conceals the hook and eye has a small but fine turquoise in its centre. On each portion of the buckle, it will be seen that there are three plain lozenge-shaped pieces of silver. The Oriental workman well knows how to introduce these smooth-surfaced little reflectors to relieve and brighten a rich piece of filigree work, when precious stones are not used. The effect produced by this simple expedient is most excellent. To show how this





buckle is fastened, I have made a skeleton sketch of the back of it. It is worn by ladies, attached to silk or leathern belts. These belts are often further enriched by seven or more slides, made to match the buckle. I have introduced two such slides here. One drawing shows the front of a silver slide which should be worn with the above buckle; the other is a view of the back of a gold slide made to match a buckle formed of gold circular ornaments and



bosses. These slides have a very good effect; I have seen as many as thirteen on one belt, fixed at equal distances from each other all round.

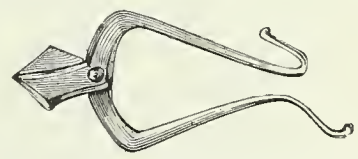
It will be observed that all the illustrations of this article, and several in the preceding one, are of filigree work; and indeed this is the work in which Syrian jewellers especially excel, and of which they do more than any other kind. I had watched the process frequently, but one morning last summer I spent an hour or two in an Oriental jeweller's workshop on purpose to make notes and sketches.

It happened that I was walking up one of the busiest of the busy but narrow streets of the flourishing little town of Beirût, observing how shops with glazed windows, stocked with European goods, and presided over by French, Italian, Greek, and Maltese shopkeepers, were gradually superseding the little stalls and niches in which the turbaned and tarbûshed Syrians sit among their wares, smoking or working. As I proceeded slowly up the steep street, my attention was attracted by a little jeweller's shop on the right-hand side of the way, which seemed to me to be in a transition state, between a French *boutique* and an Oriental workshop. In the diminutive window were displayed several silver buckles and crosses, a few bracelets, a number of rosaries, some diamond and pearl head-ornaments, and a saucer filled with old coins and precious stones. I looked in at the open door, and saw that the occupants of the shop were Syrians, and busy at work; so I entered, and requested to be allowed to watch them for a little while, if my presence would be no interruption to them. I was courteously assured that I was heartily welcome. I found that neither the master nor his two young apprentices could speak anything but Arabic, and they were not, like their little shop, in a state of transition, but thoroughly Oriental. One of the boys ran out to borrow a chair for me, and placed it just within the doorway. The jeweller, Abu Faddah, and one of the apprentices, sat on the floor at work close by, but within a little enclosure, formed by a strong wooden partition, about half a yard in height.

Within this compartment, which was only about a yard and a half wide, and two or more yards in length, were all the implements required for their art, including a forge, a brazier, a basket of charcoal, and an anvil. A tool-chest, with a firm rounded shelf projecting in front, served Abu Faddah as a bench. Upon this were the frames or skeletons of several buckles, square and round, and a well-proportioned Latin cross. Abu Faddah was engaged in filling up the latter with filigree scroll-work, with which the apprentice was supplying him rapidly. The boy had by his side several yards of silver wire, which had been recently drawn out, and then twisted, by being rolled on a board with a flat stick, then flattened by being beaten on an anvil, till it became a narrow ribbon of silver, with rope-work edges. The boy held this ribbon wire in his left hand, and with a small pair of pliers rapidly and cleverly twisted it into curls and scrolls and knobs, of various forms and sizes, as

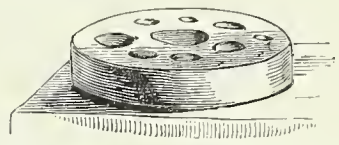


shown in the sketch. He cut the wire with a pair of clippers of native manufacture. Abu Faddah took up the tiny scrolls with a pair of nippers, and arranged them tastefully within the prepared framework, and then fixed them with solder.



Small grains, or globules of silver, were afterwards mounted in the centre of the scrolls. Abu Faddah then made five rosettes or bosses of coiled wire, and, after fixing them at the extremities and in the centre of the cross, he placed on the summit of each one a large-sized globule of silver. The richness of the effect of filigree-work mainly depends on the distribution of these globules, which give light and shade to the surface, and form a good substitute for pearls.

On Abu Faddah's bench there was a thick circular leaden plaque, about seven inches in diameter, dented on both sides with cup-shaped moulds of various sizes



and depths. These moulds are used for making filigree bosses and buttons, which, in the first stage, are like flat filigree rosettes; they are pressed in the mould to the required form.

Smooth bosses of plain gold and silver are made by beating flat pieces of metal into the moulds, by means of suitable punches and hammers. The moulds vary in size from the eighth of an inch to nearly an inch and a half in diameter. The hemispherical hollow bosses thus formed are introduced with great taste in Oriental jewellery.

There were several little tazzas on the bench, filled with bosses or studs of this kind. Abu Faddah also had a good supply of smooth, flat little pieces of silver—some of which were square, and others oblong and lozenge-shaped—ready to use according to his fancy. The general outline of his work alone seemed to be determined beforehand; it was evidently filled up without regard to any set pattern. He worked freely, with the few materials he had; he never copied anything exactly unless especially desired to do so, and then it seemed to be irksome to him. The individuality of Oriental work is quite refreshing, to one accustomed to see the ornaments which are manufactured by the gross, and by machinery, in Western Europe.

MARY ELIZA ROGERS.

## GOLDSMITH'S POEMS.*

NEITHER the public nor publishers are willing to let Goldsmith die out; but the latter would scarcely care to keep him in memory unless they were fully assured of the support of the former; and so long as he comes before the world in such form and substance as in this elegant little edition of his poems, there need be no apprehension that his works will be forgotten.

Goldsmith has a peculiar claim on the artists of this country, for he held a professorship—that of Ancient History—in the Royal Academy. This in itself would not, however, have sufficed to attract their notice, had there not been in his writings so large and varied a portion of descriptive matter to invite illustration. Some time ago the members of the Etching Club made his poems the subject of one series of the beautiful engravings published by them. These, however, were, from the limited number printed, and the necessary cost of production, placed beyond the reach of a very large portion of the community, to whom they have now been made accessible by the means of wood-engraving in the volume before us. The manner in which these engravings have been executed is evidenced in the two examples which Messrs. Longmans and Co. have allowed us to introduce; the whole are excellent specimens of the art. The book itself is one of the prettiest editions of the poet's writings we have ever seen, and many have come under our notice. The title-page, however, requires correction; out of the five artists whose names appear thereon, all are full members of the Royal Academy, except Mr. F. Tayler, who is a water-colour painter; but not one of the others is properly designated according to the rank he now holds.



THE SURLY PORTER.




DOGS OF THE TOWN.

* THE POETICAL WORKS OF OLIVER GOLDSMITH. Illustrated by C. W. Cope, A.R.A., T. Creswick, A.R.A., J. C. Horsley, R. Redgrave, A.R.A., and F. Tayler, Members of the Etching Club. With a Biographical Memoir and Notes on the Poems. By BOLTON CORNEY, Esq. Published by Longmans and Co., London.

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF MR. MORBY.

COURTSHIP BY THE SEA-SIDE.

C. S. Lidderdale, Painter. G. Greatbach, Engraver.

THE painter of this picture is an artist who, in the department of *genre* subjects, is rapidly acquiring a good reputation. He first appeared at the Academy in 1856, when he sent 'A Greenwich Pensioner,' and its companion, 'A Chelsea Pensioner,' with 'A Blind Woman Examining the Features of her Sleeping Child,' the latter, a singularly chosen subject, treated with much feeling and skill. In 1859 we find him making considerable progress over his preceding efforts, in a very pretty little composition entitled 'Happy!'—an infant sprawling on the floor, while an elder sister tickles it with a feather, to the delight of the baby and the amusement of its mother, who stands by. A yet more steady advance was apparent in his two pictures, 'Too Bad' and 'A Wood Carrier,' exhibited in 1863; as well as those of the year following, 'A Girl with a Net,' and 'Counting the Change,' also a young girl, who, returning from market, where she has been selling her eggs or other country produce, seats herself on a stile by the way-side to count over the day's proceeds—both in the gallery of the Academy; and in that of the British Institution, 'Wishing,' 'Bird-keeping,' and 'Looking Seaward.'

With two or three exceptions, the pictures just enumerated, and others not referred to, consist of single figures, painted with great care and felicitous expression, and on comparatively small canvases. But last year Mr. Lidderdale ventured upon a work of somewhat large dimensions, and of higher pretension as a composition; it is that here engraved, by the courtesy of Mr. Morby, its owner, and which was exhibited at the Academy, under the title of 'Matelottes on the Bolonnais Coast waiting for the Boats.' We have chosen to call the picture by another, and, it may be presumed, a more appropriate name; for though the group assembled on the sea-shore may have gone thither to wait the arrival of the fishing-craft, the point of the composition is evidently in the little bit of open flirtation carried on between the man and the pretty, barefooted girl with whom he is conversing, or, perhaps, joking. It is clear, however, that, whatever subject is under discussion, it is not acceptable to the older female mounted up, high and dry, behind the younger. Her countenance indicates either anger or jealousy, perhaps both; and certainly, if the two stand in any degree of rivalship in a love-match, it is not difficult to see which of them stands the better chance of winning the day. The young woman seated to the right of the picture seems perfectly oblivious to all that is passing; her thoughts are probably occupied on some one of the crews of the expected boats.

The artist has succeeded in giving character to each of his figures; their actions, too, are natural and unconventional; and the whole composition has the aspect of a true scene of French sea-side life. The only incomprehensible part in it is the rough mass of woodwork; it is picturesque enough, but one can scarcely make out what it all means, as it has no form to indicate what it has once been, nor to what purpose, if any, it is to be converted, though the workman's tools and the splinters lying about show that it is undergoing some process or other.

C. S. LIDDERDALE, PINXT

G. GREATBACH, SCULPT

# COURTSHIP BY THE SEA-SIDE.

FROM THE PICTURE IN THE POSSESSION OF MR MORBY.

LONDON, VIRTUE & Co

## EXHIBITION OF BRITISH AND FOREIGN ARTISTS.

SIXTEENTH YEAR.

THIS exhibition, held in the French Gallery, sustains its former reputation. The space at command being small, necessitates that the pictures should be select. Two hundred works are hung, and one hundred and twenty-two artists represented: of these, some few of usual mediocrity serve, as it were, for padding or packing; the remaining majority are certainly up to accustomed average, while some signal productions shine out from the general mass, if not as stars of the first magnitude, as spheres of bright and peculiar light. The general appearance of the gallery is pleasing and well balanced, and brought together in the distribution of subjects and styles: there is no undue preponderance of any one school or clique; on the contrary, the collection has been compiled in a wide catholic spirit, and is fairly representative of British Art in general, and of Foreign Art in some of its more popular manifestations. English works are naturally in the preponderance; still the sprinkling of French and Belgian pictures is more than sufficient for variety—it is enough to constitute a standard of comparison and to teach wherein our English school is deficient and Continental nations strong. This juxtaposition of schools cannot prove otherwise than instructive. And, with few exceptions, the comparisons suggested are on works which rise to fairly representative merits. Thus, while the mission of the Dudley Gallery seems to be to foster youthful talent and to give encouragement where it may prove the greatest boon, the policy of the French Gallery has usually been to concentrate strength into small compass and to rely on artists who were themselves strong in established position. The Dudley Gallery may be the Art of the future; the French Gallery is the Art of the period.

Two of our youngest Associates, Pettie and Orchardson, stand well, after their peculiar and eccentric fashion. Mr. Pettie is always intent on taking the spectator by surprise and on giving the public a sensation. There is even something outrageous and audacious in his latest attempt in this line, 'The Rehearsal;' the attitude of this ballet child going through her steps is the reverse of enticing: the whole thing is overdone and barely escapes coarseness. Having entered this protest, we readily admit the eleverness of the achievement. Yet the artist's technical methods are peculiar: his touch is off-hand, careless, and ragged, even to affectation. His colour—which is seldom other than good—he forces into effect through contrast and opposition. The white skirts of the girl he here places against a red curtain, and black he makes to tell with force on a brown background. The second performance of Mr. Pettie, 'Ruined!' has more gravity and repose than common. The tragedy—a man ruined by play—is depicted powerfully: the picture gains strength by unity of purpose: nothing irrelevant intrudes to distract from the main plot. Few artists know better what to do with a picture to make it tell: Pettie has a great future before him; the danger is that he may mistake eccentricity for genius. Mr. Orchardson, too, seems ready to fall into a like delusion—'The Sick Chamber,' though clever, is scratchy; the picture is put together on the principle of lighting up broken tertiaries by bright spots of positives. The execution is so slight that in places the ground shows through and the outlines are left and emphasised with intent, in order to give decision and piquancy to the characters. With these, the most artistic works in the Gallery, we class Boughton's 'Last of the Mayflower.' The style is not so much English as French: the atmosphere is grey; the prevailing haze suggests more than it contains, and the whole tone is quiet and broken, as if receptive of an emotion in the midst of prevailing negation. The tender blue upon the sea comes as an awaking, and the placing of the figures in the landscape is thoroughly true and felicitous in relations of light and colour. Altogether, we can only say, if Mr. Boughton will sustain this rare merit, he is sure of a first position in the coming school of the immediate future. Also J. B. Burgess is an artist who still promises well, notwithstanding a certain falling-off since 'Bravo Toro.' 'The Favourite Padre' is yet another work in which the artist strives to emulate Phillip, and is mindful of the Sevillian manner of Murillo. Burgess, like the great artist of Andalusia, is happy in the painting of children; and his pictures, as a whole, have colour and power. E. Long is another artist who, dedicating himself to Spain, makes much display in this Gallery. He has certainly advanced considerably within the last year or two, and although his pictures have not diminished in size, they have, at any rate, increased in care. 'Christmas Charities at Seville,' is a composition, with more than one passage wrought to a pitch of which even a painter in the first rank might be proud.

The above are some of the leading pictures in the English school: we now turn to the Foreign. Bouguereau, Schlesinger, Bisschop, Frère, Aufray, Serrure, and Grönland are among the exhibitors who best deserve our notice. Bouguereau, who contributes three conspicuous works, has never commanded a first position in France: in the last great Exposition he obtained but a third prize in recognition of nine works of something above mediocre merit. He may, as an artist, have somewhat disappointed public expectation, inasmuch as he obtained the Grand Prix de Rome in 1850, and was made a Chevalier of the Legion of Honour in 1859. 'Le Jour des Morts,' exhibited in the *Salon* of that year, is a work which, for tenderness and expression, deserves its high repute. The three works now in Mr. Wallis's collection, if they do not bespeak a master's hand, are, at any rate, very charming for delicacy, refinement, and softness of finish. One especially—a replica of which is now in the Ghent Exhibition—'The Twins,' two children sleeping softly in mutual embrace, their tender limbs entwined, has seldom, indeed, been surpassed for prettiness of sentiment and for soft modelling of flesh. Schlesinger, who in Paris did not obtain the smallest recognition, is here in London, as everywhere else, coarse in style; yet 'En Deshabille' may, at any rate by its size, hope to create a sensation. Bisschop, a Dutchman, gains fine and rare qualities of colour; his treatment has analogies to the colour of Rembrandt and his school. We regret that 'Charity' is so hung that its study of effect cannot be well appreciated; perhaps want of finish may have suggested to the hangers a place in a corner. Serrure, an artist recently seen to advantage in Leeds, exhibits an agreeable picture, clever and subtle in the treatment of light and shade; and Scholten, who has much realistic skill, bids fair, by a highly-wrought work, 'Inquisitiveness,' to do as fine a business in haberdashery as Wilhems, the great painter of satins. Grönland, we observe, has gone a little out of his habitual line; to fruit he adds a figure; the painting lacks vigour, but wins by grace. Perrault also, like so many of his brethren on the Continent, paints figures of dimension out of all proportion to the import of the thought expressed. 'The Morning Meal' is common *genre* distended to the size of life; the execution is rather smooth, waxy, and weak. Between such a style and that of Faed the interval is wide indeed; and both again are equally distant from the charming manner of Frère. By the way, we may observe, this last artist has of late scarcely been at his best; he has, like Rosa Bonheur, lost his touch. 'The Portfolio,' in this exhibition, is a fair example of his present phase. We note small pictures of merit by Maris and Aufray. The latter has a touch of that simple nature which, in the works of Frère, first seized upon sympathy. From the preceding enumeration, it will be seen that "the French Gallery," when devoted to a "winter exhibition," still conserves the credit of its foreign antecedents.

Many works of more or less merit remain to complete our synopsis of the contents of the exhibition. The next touch, however, we shall give to our sketch must be in the way of disparagement. What could T. Faed, R.A., be thinking of when he offered this commonplace reading of "The Highland Mary?' The figure is a melancholy proof of what naturalism, as now understood, may do to sink our English school. 'Important News,' by A. Campbell, is a fairly good example of the homely, domestic class, thoroughly painted. 'Work and Play,' by J. S. Pott, is clever as common; street mountebanks make but a vulgar theme for a painter to expend his powers upon. Ritchie's 'Left out in the Cold' is very well painted. Lionel Smythe appears with alarming *éclât*, both here and in the Dudley; he may be secure of a brilliant future if only he will hold himself back from being too brilliant. 'Toilers of the Sea' is showy, and redolent of colour. 'Fancy Free' is Smythe's best work; florid in colour, and fluent in composition, it is made for popularity. The genius of the painter needs chastisement.

What may be termed the obsolete pretty style has some few choice representatives. Mr. Dicksee, indeed, makes an effort to rise above the level of his former self in 'Taming of the Shrew;' the finish is high, the effort is great, the success doubtful. Le Jeune, A.R.A., has a pretty picture, 'The Trespassers;' the artist never deviates from the line of habitual refinement he has laid down as the leading principle of his style. Mr. Maw Egley, in 'The Unexpected Return,' still persists in pushing his mannerism to perfection; between the black of his shadows and the unmitigated heat of his lights he permits no intermediate moderation. The whole thing is by far too good to be true.

Of landscapes the gallery contains just about the usual supply. Creswick's 'Glen in North Wales,' a scene painted a thousand times, displays the academician's accepted merits. Vicat Cole, Leader and Lewis, Dillon and Davis, paint fairly well after their accustomed manners. Perhaps Vicat Cole chances for the moment to be scarcely at his best; his detail is more and more elaborate, at the expense of his general effect. On the other hand, Mr. Leader is not only unusually profuse in quantity, but even in quality we recognise an effort to advance. Sometimes, as in 'The Highland Loch,' we find the artist rather violent in opposition of colour; indeed, Mr. Leader is in danger of mistaking crudity for brilliance, and of forcing contrast to the pitch of discord. Nevertheless, he holds first rank among our landscape artists. H. W. B. Davis, notwithstanding his signal successes, we may still be permitted to regard as in a dubious position. 'In the Dunes—Picardy,' has many of the artist's faults, and not his distinguishing merits. G. F. Teniswood, in 'Paestum,' shows poetic feeling in treatment of line and colour. Mr. Frank Dillon has gained repose and the sentiment of quiet greys in his twilight picture of 'Siout, the Capital of Upper Egypt.' Mr. C. J. Lewis has committed himself to a style which is almost bound to break down. Here he exhibits a large picture with all the characteristics of littleness; even the title is a false pretence—'He sees with other eyes than theirs: where they behold a Sun, he spies a Deity.' The cornfield, &c., is painted with infinite pains, dotted with detail; but the picture fails of effect by a scattering fatal to concentration.

Of sea-pieces there are a few of some merit. James Webb still paints in emulation of Stanfield; witness 'Bamborough Castle.' W. L. Wyllie has a scene mid-ocean, that proves in the artist the possession of ideas which further practice may enable him to carry out to completion. We are glad to observe that Mr. Wallis has secured one of Clays' peculiarly charming sea-pieces; none told better in the great Paris Exhibition. Clays is delicious in calms, as witness this 'Ternensen—Morning.' Clays, we presume, may be still comparatively unknown in the English market: a picture-dealer has an uphill game to play with mercantile patrons, who buy pictures as patent medicines, because a stamp and a name meet the eye. Altogether, Mr. Wallis has sustained with credit the reputation of this well-established gallery.

## DUDLEY GALLERY.
### CABINET PICTURES IN OILS.

THE SECOND WINTER EXHIBITION.

This exhibition is said to be an improvement on its predecessor, which claimed the indulgence of a first experiment. Such presumed advance we confess it is hard to recognise. Still it is fair to admit that this exhibition of oil-pictures, though inferior to that of water-colour pictures opened in the same room in the spring of the year, deserves encouragement and success, because some such exhibition is needed to fill the void left by the defunct British Institution. And even as to Art-merit, the present collection, if measured by the standards of the British Institution and the Suffolk Street Gallery, will not appear to disadvantage. Furthermore, the gallery deserves well so long as it shall be able to maintain against individual interests, within and without its managing committee, a catholic breadth and a bold independence.

Though the general average of the exhibition be low, yet certainly the merit of some half-dozen pictures is exceptionably high. For instance, the works contributed by Legros, Marks, Yeames, Crowe, and Marcus Stone have often been exceeded in size, though seldom surpassed in Art quality. Legros, in his picture, 'Les Demoiselles du Mois de Marie,' has done his best to reconcile us to his ultra, uninviting, and rudely naturalistic style. The manner, which is essentially French, would be strange even in Paris; but there are signs that the artist is prepared to mitigate his chosen method, in order to meet the requirements of the English market. Yet we incline to think tertiaries might be managed with still greater delicacy, and forms made to bend more willingly to grace and beauty. But though this last proof which Legros has given us of his talents may leave much to be desired, yet do we see for the artist the promise of still greater achievements in the future. Eyre Crowe is another painter who, in this gallery, struggles laudably into better courses. 'Frères Ignorantins,' by this artist of eccentricities, is a work of mitigated horrors. Nothing more dreadful than the bust—almost out of sight—of the infidel Voltaire, horrifies the pious minds of 'The Brethren of the Congregation of Saint Yon.' The situation is strained and overdone, in order that the artist may make his picture; priests, to our knowledge, are of intellect far too indolent to be aroused to this pitch of indignation by a mere bust. This objection would have less relevance, had it not been the habit of the artist to force his subject beyond the bounds of moderation. The painter has certainly made the most of his original and impossible thought. The mode in which he has wrought up the expression of the individual heads is beyond praise; each figure is marked in character, and pushed even to the verge of caricature. Even the attitudes of the three-cornered hats speak volumes; the church denounces heresy through the hatmaker and the tailor. It is a pity that the shadows are so black, that the harsh monotony of the lines is so unbroken, and that the background is not more varied; but these traits are the artist's manner, and we accept it as not only peculiar, but original and strong. Leslie, A.R.A., recurs to an oft-repeated thought: 'The Vicar's Daughter' is yet one more pale figure set in soft, green grass, which for this artist grows perennially, as the symbol of decaying sentiment. Of course, the picture is exquisite of its kind, though in some points little more than a sketch. Marcus Stone, who has a genius uncertain and inconstant, shows himself at his very best in a small but admirable composition, 'The Past and Present;' this work, marked in character and pointed in purpose, proves the painter's consummate skill in Art treatment. 'The Long Sleep,' by Briton Riviere, has deservedly obtained commendation; the lines are well composed; the motive is strong and moving. Seldom, if ever, has H. S. Marks more matured or mastered a subject, after his inimitable manner, than in the thoughtfully-wrought picture, 'Tired Out.' He tells his story, as usual, with quiet sentiment, pointed with a satire provocative of a laugh. Droll to the last degree is the solemn parade of geese who intrude by the open door upon the poor man's solitude, looking with curious wonder on their master's guardless slumbers. Mr. Marks never paints a detail without a purpose; his realism always has an intentional value; his touch seems to us to gain in force, decision, and laconic aptness of expression. It is surely high time that the painter be put on the roll of the Academy. We cannot better close this paragraph of praise than with a small unpretending picture, 'Daily Occupations,' by Yeames, A.R.A.—scarcely short of perfect for tone, keeping, and truthful relations of colour and light and shade. Eminently quiet, studious, and thoughtful is this simple work, wanting, perhaps, only in more precise drawing and modelling of the hand upon the door; the face, too, we think, might admit of better painting, especially towards the corner of the mouth. As for such secondaries as the texture of the lady's dress, and the surface of walls and floors, with their several light and colour-reflecting powers, nothing can be more observant than the artist's eye, or more truthful than his pencil. Mr. Yeames may not be fertile in fancy, but he is certainly most faithful in his facts.

This Dudley Gallery is certainly tempting to the critic, had he but space at his command, to commend merits and eccentricities according to their several deserts. What, for instance, could be more delightful than to dwell at leisure upon Donaldson's dawdling 'Choir Practice'? intense in colour, maudlin in sentiment, feeble in anatomies, and altogether abortive, viewed as a birth either in nature or in Art. We would entreat this young artist to come out from this impressive but "pernicious nonsense," while yet return to simple truth may be permitted to him. Talent is seldom safe without wise direction. A word of caution might also be kindly given to Mr. Henry Wallis by his friends; never could we have thought it possible that the painter of 'The Dead Stonebreaker' would have perpetrated this 'Moorland.' Tourrier also, whose power has often been extolled in these pages, is sadly going to the bad. 'A Street Sermon' is not redeemed by brilliant passages; the painter has sadly forgotten himself in the management of the incidents, and the subordinate parts of his picture are in execution not so much sketchy as slovenly. Neither John nor A. H. Burr are at their best; yet the former ever and anon shows products which indicate that his former promise is not destined to disappointment. Houghton and Boughton are also two artists of whom it is difficult to understand where they are and what they are at; they each, however, here sustain the reputations they have severally won. George Chapman must be added to the list of painters who use this gallery as a field free for the trial of strange experiments. When will artists be content to attract attention by the unpretending ways of simple nature?

Several works remain on which we would gladly dwell did space permit. Very charming and most truthful, for instance, is the little 'Spanish Gipsy' by J. B. Burgess: a study admirable for character, tone, colour, and texture. D. W. Wynfield gains more than his accustomed Art quality in the painting of two girls 'In my Garden;' in one at least of the figures there is considerable delicacy in light and half shadow cast upon the face and dress: this refinement may be taken as a set-off to some crudity and abruptness of transition in other passages. A study of a female head, worthy of a Roman matron in the olden times, made by Armitage, A.R.A., in the Isle of Capri, has amazing force and light-giving power—qualities gained, perhaps, of necessity at the expense of delicacy. The picture tells at a distance with wondrous brilliance. The gallery, indeed, gains much by several successful studies of single heads. 'A Study from Nature,' by Miss Solomon, is brilliant for light, colour, and transparency; we do not often in these days encounter a more felicitous attempt at flesh-painting. 'A Roman Lady,' by Simeon Solomon, is not of the artist's best. We must not omit to mention a study by Miss Starr, the Academy gold medalist, of something more than promise by its direct truth to nature; neither is it possible to pass by a head by Miss Wells, unsurpassed in the whole gallery for precision of drawing, firmness of touch, and broad, solid, yet transparent painting.

The landscapes in oils in this winter exhibition are mostly inferior to the landscapes in water-colours in the spring exhibition of the same gallery. Some of the painters of these landscapes are, in fact, primarily water-colour artists, who are merely trying a 'prentice hand in oils. Nevertheless, there are some few studies which, specially as studies, deserve commendation. For example, Miss Blunden's conscientious transcript of 'Marsden Rocks' is every way most praiseworthy. The artist may yet recover from the hardness and dryness of her style, and the scratchy scattering of her details; indeed, this picture shows that her earnest labours cannot fail of their reward. C. P. Knight's 'Falmouth' again gives proof of this artist's observant eye and delicacy of poetic feeling. 'The Reigate Valley' shows J. M. Carrick's accustomed care. 'A Canal Evening,' by George Mawley, is vague and misty; sentiment is here weakness. Whatever be the artist's talents—and they are avowedly considerable—it is evident that he has little command over his materials. J. W. Bottomley has combined rustic figures and landscape cleverly; the landscape has vigour, the figures have action and meaning. Dillon secures to his 'Ishmael' sentiment and solemnity, under the glow of Eastern sunset; the artist here, as in other products of his pencil before us, is, as usual, poetic. John Parry gives the public a pleasant surprise; this popular vocalist, it is known, can pass from a song to a picture. 'The Farm near Exmouth,' which he paints, is brilliant and sparkling. The style, which is somewhat beyond that of an amateur, may have been borrowed from Bright, or, in part, from Nasmith; it shows more of pre-established system than of immediate contact with nature. Another curiosity is 'The City of Florence,' as painted by Spencer Stanhope, an artist who, we believe, has been accounted a genius by his friends. This picture is strangely black and blurred; we should conjecture that the city was suffering under a dispensation of Egyptian plagues, and the artist under visions of the night usually termed nightmare. Certainly, when we knew Florence, the fair city of flowers, bright in the sunshine, ere the phantom Liberty had blighted her happy days, she was not thus, as in the picture of Spencer Stanhope, shrouded in sackcloth. Edgar Barclay exhibits several studies made in Italy, under a southern clime; brilliant they are, though denuded of atmosphere—sunny, but yet somewhat chalky. George Mason, another artist nurtured in the south, sends studies "from nature," some nearly as invisible as if made, not by twilight, but midnight. They will be prized, not from the painter's merit, but for his mannerism. Yet one, at least, has rare qualities of tone and colour; paint from this artist's brush ofttimes issues forth as poetry.

The sea and the shore are happy in having fallen under the sway of Henry Moore and Arthur Severn. Henry Moore, as heretofore, is pearly in greys, pure in atmospheric tones, sportive in play of wave, sparkling in catching lights glancing through rain-clouds. His studies made on the sea-shore are fresh as briny ocean, breezy as the wind that curls the crested wave. Arthur Severn, on the other hand, launches from the shore into mid-ocean; nothing less circumscribed than infinite space will give to his genius scope. The attempt has more of boldness than success; yet may be admired the subtle management of the colours, the delicate transitions from greys to greens and tender tertiaries.

This, the second winter exhibition, deserves well. That there is need of this additional gallery is proved by the fact that nearly double as many pictures were sent in as could possibly be hung; yet in some measure it is an equivalent to the artist for the closing of the British Institution.

# PINXTON CHINA, &c.,

BEING HISTORICAL NOTICES OF THE CHINA WORKS AT PINXTON; OF MASON'S PATENT IRONSTONE CHINA; AND OF THE EARTHENWARE WORKS AT BRAMPTON, WHITTINGTON MOOR, AND OTHER PLACES.

By LLEWELLYNN JEWITT, F.S.A.

The *Pinxton China Works*, to which I have alluded in a previous article,* are, perhaps, amongst the most interesting of the extinct China manufactories of the kingdom. Established by a gentleman of considerable taste, managed in the practical and decorative departments by a man of wonderful skill and of extreme artistic talent, these works produced in their earlier days a body of considerable beauty, and a style, both in form and in decoration, scarcely surpassed by any of their contemporaries. To their history I propose to devote a portion of my present chapter.

The village of Pinxton (which is a large parish in East Derbyshire, close on the borders of Nottinghamshire) is straggling and uninteresting in appearance, but its district is extremely rich in mineral treasures. It is principally inhabited by colliers and other "hardy sons of toil," who work in the collieries and ironstone mines and furnaces of the neighbourhood. It has a station on the Erewash Valley Railway, and the Cromford Canal also runs through it. It is watered by the Erewash river and by other small streams, and is, despite the smoke which occasionally blows across it from the distant furnaces, and the blackness of the coal which, with the red waste from the ironstone pits, &c., shows itself on every road and pathway, pleasant enough for an occasional visit. Having coal in abundance, and means of transit by canal close at hand, with a peculiar clay in its measures which might be advantageously worked, Pinxton certainly was a desirable place for the establishment of potteries, if not of china works.

The manor of Pinxton belongs to the family of Coke, the same family as the Cokes of Trusley and the Cokes of Melbourne (from whom that place passed to the Lambs, and thus, having given the title of "Lord Melbourne" to the premier, into the hands of Lady Palmerston, its present possessor), and to one of this family, John Coke, Esq., the establishment of the china works is owing. Mr. John Coke was the youngest brother of D'Ewes Coke, Esq., the lord of the manor; the second brother being Sir William Coke, Judge of the Supreme Court, Ceylon, who died at Trincomalee, in Ceylon. The present head of the family is Lieut.-Col. E. T. Coke, of Debdale.

Mr. John Coke passed several of the early years of his life at Dresden, and there, doubtless, acquired that love for porcelain ware which induced him in later times to commence the manufactory at Pinxton. In the latter part of the last century, having an idea that some native clays found on the family estates near Pinxton might be made available for the manufacture of china ware, Mr. Coke entered into correspondence with Mr. Duesbury, the owner of the Derby China Works and of other equally celebrated manufactories, and sent him samples of his clays for trial and experiment. Whatever encouragement or otherwise he received from Mr. Duesbury—and I have reason to believe that encouragement was not given—the result of his own convictions and his own trials, &c., determined Mr. Coke on starting the works, and he made an engagement with William Billingsley,† of the Derby China Works; and having built a somewhat large and very conveniently arranged factory, commenced the manufacture of china ware, as I have previously stated, in 1796.

William Billingsley was, as I have in a former chapter stated, the son of William and Mary Billingsley, of the parish of St. Alkmund, Derby; his father being employed at the Derby China Works, and dying whilst he was yet a boy. In 1774 he was apprenticed by his widowed mother to Mr. Duesbury, the proprietor of the Derby China Manufactory, for five years, "to learn the art of painting upon china or porcelain ware." The original indenture of his apprenticeship is still carefully preserved by Mr. Wheeldon, an aged gentleman, who was nephew to Mrs. Billingsley.

In 1796 William Billingsley, who had become one of the best, if not *the* best, living flower-painters on English porcelain, left the Derby China Works, where he had been employed for the long period of twenty-two years, and where he had earned for himself an honourable artistic fame, and removed to Pinxton, occupying, with his wife, his wife's mother, and two daughters, a part of the factory built by Mr. Coke. Here Billingsley succeeded in producing that beautiful granular body which he afterwards perfected at Nantgarw and at Swansea; and here, too, he showed, stimulated by Mr. Coke's good taste, faultless forms in his services and a high style of excellence in decoration. He brought with him several experienced workmen and artists from the Derby Works, and took into the factory, and instructed, several young people of Pinxton and its neighbourhood. His own time was thus so fully occupied with the management of the works, with the arrangement of the concern, and with the "overlooking" of the persons employed, that, unfortunately, his own skill and his own splendid colouring of roses and other flowers were lost to the manufacture; and thus we do not find that the expressed fear of his late Derby employers that "his going into another factory will put them in the way of doing flowers in the same way, which they are at present entirely ignorant of," was sustained. In fact, while employed by Mr. Duesbury, Billingsley was in every way master of the art he had been taught; and he had acquired a peculiar method—entirely peculiar to himself—of painting roses which, with his free and truly artistic grouping and harmonious arrangement of colours, made his pieces so much sought after, that orders were constantly sent in for objects "painted with Billingsley's flowers." At this period of course his whole time was devoted to painting, and his heart was in his work. After leaving his employer, his attention was naturally, in the new sphere in which he found himself at Pinxton, almost wholly given to the *practical* instead of the *Art* portion of the establishment, and thus none, or scarcely any, of the known examples of Pinxton China bear evidence of being his handiwork. Indeed, it is not too much to say that, from the time when he closed his connection with the Derby Works, his Art-skill declined, but his manufacturing skill became more and more apparent.

The works at Pinxton were built by the side of the canal, and the workshops formed three sides of a square. These are still in existence



at the present day, and are shown in the accompanying vignette. They are now converted into cottages, and are occupied by colliers and others. The kilns, &c., have entirely disappeared. The place and cottages are still called "China Square," or "Factory Square."

Through some misunderstanding or other, the arrangement between Messrs. Coke and Billingsley was not of long duration, and in a very few years—probably about 1800 or 1802—Billingsley left the place and removed to Mansfield, where he for some time occupied himself in decorating and finishing china ware which he bought in the white state in Staffordshire. He afterwards, as I have already shown, removed to Brampton, Torksey, Wirksworth, Worcester, Nantgarw, Swansea, and Coalport, where he died about 1827 or 1828.

The group of china engraved on the following page is a selection of pieces made during Billingsley's time at Pinxton. The pieces are all remarkable for the beauty of the body and of the glaze, and some of them are also remarkable for the excellence of the gilding. The coffee-pot in the centre is one of a set* bearing, in oval borders, views of different places either in Derbyshire or elsewhere. These landscapes are excellently painted, of a peculiar brownish effect which pervades the whole colouring, by James Hadfield, who was the best landscape painter at the works. The views chosen on the various services which have come under my notice consist of celebrated places in different parts of the country as well as of local views: for instance, Pinxton Church, Darley Hall, Hartington Bridge, Ashwood Dale, Buxton, Wingerworth Hall, Tong Castle, Saltram, Menai Straits, Wanstead Church, Frog Hall, Caerphilly Castle, &c. The tea-pot and stand are of elegant shape, unusually narrow and carefully gilt; the stand is of peculiar form. The cup and saucer have the "Derby sprig" (Tournay sprig), as it is frequently called, *i.e.*, a bud of forget-me-not sprig of blue and green. The coffee-mug and flower-pot tell their own tale.

After the close of Billingsley's connection with the Pinxton Works they were carried on by Mr. Coke with the assistance of a Mr. Banks. Afterwards Mr. Coke took Mr. John Cutts to manage the concern, and he became a partner in the works. In the later part of the time the manufactory was carried on by Cutts alone. At the close of the Pinxton Works, which took place about 1818, Mr. Cutts removed into Staffordshire—fixing himself at Lane End—

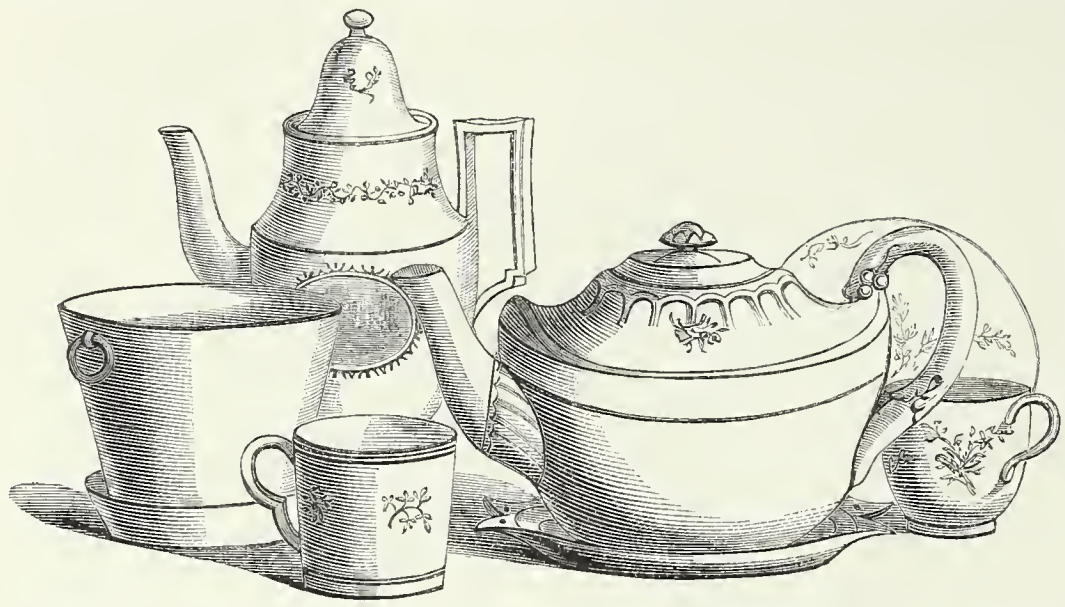
* *Art-Journal*, p. 186, *ante*.

† For an account of William Billingsley and the works established by him, see pp. 186 and 219 *ante*.

* Sets of this kind are of extreme rarity.

where he commenced business; at first buying ware in the white and finishing it for sale.

After Billingsley's removal from Pinxton, the character of the ware underwent a change. The granular body of which I have spoken as

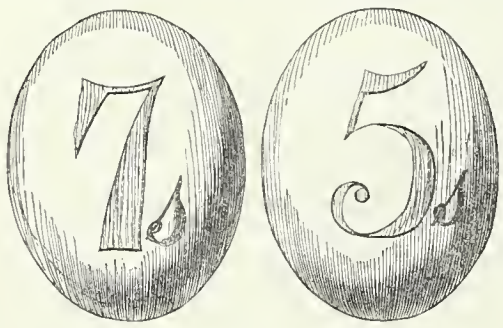


different and much inferior body. The later ware approached pretty closely the ordinary china body of the time, and had a slightly blueish tint in the glaze. The decoration was also, as a rule, not equal to what it had been in the earlier days of the factory.

Among the workmen brought from Derby along with Billingsley, were Thomas Moore, a clever thrower; Ash, also a clever thrower and turner, and many others of repute. Among the painters, &c., were James Hadfield, who was the chief landscape painter; Edward Rowland, also a clever painter of landscapes; Morrell, who painted landscapes and flowers; Richard Robins, from London; William Alvey (afterwards of Edingley), and others, including Slater and Marriott.

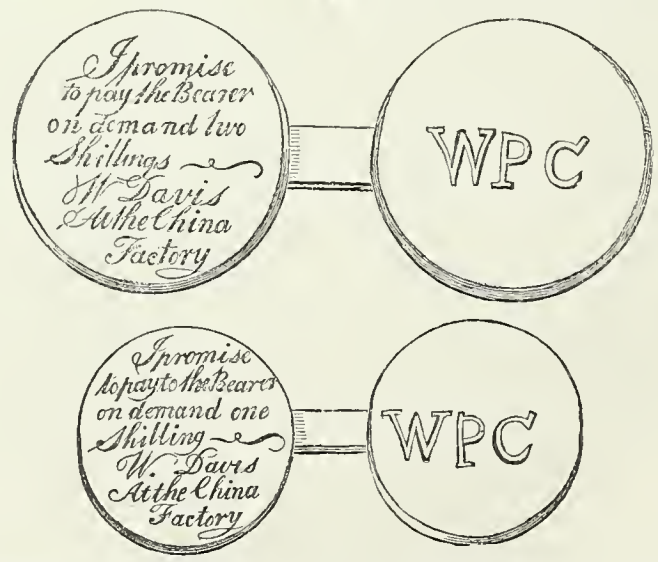
No especial mark was used at the Pinxton Works. The number of the pattern was occasionally given, and sometimes a workman's mark was added; and although other marks *were* used, none seem to have been adopted as distinctive of the works.

One peculiarity connected with the Pinxton China Works remains to be noticed: it is the issuing of "chainé money," *i.e.*, tokens representing different values of money, made of china, and payable as money among the workpeople and others, including shopkeepers. These were issued in a time of difficulty, so that they were only temporary conveniences, and thus they possess great interest. They were oval in form, thicker in the middle than at the edges,




and bore the value, 10*s.*, 7*s.* 6*d.*, 5*s.*, 3*s.* 6*d.*, 1*s.* 6*d.*, and 1*s.* respectively, in gilt figures, on their surfaces. These tokens were used as promissory notes, being issued to the workmen in payment of wages, and by them paid away as money. When returned to the works their value in money was given for them, and they were broken up and destroyed. They were payable in and around Pinxton, on one side as far as Sutton, but their payment did not extend to Mansfield. They were called "Mr. Cokes' coin," or "chainé money" (china money), in the provincialism of the locality.*

* The only other examples I have met with of porcelain tokens issued by china works are those issued by the Worcester Porcelain Company, which have been described and engraved by my friend Mr. Binns. Two of these, for the purposes of comparison, I here give. They will be seen to bear on one side the printed words, "I promise to pay the Bearer on demand two Shillings" (or other sum).




"W. Davis, at the China Factory." And on the other side, "W. P. C." (Worcester Porcelain Company), in raised capital letters.

It is pleasant to see how the memory of the old china-works at Pinxton is cherished by its inhabitants of the present day, among whom some of the people who worked there are still, at a ripe old age, living. One of these, now in her 85th year, who began to work at the factory when but a child of some eleven years of age (at that time named Elizabeth Smith), and became ultimately the chief burnisher of the works, is now in full possession of all her faculties, and delights in describing, which she does with marvellous accuracy, all the processes employed. To her wonderful memory, and to that of others, as well as to documents and long personal research, I owe the information now for the first time given regarding this interesting manufactory.

### Chesterfield, Whittington, and Brampton.

As a sequel to the brief history of the Pinxton China Works, it may not be uninteresting to say a word or two about those at Brampton and at Whittington in the same neighbourhood, especially as much good ware and many specialities of design, &c., were produced at those works. It is only necessary to premise that the goods produced at these places are usually, in general parlance, called "Chesterfield ware," these two places being close to the borough of Chesterfield, where potworks have existed for a considerable period.

The Whittington Potteries on Whittington Moor † are of very old establishment, having been in existence—at all events, those of Brampton—since about the middle or perhaps early part of the last century, if not longer. Here the ordinary brown ware of the period was manufactured; the ware being of extreme hardness and closeness of texture, and having a rich warm reddish-brown colour. About the year 1800, and for some years later, the works, which were near the racecourse, were held by Mr. William Bromley, who, in addition to the ordinary brown ware, made also a white, or cream-coloured, earthenware of fine quality. In this fine body he manufactured dinner, tea, and other services, principally decorated, in the prevailing manner, with transfer-printing in blue. He also practised batt-printing for some of his goods. Mr. Bromley also made some experiments in, and succeeded in producing a very good, china ware, but he did not prosecute this branch of manufacture to any extent. In these works I feel, as, perhaps, is but natural, somewhat more of a personal interest than in some others whose history it has been my pleasant lot to write; but this very interest it is which, to some extent, determines me to make my notes on Whittington and Brampton on the present occasion more brief than they deserve. At the time of which I am writing, when his friend, Mr. Bromley, was producing the fine earthenware, and was experimenting on porcelain bodies, my late father, Mr. Arthur Jewitt, then a young man, was residing at Brampton, and was in habits of close intimacy with Mr. Bromley. My father being a man of scientific, as well as of high literary attainments, and being, moreover, a good artist, took considerable interest in his friend, Mr. Bromley's manufacture, and at his own house at Brampton, he entered with spirit into a series of experiments in enamelling and enamel-printing, and in other processes for decorating the wares of his friend, Mr. Bromley. For this purpose he caused to be erected in his own house two enamel kilns, one of which he had constructed on the ordinary simple principle of heating, and the other on the spiral principle. He also fitted up, for the purpose of these private experiments, a small printing-room, and here, being, as I have said, a good artist, he tried various processes for transferring aqua-tints and etchings (which he etched and prepared himself) by the batt-process, both on to the biscuit and on to the white glazed ware. By this process he produced many remarkably successful transfers; but, "like the boy who dug up the seeds in his garden day by day, to see if they were sprouting, and so killed them, he was always so impatient to see the result of his experiments that he did not wait for the fire in the kilns to die out, but opened the doors, and so frequently spoiled all the pieces." Sufficient, however, remained each time to show that he was right in

† Whittington, it must be borne in mind, is a place of considerable historical and antiquarian interest. The family of De Whittington, to which "Dick Whittington" belonged, took its rise and its name from this place; and at the "Cock and Pynot" ale-house here, the great Revolution of 1688 was planned; the "Revolution House" and the "plotting-chair" being matters known to most historical readers. Here, too, the Rev. Samuel Pegge, the great antiquarian writer lived; he being Rector of Whittington. "Pynot," it may be added, is the provincial name for the magpie.

his experiments, and that his trials were all that could be desired.

Besides transfer-printing, he tried some interesting experiments on surface-painting on the biscuit. Only one example of this ware is known to exist, and this fortunately has now recently come into my own possession. It is here engraved. It bears a view of (I believe)



Renishaw Hall, and part of the park, with deer, &c. The body is extremely light, and the painting highly artistic. It is simply surface painted on the biscuit. It is a small flower-pot, or "bow-pot," and saucer, and is only a few inches in height.

These experiments are highly interesting in connection with the Whittington and Brampton potteries. They were very successful, and showed that had my father devoted his time and his talents to the process, great results would have been achieved. As it was, he proseeuted his inquiries as an amateur only, and from a simple love of the art, and his name, until now, has never been publicly associated with the fictile history of the country. I felt that it was due to the memory of one of the most talented of men, and the best of parents, that before closing my scries of histories I should place his name on record in connection with an art in which, for a short time, in midst of a busy literary life,* he took such a lively interest.

Mr. Bromley continued the works for some years, when they changed hands. He was a man of great ability and of much spirit, and did more to further the standard of excellence of the works in his district than any of his contemporaries. He had three sons, Samuel Bromley, who was a poet of no ordinary stamp, and was a Baptist missionary to Jamaica and other countries; Joseph Bromley, who entered the army; and the Rev. James Bromley, whose name is well known in connection with the Wesleyan persuasion. The works afterwards belonged to Messrs. Robert Bainbrigge and Co. The potworks at Whittington, in the early part of the present century, were carried on by Mr. William Johnson and Mr. Aaron Madin.

The potworks at Brampton have, like those at Whittington, been established for some generations, and the wares produced appear uniformly to have been the ordinary brown ware. In the early part of the present century there were six earthenware manufactories in Brampton, which were conducted by Mrs. Blake, Mr. William Bridden, Mr. Luke Knowles, Mr. Thomas Oldfield, Mr. John Wright, and Messrs. Edward Wright and Son, respectively. At the present time there are also several potworks here, the principal being, I believe, those of Messrs. Oldfield and Son, and Mr. Matthew Knowles. At these and the other factories brown ware of a remarkably hard and durable quality, and stone-ware of the most impervious character, are made in great perfection and in immense quantities. The clays principally used are Stanedge clay, from the East Moor in Derbyshire, some few miles away, and Brampton clay, procured closer at hand. The first of these will stand much more heat than the latter, and therefore the two are usually mixed. Dorset clay is also to some extent used. The glaze is salt glaze. At Messrs. Oldfield and Son's, filters of excellent design and construction, bottles of various kinds, bird or pigeon fountains, ornamental butter-pots, scent-jars, jugs, and a large variety of other articles, besides the usual variety of domestic vessels, are made in large quantities. The trade is both home and foreign, the latter being principally with Holland, a large quantity of pots for boiling on the turf fires being constantly exported. The carbon filters are a feature of these works, as are also a large variety of ornamental pipes, &c.

At the establishment of Mr. Matthew Knowles the same general descriptions of goods are produced; but here an immense number of articles are made for the Australian markets, as well as for the home trade. Filters of peculiar construction; tobacco-jars highly ornamented; "Punch" jugs of striking design, and other jugs designed and modelled with great taste; puzzle-jugs; posset-pots; candlesticks of classical design and good execution; bread-baskets; toast-racks; tea-kettles; flower-pots and vases; grotesque tobacco-pipes, and a large variety of other goods, besides the usual domestic vessels, barrels, bottles, &c., are made at these works, and are as good as the common nature of the material will admit. Indeed, for brown ware, I believe no district can compete with the neighbourhood of Chesterfield for durability, hardness, and excellence of glaze.

The other smaller potworks at Brampton produce the usual brown ware, of very similar character to those of the works just spoken of.

In the earlier days of the Chesterfield Potteries, it is worthy of noting, those curious drinking-vessels, "Bears," were, as at Nottingham and other places, made. Of these I hope some day to give a series of curious examples in connection with their heraldic significance, in the *Art-Journal*. The puzzle-jugs, also from this locality, of which likewise I shall have more to say another time, are many of them very curious and interesting. Potworks have been in existence at Chesterfield for a very long time, and are named by writers in the middle of last century as being then in work. The productions were, like the others in the same neighbourhood, a fine and remarkably hard and durable brown ware.

### Tickenhall Pottery.

A pottery existed at this place* as early, at all events, as the reign of Queen Elizabeth. The ordinary coarse domestic vessels were made, and also some decorated ones, with human heads for handles, &c. The ware was coarse, but very hard, the colour a dull brown, nearly black, in some instances with a yellow slip. Pilgrims' bottles, jugs, and many other things, were made here, of which I shall yet give a more extended notice, as well as of other early potworks in the same district.

### Mason's Ironstone China.

The ware usually but erroneously known as "*Leek Pottery*" (so called, but without any claim to the name, by Marryatt and Chaffers), is one of the highest developments of earthenware for decorative services, and is certainly, at the same time, one of the best, most beautiful, and durable of bodies. Of extreme hardness and solidity, and of faultless colour, it is capable of receiving the highest styles of decoration, and of becoming, in fact, equal to the finest china in richness of colouring and in artistic manipulation. A few words on this important manufacture, the earlier specimens of which are now so much sought after by collectors, are essential to the thread of my narrative in this series of histories.

The manufacture of this peculiar ware owes its origin to Mr. Charles James Mason, a potter of great skill and of commendable taste, who, after a long series of experiments, took out, in 1813, a patent for the process, and carried on its manufacture for many years with great spirit and success.

Mr. Mason was, it will be noticed, at this time (1813) of Lane Delph, near Stoke-upon-Trent, and here he carried on his manufactory. "Lane Delph," it ought to be stated, in the many changes which have been made in the names of places in the pottery district, is now synonomous with Middle Fenton. The manufacture was at this time carried on under the styles of "G. M. and C. J. Mason" and "Charles James Mason and Co." The partners were Charles James Mason, the patentee of the Ironstone China, and his brother, George Miles Mason, who, in 1832, unsuccessfully contested the then new district borough of Stoke-upon-Trent in the first election after it was constituted a borough; his successful competitors being Josiah Wedgwood and John Davenport, both, like himself, manufacturers in the district. After a time Mr. George Mason retired from the concern, and it was then continued by the patentee alone. The concern, however, for want of capital and from other causes, gradually dwindled down, until at length the moulds and copper-plates, &c., on which an immense amount of money had at one time or other been expended, got into various hands as securities for debts, and Mr. Mason thus became involved and crippled in his transactions. In 1851, Mr. Francis Morley purchased the patent, the moulds, copper-plates, and entire business, from Mr. Mason, and having got these matters together from the various parties who held them, removed the whole to his manufactory.

Mr. Morley, whose connection with potteries commenced in 1835, having married Miss Ridgway, one of the celebrated family of manufacturers of that name, succeeded to the very old-established concern of Messrs. Hicks, Meigh, and Johnson, which he carried on for a time under the style of "Messrs. Ridgway, Morley, Wear, & Co.," and afterwards by himself alone. This manufactory is one of the oldest in the Potteries. It was in existence in the early part of the last century (probably established about 1720), and afterwards belonged to John Baddeley, an eminent potter, who died in 1772. Here, it is said, printing in oil was first practised. Messrs. Hicks,* Meigh,† and Johnson were among the most successful of the manufacturers in the district, and produced, among other wares, a remarkably good quality of ironstone china. Besides this, they were large manufacturers of earthenware of the ordinary and finer kinds, and of china. They and their successor, Charles James Mason, were the only makers of ironstone china; and when Mr. Morley, who purchased their business, became also, later on (in 1851-2), the owner of Mason's process and of his moulds, plates, &c., he became the *only* manufacturer of ironstone ware. Having united the two manufactories, he removed Mason's concern from Fenton to Shelton, and entered with great spirit into the production of goods on Mason's principle, increased his trade very considerably, and by close application and a scrupulous care in the decorative department, established a lucrative business. In the first French Exhibition of 1856 Mr. Morley exhibited some samples of his ironstone china, selected hastily from such of his general goods as happened to be in the warehouse, and for them was awarded the first-class medal.

About nine years ago, Mr. Francis Morley retired from trade and sold his entire business, moulds, plates, &c., to Messrs. G. L. Ashworth and Brothers, who continue the works. Mr. Morley, on his retirement, purchased the beautiful estate of the late Sir Francis Darwin (son of the celebrated Dr. Erasmus Darwin), Breadsall Priory, Derbyshire, which he has greatly improved, and in which he at present resides. The buildings, &c., of the potworks are still his property.

Messrs. Ashworth Brothers continue, to the fullest extent, the manufacture of the "Patent Ironstone China," which they and their pre-

* Among many other works, Mr. Arthur Jewitt was author of "The History of Buxton," "History of Lincoln," "Lincolnshire Cabinet," "Hand-book of Perspective," "Hand-book of Geometry," &c., and he contributed largely to the *Penny Magazine*, the *Graphic and Historical Illustrator*, &c, &c. He was the intimate friend of Edward Wedlake Brayley, of John Britton, of Ebenezer Rhodes, and others.

* This Mr. Richard Hicks resided in High Street, Shelton, in the house built by John Baddeley, the eminent potter.

† Mr. Job Meigh, who was the Returning Officer for the District Borough of Stoke-upon-Trent in 1837, resided at Bank House, Shelton (afterwards the residence of Mr. Edward John Ridgway), and afterwards at the Ash Hall. He obtained, in 1823, the Gold Medal of the Society of Arts for the introduction of a glaze for earthenware, wholly free from the deleterious qualities of the common lead glaze.

decessor named the "Real Ironstone China" on their marks, and produce all Mason's best patterns in services, &c., made from his original moulds * They also manufacture Meigh's ironstone, from the old moulds, &c., and make, besides these great features of their trade, every description of general earthenware in table, toilet, dessert, and other services, and in ornamental goods of the best quality. These they produce in immense quantities, both for home and foreign markets, about one-third of their whole productions being exported. The ordinary classes are principally exported to Russia, India, &c., and the more rich and costly to Havanna, Spain, and other countries. Sanitary wares are also produced, as well as insulators for our own and for foreign governments. The "Ironstone China," from its extreme hardness and durability—indeed, it is not easy to break even a plate—is specially adapted, in its simpler styles of decoration, for services used by large steamship companies, hotels, clubs, colleges, and other places where hard usage has to be undergone; while in its more elaborate and rich styles—and it is capable of the very highest degree of finish—it is eminently fitted for families of the higher ranks. It is much used in the houses of the nobility and higher classes. No climate affects this ware.

The marks used by Mr. Mason are principally the two following:—This is printed, usually in




blue, on the bottoms of the pieces. The next is in capital letters, in a circle, and is impressed




in the body of the ware.

MASON'S PATENT
IRONSTONE CHINA.

impressed in the body of the ware.

After the patent passed out of Mason's hands into those of Morley and Co., the mark was changed on more than one occasion. The principal one appears to be

REAL
IRONSTONE
CHINA

impressed on the ware, and the royal arms, with supporters, crest, motto, &c., above the words

IRONSTONE CHINA

printed on the bottom of the goods. The mark of Messrs. Ashworth for this peculiar ware is much the same as that of Mr. Morley.

Good examples of the decorative art exhibited by Mason in the productions of his manufactory are exhibited in a pair of fine ewers of very chaste and elegant design highly decorated with painting and gilding. The usual style of decoration was imitation of Oriental patterns—Japanese and Indian flowers, &c., and the colours and gilding were rich in the extreme. In jugs Mr. Mason was very famous, and his handles were usually dragons and other grotesque animals.

The old works are now, I believe, worked as an earthenware manufactory by Messrs. Challinor and Co. The works of Messrs. Ashworth Brothers, where the ironstone china is now made, are in Broad Street, Hanley.

* These moulds Mr. Morley, on purchasing the concern, had carefully repaired, wherever required, and therefore the goods are not *copies*, but are really made out of the very moulds which Mason himself used.

## MR. TOOTH'S THIRD WINTER EXHIBITION.

This collection, though small, is remarkably select; it contains scarcely one poor picture, and some of our leading artists are present in cabinet works of more than usual care. 'The White Cockade,' by J. E. Millais, R.A., is a brilliant, clever figure; though simple, it is wholly out of the common; no artist is less conventional; he paints much, but repeats himself little; he seems always to have something new to say. Close by hangs a small canvas by W. P. Frith, R.A., 'Charles II. and Lady Castlemaine;' the composition, as usual, has character, point, and action. Two pictures by Erskine Nicol, A.R.A., are vigorous and somewhat vulgar; the artist seems to know from experience what sells, and so paints down to his purchasers. T. Faed, R.A., shows the same Scotch school under more refinement, though he, too, would sometimes be better for greater elevation in treatment. 'The Haymaker' is a fair example of the painter's style. 'The Stirrup Cup,' by the elder brother, John Faed, looks much better in this gallery than it did in the Academy. The group has refinement and finish, and improves on near view, but, like other works of the artist, it wants vigour, texture, and colour. John Pettie, the most versatile of our young Associates, has an enticing picture, 'Battledore;' the style shows much in common with the manner of Mr. Orchardson. We also note a more quiet and more refined tone than of late in this eccentricity-loving painter, qualities he will do well to cultivate. 'A Roman Flower Market' is after the usual style of Alma Tadema, the Dutch painter, who made in the Great Paris Exhibition a sensation; he too loves eccentricity more than nature, yet is the picture amazingly clever after its kind. Also of great merit, in another line, is G. B. O'Neil's 'Visit to the Armourer;' the picture, which is at once remarkable for care and character, is perhaps the best the artist has produced. We are also glad once more to encounter a capital effort from the easel of Mr. George Smith. 'Finding the Will' is the sequel to 'Searching for the Will,' recently seen to advantage in Leeds. Mr. Smith's style is too well known to need designation: some of these figures are rather smooth and over-generalised, but the story is well told.

The landscapes, like the figure-pictures, have been judiciously selected. The two works by the veteran John Linnell are vigorous as ever, truthful studies of nature, glowing in harmony of colour. 'The Last Load' is certainly among the very finest of the painter's productions. James Linnell, the son, is not seen to advantage in 'Spring Blossoms;' the white of the blossoms is wholly out of keeping, and the forms are poor. Percy's 'View in North Wales' is a favourable example of the "Williams' school" of landscape: the mountains are grand in gloom. We do not see so much of this kind of thing as formerly in our exhibitions. 'View near Cader Idris,' by Thomas Danby, possesses beauty and colour; the artist has an inheritance of poetry which seems likely to last through the term of his natural life. His brother, 'On the Coast of Scotland,' repeats an old idea: James Danby's vision is limited to one effect in sky. Dawson, sen., in 'Off Osborne,' shows that he, too, will stick to the last to this school of the poetic; and all honour be to the small band who in these prosaic, artisan days, still cherish one spark of poetry in the imagination.

'Canterbury Marshes,' by Sidney Cooper, R.A., has merits which have latterly been wanting to his works: instead of hardness and coldness, here, once again, are we permitted to meet the artist in his softer and warmer moods. 'Sheep in a Landscape' is an example of Rosa Bonheur's latest style: the artist has lost the vigour of her former execution and the power of her contrasts, and now seeks to win the eye by delicacy of touch and tenderness of tone. In commending this gallery to notice we must not forget to add that 'The Sempstress,' for pathos, for quiet and refined sentiment, ranks among the most lovely works of E. Frère.

## SELECTED PICTURES.

ENTRANCE TO PORTSMOUTH HARBOUR.

C. Stanfield, R.A., Painter. W. Chapman, Engraver.

A CENTURY or two hence, people who take any interest in marine architecture will be consulting the pictures of Stanfield, C. W. Cooke, and others, to see how sailing-vessels of every kind were built in our days, just as we look at the works of the two Van der Veldes, father and son, Backhuysen, and other Dutchmen, to ascertain the style of naval construction in the seventeenth century; and to the paintings of Joseph Vernet and Serres for the ship-building of the last century. So far as concerns the royal navies of Europe, the ponderous but yet picturesque three-deckers, and the more graceful and lighter two-deckers and frigates, are rapidly disappearing from harbour and open sea, and are being superseded by turret-ships and low-decked, barge-looking vessels, that no painter would condescend to make even a sketch of. Steam has done much, and probably will yet do far more, to annihilate the beauties of sea-painting; and were it not for the mercantile marine, which, for some period at least, is not likely to be subjected entirely to similar influences, the marine-painter would well-nigh find his occupation gone, in its highest and most valuable characteristics.

To Englishmen, whose home is said to be on the sea—a poetical phrase having some truth for its basis—the works of Stanfield and others of his class have a peculiar interest. They are sure of attracting the attention of visitors to the annual exhibitions, and have to undergo the criticism of our numerous real and amateur sailors, who are not slow in pointing out whatever they think incorrect in the placing of a rope, the form of a hull, or the sweep of a wave. Stanfield could pass such an ordeal better than most artists, without fear of being unmercifully "overhauled" (to use a nautical term); for he knew the ocean from his boyhood, and passed many years of his early life "before the mast," and thus acquiring that intimate knowledge of all connected with the sea.

We have no record of the date of his picture here engraved; but we doubt its being one of his more recent works, from its exhibiting more of the tyro in Art than of the matured painter. If any one will take the trouble to compare it, as a composition and in its details, with his picture of 'Portsmouth Harbour' in the Queen's collection, which was painted so far back as 1832, and engraved in the *Art-Journal* for 1855, it will be seen how far superior the latter is to the former in all the technicalities which constitute a first-class picture. We doubt whether Stanfield, when he had reached the dignity of a Royal Academician, would have placed the huge buoy where it is now seen, catching the eye obtrusively; neither would he have so forgotten the rules of good seamanship as to set the row-boat so close beneath the bows of the Dutch vessel, sweeping on under lowered topsails, as to risk a running-down case. Behind this group appears the Portsmouth "guard-ship." The picture shows a skilful and effective arrangement of light and shade produced by the dark bank of clouds coming up with the wind against a sunny sky, and threatening a storm of some violence. At the back of the range of buildings forming the dockyard, &c., we get a glimpse of the Portsdown and other hills commanding the port.



C. STANFIELD. R.A. PINXT

W. CHAPMAN. SCULPT

ENTRANCE TO PORTSMOUTH HARBOUR.

LONDON. VIRTUE & Cº

## ART IN THE PROVINCES.

Bradford.—The gentlemen appointed to report to the committee the condition of the Art-school in connection with the Bradford Mechanics' Institute, which is under the charge of Mr. Sawden, congratulate the committee on the "greatly improved condition of the Art education of the pupils as compared with last year. The collection of drawings and models which have been submitted to us is a remarkable proof of this, and not only is the general collection better, but the prize-drawings are of a higher character than those of last year. The numbers attending the classes have also increased, and in several of the branches competition has been so close, that it has been difficult to adjudicate between the productions of the competitors." The plans for the new Institute, prepared by Messrs. Andrews, Son, and Pepper, of Bradford, have been finally approved, and instructions given to them to proceed with the works. The style of the edifice is modern Italian, and its cost is estimated at £12,000.

Bristol.—The distribution of prizes to the successful students in the School of Art in this city, was made by the Mayor on the 29th of October. So far as the attendance and progress of the pupils are concerned, the institution is in a very satisfactory condition; but there is a debt of £655 outstanding against it, while the decrease of annual subscribers adds to the financial difficulties. The day-classes are self-supporting; but aid is required to assist in paying the working expenses of the night-classes for artisans, who are taught at a nominal fee.—A project has been set on foot for a monumental memorial of E. H. Baily, R.A., who was a native of Bristol. There is a fine copy of his 'Eve at the Fountain' in one of the public galleries of the city.

Derby.—Preparations are being made for holding an Art and Industrial Exhibition in this town during the following year. The Duke of Devonshire, lord-lieutenant of the county, has consented to act as president, and the project is supported by most of the leading gentry in Derbyshire and the adjacent counties.

Hull.—Mr. T. Earl's statue of the late Prince Consort was inaugurated in the month of October with appropriate ceremony. It stands in the People's Park, and represents the Prince in ordinary costume, with his right hand, which holds a scroll, folded across his chest; the left hand rests upon a low, fluted pedestal. The work is highly creditable to the sculptor, who is, we believe, a native of Hull.

Oxford.—The Lord President of the Council, the Duke of Marlborough, distributed in October last the prizes gained this year by the successful competitors of the Oxford School of Art. In the course of his remarks, His Grace said that he hoped to see a greater number of schools taking advantage of the collections lent by the authorities of the South Kensington Museum. It appears that out of the ninety-eight schools in the country, only twenty-one of them had availed themselves of the opportunity offered.

Wolverhampton.—The proposal for holding an Industrial and Fine-Arts Exhibition next year in this town, has met with a degree of support that argues well for its success. The guarantee fund progresses favourably, numerous influential names appearing on the list. The question of site for the exhibition has been decided in favour of Molineux House and grounds. An appropriate and extensive classification of objects has been prepared, which will embrace a complete collection of the natural productions of the district, with examples of articles illustrating the industrial features of the town and neighbourhood, an Art-gallery, &c. The best testimony that can be adduced in favour of the undertaking is the fact that the artisan classes of every grade in Wolverhampton, and the adjacent parishes, are doing everything in their power to stimulate the promoters, either in present work on the sectional committees, or promises of contributions of their own industrial skill.

## CORRESPONDENCE.

*To the Editor of the* "Art-Journal."

### CROSSES AND ROSARIES.

Sir,—In your interesting article on "Jet," in the last Number of the *Art-Journal* (page 232), it is stated that "crosses and rosaries were in ancient times probably made by the monks of the religious houses in and near Whitby" of this beautiful material; but no reference is made to any authoritative record, or to any example, in support of this statement. The inventory (made shortly before his death) of the personal property of Humphrey de Bohun, Earl of Hereford, son-in-law of Edward I., who was killed at Boroughbridge, in 1322, particularly specifies his jet rosaries—"*de jeet*," and they are mentioned in connection with other objects of the same class formed of *coral*. It is not expressly recorded that these jet rosaries were of Whitby manufacture; still it is highly probable that the great earl had obtained them from the good fathers of that famous monastic region. I may add, that some few years ago the jet matrix of a seal of the twelfth century (or possibly of the eleventh) was found at St. Albans, the genuineness of which appears to be unquestionable. And I am disposed to believe that a few other early examples of matrices of seals, also formed of jet, have occasionally been found in different parts of the kingdom, but generally in the north.

I can corroborate your statement as to the truly unfortunate inferiority of the designs which prevailed in the English jet ornaments that were last year exhibited at Paris—designs which contrasted painfully with the beautiful heads, flowers, and other objects that appeared executed with such remarkable skill and delicacy in M. Latri's "*bois durci*." Yours,

Charles Boutell.

### THE PANTHEON, ROME.

Sir,—At the time I was correcting the proof, for my paper on the Pantheon, in your November Number, I could not lay my hand on the copy I had made of the authentic measures inscribed in the gallery of the Dome of St. Peter's. Having now found the memorandum, I observe I made a slight error in stating the height of St. Peter's; it is there given as 448 $\frac{3}{10}$ ft. (not 428 ft., its actual height), or more than 44 ft. higher than Florence Cathedral and St. Paul's, London, which happen to be identical; of this the Cross (so superior in its proportion to that of St. Paul's) is only 11 ft. (its width being 8 $\frac{61}{100}$ ft.), and the ball 8 $\frac{3}{30}$ ft. in diameter. The crypt reaches 10 $\frac{7}{100}$ ft. below. It is perhaps scarcely necessary to add that the mention of "St. Peter's, London," in the second column of page 236, was a slip of the pen for "St. Paul's."

I am, Sir, your obedient Servant,

R. H. B.

## ART IN CONTINENTAL STATES.

Paris.—An important sale of pictures, &c., is announced to take place at the Hôtel Druot, on the 14th of the present month. Among the pictures will be the well-known 'Sisters of Charity,' by Mdme. Henriette Brown, and important examples of Th. Rousseau, Jules Dupré, S. Delacroix, and others. A series of Gobelin tapestries, of the time of Louis XIV., will be included in the sale.—MM. Fremiet and Carpeau are commissioned to execute the monumental fountain to be placed at the entrance of the grand avenue recently laid out in the gardens of the Palace of the Luxembourg.

Florence.—Mr. Holman Hunt, writing from this place to our contemporary, the *Athenæum*, says that Titian's noble picture of Venus is in such a lamentable condition that, unless prompt measures are taken with it, it will soon become comparatively valueless. Titian is said to have repeated the subject more than once.

## MINOR TOPICS OF THE MONTH.

The National Gallery has purchased in Rome, for £2,000, a large picture, or rather unfinished composition, which, on excellent critical and other grounds, is ascribed to Michael Angelo. The subject is 'The Entombment of Christ.' We shall report on it next month.

Mr. G. G. Scott, R.A., will, on the 4th, 11th, 18th, and 25th of March, 1869, deliver his lectures on Architecture at the Royal Academy.

The Corinthian Gallery, in Argyll Street, was opened on Saturday, 14th November. We regret our inability to give it notice till our next Number.

The "Graphic" has held its first *Conversazione* of the season, as heretofore, in the gallery of the London University. The meeting was well attended, and many works of interest were laid on the tables; no doubt the society will make efforts during the year to maintain, or rather to regain, its ancient repute. For a long period it held the *premier* place; but it would seem that, since it lived "rent-free," it has made no progress; perhaps it is prejudiced by the out-of-the-way locality.

The Leeds Exhibition closed on the 31st of October; it was opened on the 19th of May. It was visited by about 600,000 persons; the expenses were large, perhaps unnecessarily large, and it is understood there will be no assets applicable to aid the object in view—payment of the debt due for building the infirmary, in the wards and other apartments of which the exhibition was held. We can ourselves bear witness to the indefatigable zeal, intelligence, activity, and influence of the several gentlemen employed in collecting and superintending the many objects of Art and Art-industry exhibited in the galleries; and if there be financial failure, the fault will not rest with them. Neither can any blame rest with the Art-patrons of the locality and other parts of England. It is impossible to overrate the liberality of those who contributed from their stores—their household gods generally—to render the exhibition perfect; and perfect in many ways it undoubtedly was. The Chairman of the Executive Committee, W. B. Denison, Esq., presided at a closing meeting; thanks were voted by acclamation to the contributors; compliments were paid to the "officials;" and so terminated an undertaking creditable and honourable to all connected with it, although possibly some disappointment may may be felt when the final issue is reported.

The Conversazione of the Architectural Association, which was held on the evening of Friday, October 30th, was very numerously attended, and the galleries in Conduit Street displayed a large and varied collection of drawings, sketches, cartoons, and other characteristic works. A small group of photographs from rubbings of monumental brasses attracted particular attention: they were of *carte-de-visite* size, and gave the outlines in black on a white ground, thus reversing the conditions of the rubbings: their exact accuracy and the delicacy with which the treatment of the originals was rendered were truly admirable. There was a very interesting presentation of a testimonial to Mr. Douglass Matthews, the able, zealous, and courteous Honorary Secretary, to whom the Association is so largely indebted for its present prosperous and eminently gratifying position. The new President gave an able but lengthy address, which, considering the presence of a number of ladies, was somewhat

tedious; at any rate it might have been more appropriately assigned to a business meeting, and some more lively and less technical proceedings might have advantageously taken its place at the *Conversazione*. We even heard some young ladies suggesting that if architects, as a rule of the profession, did not dance, it would be highly desirable for them to learn; and, what time so suitable as the time when the band of the Blues was actually in the gallery, and nothing had to be done but to remove the seats and adjourn the President's address? Will Mr. Matthews remember this next year?

THE ASSOCIATED ART-INSTITUTE.—On the evening of the 31st of October the members of this society held the first meeting of their present session in the rooms of the Society of Architects, in Conduit Street. Through the rooms were distributed for exhibition a variety of paintings and drawings, picturesque and architectural, works in enamel, products of industrial Art, and numerous other objects of interest. The opening address was delivered by R. Westmacott Esq., R.A.

THE ARCHITECTURAL MUSEUM.—The new premises, in Bowling Street, Westminster, are progressing towards completion, and it is expected they will be ready early next year for the reception of the collection of examples now at South Kensington. The fund for building and decorating the Museum is now exhausted, and the sum of £1,000 is still required to pay the balance due to the contractor. The architects, Messrs. E. Christian and J. Clark, F.S.A., have given their services gratuitously, as old members of the Architectural Association.

THE BOLTON EXHIBITION will not open until the 1st of December, or "thereabouts." Numerous and valuable contributions have been made to it, not only by gentlemen of the locality, but by many persons in London. Although far less ambitious than that of Leeds, there can be no doubt of the collection—pictures and objects of Art-industry—being of rare interest and importance. We trust, and indeed expect, it will fully answer the purpose in view—that of paying off a debt on the Mechanics' Institute of the town.

THE MEYRICK COLLECTION of Arms and Armour is in the act of being removed from Goodrich Court to the South Kensington Museum, there to be exhibited as one of the "Loan Collections." We believe that this noble and most precious Armoury is destined not to return to its old home: in this case it is all-important that it should become national property, and, like the Blacas Collections, should be purchased as a whole. We trust that Mr. Disraeli will repeat in this instance the admirably prompt and judicious course of action, which secured for the nation the Blacas Collections. Then, the Tower and the Meyrick armouries might be happily combined to form a truly worthy BRITISH ARMOURY, in a new department at South Kensington, to which additions from time to time might be made. We shall have more to say on this subject hereafter.

MR. ALDERMAN AGNEW, of Manchester, on retiring from the Corporation of Salford, has presented to that borough a munificent gift of pictures, to be deposited in the museum of Peel Park; they are in number twenty-two, and consist principally of portraits of "worthies" famous in the district, such as Cheetham, Dalton, Roscoe, Watt, Brindley, &c. Three works of large size, commemorating events of lasting interest, are also among the acquisitions of the institution. It is a donation of much intrinsic value, and of vast worth as an incentive to honourable ambition among the "workers" of the locality. Manchester and its neighbourhood thus contracts an additional debt to Mr. Agnew; to him and to his sons (who now conduct the extensive business) must be attributed much of the "rage" for modern Art that prevails in the wealthiest of our cities, but is not confined to it, for it has ramified into all the adjacent counties,—the principal "market" of British artists being in that quarter of the kingdom, where purchases have been made during the last twenty years that would not, we think, be overrated if we estimated them at a million of pounds. No doubt the Messrs. Agnew have made fortunes by their "dealings," but they have been none the less benefactors of artists and patrons of Art. To the sound judgment and high integrity of Mr. Agnew, senior, the firm owes the position it has obtained; he made easy, smooth, and safe the path for his sons. The "trade," when he commenced it, was doubtful and hazardous. British pictures were rarely appreciated and seldom bought; and it cannot be doubted that the beneficial change that has made British artists rich, is attributable mainly to the energy and enterprise of the Agnews of Manchester. In acknowledging the noble gift of Mr. Agnew, the Corporation, after expressing gratitude, pay a well-deserved compliment to one "whose active sympathies and energetic efforts were always directed to the furtherance of any scheme having for its object the amelioration of the condition of the people, the advancement of educational institutions, and the general improvement of the borough."

THE SILVER SWAN.—A curious automaton, that moved over mimic water devouring golden fish, that will be remembered by many visitors to the Paris Exhibition as one of its leading "attractions," has been sold by Mr. Harry Emanuel to the King of Burmah.

STUDS AND WRIST-LINKS.—A most ingenious improvement has been introduced into these necessities of every-day life. It is the invention of Mr. John Jefferys, of Tottenham Court Road, to whose imitation jewels we have heretofore directed attention. The article (which is patented) is difficult to describe; it is exceedingly simple, being, indeed, merely a "half-moon," one end of which is introduced into the button-hole, then turned until it is perfectly secured; it is indeed next to impossible for a stud so adapted to fall out. Mr. Jefferys has gracefully, and often artistically, ornamented the buttons.

MR. G. W. WILSON, of Aberdeen, has sent us some charming photographic "cartes" of scenery in Scotland. They are recent additions to the extensive series he has been some years producing, having, we imagine, by this time photographed every spot rendered famous by tradition or remarkable for its peculiar grandeur or beauty—north, south, east, and west. They are admirably done; clear, distinct, and forcible in effect, the points of view being chosen with judgment and artistic skill. Scotland is greatly indebted to this excellent artist, and all tourists in the country owe him much for the pleasant memories he will bring to home fire-sides.

THE POCKET-BOOKS AND DIARIES of Messrs. Delarue maintain their supremacy. His annual gifts are ever welcome—pleasant and useful reminders on every day of a year; suddenly they took the lead—and kept it. For neatness, clearness, and correctness, they are unrivalled, containing just enough of information, compact and condensed, without any overlading with comparatively useless matter; they are the agreeable necessities of all classes. With the Pocket-books arrive also the new Playing-cards, into which Art sufficiently and satisfactorily enters. The novel designs are simple and tasteful; and for use the issues of this firm have long been *the* favourites of all who are players.

MR. RIMMEL has issued his annual Calendar—a pretty and graceful almanac, the chromo-lithographs in which represent the sports and pastimes of several nations, that of England being "racing." The little books are of course "scented," Mr. Rimmel ever taking care to bring his "*spécialité*" under public notice.

MR. G. F. TENISWOOD has sent us a photograph of one of his admirable pictures exhibited at the Royal Academy; it is a pure and simple composition, containing little more than a sea-shore lit by the moon, the sole episode being the remains of a wreck. It is very touching, full of sentiment and feeling; a rare example of high excellence in Art.

THE CHURCH OF ST. MICHAEL, Cornhill, in the City of London, is an edifice which enjoys the enviable, but somewhat perplexing, advantage, of possessing no inconsiderable funds which must be expended in some way or other upon the maintenance, the improvement, or the adornment of the fabric. Accordingly, in the years 1859 and 1860, certain important restorations and decorations were carried into effect in a manner that was indeed unusually satisfactory. Much, however, in the way of decoration was left in 1860 to be completed at some subsequent period: and now, with the close of the year 1868, the good work that before was so well begun has been equally well completed. Gold and colour have been freely employed throughout the entire interior of the church; fresh stained-glass has been introduced wherever its presence was required; various important and costly interior restorations have been carefully and judiciously executed; a new cloister of rich design, leading from the church on its south side to the churchyard, has been constructed in worthy materials; the entire building has had its decorations cleansed, restored, and perfected throughout; and, in addition to a complete restoration of the organ, electricity has been applied for the purpose of enabling the organist to be placed on the side of the chancel which is opposite to the instrument. The whole of the works have been under the direction of Mr. Herbert Williams and of his son, the cost being about £3,000.

MR. G. A. ROGERS, of 33, Maddox Street, is issuing a series of full-size working drawings for wood-carving. Two parts of the series are before us. The designs are varied, and bold in character; and, with the practical information as to working them out which accompanies them, the amateur carver may consult the books with advantage.

THE "ARCHITECT."—Such is the title of a new weekly illustrated journal, of which the first number will appear with the commencement of the coming year. It will be devoted to the interests of the architectural profession, and also to those of civil engineers and builders. Although the *Builder* and the *Building News* occupy, and deservedly, prominent places, there is no doubt ample room for another that shall be addressed more especially to the higher branches of the art.

Wood-Carving.—Mr. Perry has recently executed a very elegant chair for a gentleman in the City; it is carved out of a portion of the wood known as Herne's oak, in Windsor Park. The style is Elizabethan, and on the back of the chair appears a representation of a scene in the *Merry Wives of Windsor*—the incident at the oak, where Falstaff, in the character of Herne, lies on the ground, surrounded by his tormentors, Dame Quickly, Sir Hugh Evans, and others. Figures of Sweet Anne Page and Slender, with busts of the "merry wives," are also sculptured on the back of this Elizabethan chair. The other parts of the decoration show branches of oak and ivy, the latter twining round the legs; while oak and ivy leaves form *paterœ* interspersed with scroll-work. Mr. Perry has exhibited much taste, ingenuity, and skill in this specimen of wood-carving.

Mr. Keith Johnston, of Edinburgh, has issued a series of pocket maps, which it is impossible to praise too highly; they are marvels of clearness, and contain a vast amount of information, with some new features—such as plans of capital cities in the corners of each map. It is difficult to understand how works so entirely excellent can pay at the prices charged for them.

The Manchester Art-Prize of £50 has been awarded to Mr. Mason for his very beautiful picture of 'The Evening Hymn,'—one of the leading and most attractive pictures at the exhibition of the Royal Academy.

Messrs. Nelson and Sons, of Edinburgh and London, have issued a charming series of illustrated texts, in colours, from Shakspere—the "household words" that are "familiar" to every reader. They are of much merit, and form a series of great interest.

Crosby Hall has become a *restaurant!* Such is the fate which has befallen the veritable Crosby Hall of the good Yorkist citizen knight, of Richard III., and of Shakspere. Happily this fated destiny has come to pass under circumstances far more favourable than could have been anticipated. A Mr. Gordon has succeeded to Sir John Crosby and a few other intervening personages, as proprietor of the famous hall in Bishopsgate Street; and he has carefully preserved the original building in all its details, while adapting the several apartments to their present uses. He also has acted under sound advice in such decoration and fitting as was considered to be necessary; and thus in the Crosby Hall *restaurant* Crosby Hall itself has been carefully preserved.

In a description given recently in our columns of a monument which has been placed in St. Paul's, in memory of the late Bishop of London, allusion was made to a painted-glass window which was then in progress, as complementary to the sculptured memorial. The window is now finished, and, although only neat and simple, the other windows in the aisle in comparison with it appear to great disadvantage. It is divided into three compartments, which contain vertical bands of light green glass lozenges, alternating with small blue crosses. In the centre is the coat-of-arms surmounted by a mitre with the date—1868; below is the motto —*Vigilando et orando*—on a ribbon. At the bottom is a panel with an inscription having reference both to the marble monument and the window—*Effigiem, C. J. Blomfield, episc. parietibus cum fenestra exornatis. p.c. amicorum pietas—a.s.* 1868. The other windows must now also be filled with stained glass.

## REVIEWS.

Le Prisonnier. Engraved by J. Franck, from the Picture by J. L. Gérôme.
Les Secrets de L'Amour. Engraved by L. Flameng, from the Picture by A. Jourdan. Published by Goupil & Co., London and Paris.

These two beautiful engravings come to us from the eminent publishing house of Messrs. Goupil & Co., of Paris, who have also here their representatives. Visitors to the exhibition, in 1864, of French and Flemish pictures at the gallery in Pall Mall, can scarcely have forgotten, even at this distance of time, Gérôme's fine picture entitled "A Scene on the Nile," but which in the engraving appears under the more appropriate name of "Le Prisonnier." It represents an Egyptian, bound hand and foot, stretched across the breadth of the boat, which two almost nude, stalwart rowers are conveying over the Nile, bending to their work with the greatest energy. At the head of the boat sits an armed guard, contemplating his prisoner with the utmost indifference; and at the stern is a young man singing a song, as if in mockery of the unfortunate, to the accompaniment of a lute. The subject is original, and is treated by the painter in a most masterly and expressive manner. It is engraved by M. Franck with extraordinary delicacy and yet power; the lines of the flesh of the figures are, perhaps, too close together to be pleasing to the eye of a critic of line-engraving, but this fault becomes a merit when viewed in relation to the tawny complexion of the men, which thus is rendered with undoubted truth. The softness of the atmosphere, expressive of an Eastern evening, and the clearness and transparency of the water, as it recedes in strength of colour, are points of excellence not to be overlooked. Gérôme's painting has a very able interpreter in the engraver, one of the most distinguished of the Continental schools.

Jourdan may be classed among the painters of France with Gérôme, Cabanel, and one or two others; so far, at least, as regards their predilection for representing the nude female figure. This "Les Secrets de L'Amour" shows a graceful statuesque-like figure, into whose ears young Cupid, resting on a mossy bank, is pouring the honied distilment—not unwillingly received. The group is arranged with great elegance. The entire light of the picture is focussed on them, the "surroundings"—trees and foliage—being more or less in shadow. The general effect of the engraving is brilliant; its execution throughout is, at the same time, most tender.

An Elegy Written in a Country Churchyard. By Thomas Gray. With Illustrations, printed in colours, by Cooper, Clay & Co.: from drawings by Birket Foster, Wimperis, and others. Published by Sampson Low & Co., London.

Another edition of the immortal "Elegy," charmingly printed and gracefully bound, but with a new feature. The illustrations are woodcuts in colours, and they are admirable specimens of the art. Mr. Cooper ranks foremost among British wood-engravers: he has here made a strong effort to render attractive and popular a novelty in style; and, if we may judge from the comparatively small charge for the beautiful volume, he has succeeded in producing coloured at little more than the cost of plain engravings. They are striking, impressive, and not inharmonious; although, in two or three instances, they offend the eye by "glare." The book, however, is a novelty that will "tell," and perhaps no book of the season will find so many purchasers. For our own parts, we should prefer the cuts without the colours, and can scarcely think the innovation a taste that will endure. The landscape come better than the figure subjects, and perhaps those that are, in a measure, architectural, are more effective than either; as yet, however, surface wood-block printing cannot compete with chromo-lithography; although it is not impossible that the former may be so improved as even to surpass the latter. It is not pleasant to say a word that may discourage a new experiment: the somewhat severe in taste may hesitate at entire approval; but those who are less trained to purity and excellence will not only be satisfied with this volume, but delight in it. And the book is made for the many, not the few. We may safely congratulate Mr. Cooper on the, so far, success of his labours.

The Art of Garnishing Churches at Christmas and Other Festivals. By Edward Young Cox. Published by Cox & Son, Southampton Street, London.

The practice of decorating our churches at certain seasons of the year, though never entirely abandoned, especially in the rural districts, has of late greatly revived; chiefly through the action of what is known as the High Church and Ritualistic parties. The custom is a good one, if kept within moderate and judicious limits, and we should regret to see it altogether set aside. Since its revival several books have appeared, the object of which is to afford such information as may lead to a proper and decorous use of floral and other ornament on principles truly æsthetic, while suited to ecclesiastical purposes. Mr. Cox, member of a firm well-known in clerical circles, has just issued one which will be found of great service to those who make it their business or their pleasure to aid in the work of decoration, which is certainly an art, whatever its application. His observations and suggestions are anti-controversial and thoroughly practical; the principles of the art are briefly and well discussed, and the rules for applying them clearly set forth. The book contains numerous illustrations of designs and methods, varying widely in character, and suited either to the most elaborately or the most simply decorated edifices.

Mysteries of the Ocean. By A. Mangin. Published by Nelson and Sons, London.

This is a free translation from the French, a worthy companion to "The Bird" of Michelet; and of equal excellence as regards the engravings, which are numerous and of the highest merit. M. Mangin has not, indeed, the refined and delicate feeling of the great author he follows: neither has he the same commanding intellect. Moreover, his theme is not so happy; but he has, nevertheless, produced a deeply interesting volume, giving us a vast amount of information concerning the wonders that are found in ocean depths, and by the wild sea-shores of many lands. We cannot do justice to this admirable work in the space to which we are this month limited; but hope to recur to it.

Autumn Memories and other Verses. By the Vicar of All Angels, Coventry. Published by Houlston and Wright, London.

Several good and agreeable engravings from drawings by John Leighton and E. T. C. Clarke, accompany this gracefully "got up" volume of hymns; and the hymns are the production of a true poet, earnest and devoted in the duty of his sacred calling. They are charming as compositions, and of deep value for the lessons they convey: impressing, not only trust in God, but that "other commandment" which inculcates love of man. The contributions of this clergyman to literature are of rare value.

Ex-Governor Eyre. Engraved by C. Tomkins from the Portrait by C. Mereier. Published by T. W. Green, Clapham.

The friends and admirers of the late Governor of Jamaica—and they are a very numerous body—will welcome this print, from the *burin* of an engraver whose name is new to us; but, judging from this specimen of his work, we may soon expect to hear more of him; for the work does him great credit. The picture we presume to have been painted since Mr. Eyre returned to England: it is that of a thoughtful, grave, and intelligent man; somewhat

stern withal, yet without the slightest mark of vindictiveness or cruelty. The effect of the engraving is of Rembrandtish character, the light being thrown full on the face. It may be noticed as a curious fact, that it is issued by a suburban publisher, who, we believe, has other similar prints in preparation.

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Ancestral Stories and Traditions of Great Families. By John Timbs, F.S.A. Published by Griffith and Farran, London.

Mr. Timbs has a happy calling,—to wade through old folios and gather knowledge, which he very pleasantly communicates to his readers. He has been a toiling, ardent, and useful labourer in fields that have long lain fallow; and the harvest he gathers is a rich one. There may be marks of haste in this book: he may have drawn too much from those who are not *old* writers, and he may occasionally lead us over ground too recently trodden; but his volume is very agreeable reading, for every page seems a bit of wonder, showing that truth is indeed strange, and that there is no romance like the romance of history. If Mr. Timbs borrows freely, at all events he acknowledges to whom his debts are due. His principal creditor is Sir Bernard Burke. He has found in the several works of heraldic "Ulster" a mine of wealth; but we must not forget that where Mr. Timbs was supplied ready at hand, his predecessor had to delve far below the surface for the gold he brought to it.

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## ILLUSTRATED BOOKS FOR THE YOUNG.

As usual, the house at the corner of Saint Paul's supplies the young people with their best Christmas gifts. The names of Griffith and Farran on a title-page afford sufficient security that, at least, nothing bad will be found under the cover: that "parents and guardians" may be very safe in buying with such a guarantee. This year there has been, however, no great effort to attain Art-excellence: the woodcuts, for the most part, are not of a high order, although often good, and sometimes very good. Nevertheless, they teach nothing that will have to be unlearned; and are always pleasant accompaniments to illustrate letterpress. We have before us a dozen of the publications of Messrs. Griffith and Farran, all neatly, and not gaudily, done up—judicious taste being manifested by the exteriors; while sound morality is to be derived from the contents of each one. Our space will permit us to give but a few lines to each.

The Little Gipsy is a translation from the French: a story admirably told by Else Sauvage, and dedicated to the young daughter of the artist—Lorenz Frölich—by whom it has been illustrated. The tale is sufficiently romantic, without being overladen by the improbable; it is of exciting interest, yet suggestive of reflection and thought; full of touching incidents and startling adventures, yet in no degree alarming or unnaturally stimulating to the youthful mind. It may be read with profit, and, certainly, with pleasure. The author has been fortunate in a translator: Anna Blackwell, on whom the task devolved, is one of the members of an accomplished family; yet the name has not hitherto, we believe, graced the title-page of any book. The style is so clear, free, and thoroughly English, that we can scarcely consider it a translation. The volume depends also for its success on the merit of its engravings: they are rough, perhaps coarse, in manner, but they are obviously the productions of a rare artist—a master in Art. No doubt, he has himself drawn them on the wood: if they lack refinement, they have marvellous power. Author and artist—and, it is but just to add, translator—seem to have been engaged in a labour of love for the young folk, to whose pleasure and improvement they have given time, thought, and work.

Adventures of Hans Steek. By Captain A. W. Drayson. With illustrations by J. B. Zwecker. This is a story of adventures—"hair-breadth 'scapes"—many of them in South Africa: the heroes are early settlers among hostile tribes, far out of the path of civilization. But, mingled with marvellous incidents, there is much information of a country, until recently, utterly unknown to Europe. The book is the production of a man of learning—a scholar as well as a soldier: he has not neglected to teach useful lessons while exciting the interest of his youthful readers.

Heroes of the Crusades. By Barbara Hutton. With illustrations by P. Priolo. The book is pleasant, yet scarcely profitable reading. Where are the heroes? According to the author, there was not one of those who fought in Palestine (on the Christian side, that is to say) who was not detestable: selfish and unprincipled leaders of covetous and treacherous soldiers. The story of the Crusades has been told a hundred times; it was scarcely worth while to tell it again.

History of the Robins. By Mrs. Trimmer. Illustrated by Harrison Weir. The favourite of the young days of now white-headed men and women—the delicious story of Dicksy, Flapsy, and Pecksey—who can have forgotten it? It is heartily welcome to our table; it can give us delight now as it did—we care not to say how many years ago—when new from the press. Dear "Mrs. Trimmer,"—a blessing on her memory! No artist draws animals and birds so well as Harrison Weir: they seem to think and speak, as he depicts them; yet he never exaggerates; never sacrifices the real to the fanciful, although always graceful and refined, and, at times in his accessories, giving full play to imagination. He is the Painter-Laureate of the Lower World. We have here, therefore, a most attractive book; one that will have, and ought to have, a large circulation. The story is as fresh to-day as it was half-a-century ago: the nature it describes and illustrates has undergone no change; and we trust the young, to whom it is specially addressed, are as capable of enjoying it as much as did their grandsires and granddames.

Stolen Cherries: or, the Truth alone. By Emily Marryat Norris. The illustrations by Francis A. Fraser. Several good woodcuts from excellent drawings illustrate this pleasant book. Mrs. Norris has the "knack" of her father, Captain Marryat, in rendering a story exciting and interesting. There is here much to please, to enlighten, and to improve; for the tale has a good and forcible, yet by no means an obtrusive, moral. The style is both sound and simple: and to boys, more especially, the pretty volume may be an acceptable gift.

Sunbeam: a Fairy Tale. By Mrs. Pietzker. With illustrations by Alexander Charlemagne. Author and artist are, we presume, Russians. The book is dated from St. Petersburg, and dedicated to "two little sunbeams" with unpronounceable names. It is a pretty and pleasant book: somewhat exaggerated, but that is surely pardonable in treating the realm of Faëry in any land.

Tales of the Toys: told by themselves. By Frances Freeling Broderip. No better book for children has been written for many years; the idea is new (one wonders it has not been thought of before); it has been worked out with marvellous tact, manifesting thorough acquaintance with the needs and requirements of children, with their faults also, and how best to improve or to check. Each story is made exceedingly interesting, each will be read with delight by those to whom it is addressed, and each will point a moral. Advice, warnings, and alarms are so mixed with honey as to lose all the character that might be made distasteful. There is sufficient humour to enliven, and enough of ardent counsel to encourage. The tale is sometimes a sermon, but more often an acted drama. The young will read the book to be amused, and insensibly derive instruction from its pages. Mrs. Broderip may take a first place among writers for the young: indeed, there are few, if any, who surpass her. Our readers know she is the daughter of one "Tom Hood," and the brother of another. It is not hard to fancy the joy her good father would have felt in reading this volume—the fruitage of a tree of which he planted the seed.

Jack the Conqueror; or, Difficulties Overcome. By C. E. Bowen. Publishers, Partridge & Co. All the works that issue from this firm are good—good in design, in execution, and in moral; while the illustrations are always of the best order. This "Jack" is the greatest of all conquerors, for he vanquishes himself. The book is one of the very best of the year's issues, and will gratify while it instructs the young. It has the interest of a story and the value of a sermon.

Clever Dogs, Horses, etc. By J. Shirley Hibberd. Publishers, Partridge & Co. Another of Messrs. Partridge's charming and useful books for the young, full of instructive teaching and deeply interesting. Every page contains an anecdote: short but delightful reading to young or old. The illustrations—of which there are no fewer than twenty-four—are of the very best order. Harrison Weir has designed most of them. The names of the engravers ought to be given, for they have done their work thoroughly well. The book is a graceful and valuable book: one that may be warmly and earnestly recommended.

The Life of Jesus. By the Editor of "Kind Words." Profusely illustrated by J. and G. Nicholls. Publisher, Henry Hall. With a good map of Palestine and a hundred wood-engravings, this is a very attractive volume. It may safely be given to the young as an acceptable Christmas book. The object of the able and eloquent writer is to illustrate the Life of our Lord by explaining and illustrating the parables and the miracles, and His progress while on earth. The localities are necessarily the special subjects of comment, and the "story" is told with the purest feeling, the loftiest reverence, and the happiest effect. The book is a thoroughly good book: an impressive teacher, yet very pleasant reading, from which the reader cannot fail to rise wiser and better. Messrs. Nicholls, the eminent wood-engravers, have performed their task well. They have been lavish as to number, but by no means grudging of excellence. There is no volume of the year that may be more strongly recommended.

Karl of the Locket, and his Three Wishes. By David Murray Smith. Publisher, Houlston and Wright. This is a reprint, to which are added a frontispiece and six good illustrations. It is a charming story, admirably told, full of incident and interest, somewhat German in character—so much so, indeed, that the author has found it necessary to say it is original, and not a translation. Young readers will be delighted to follow Karl through his adventures and to guess at the issue of his resolves. The style is not above, and certainly not below, the standard required for youth. It is sound and good, with much to excite thought and produce wholesome fruitage. The writer is evidently a poet, although he finds his way to the public in prose. We shall, no doubt, have other books from his pen. It is safe to predict that they will be welcomed by young and old. The volume is very neatly and tastefully "got up," and is altogether among the very best of the Christmas gifts for the young.

FINIS.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.

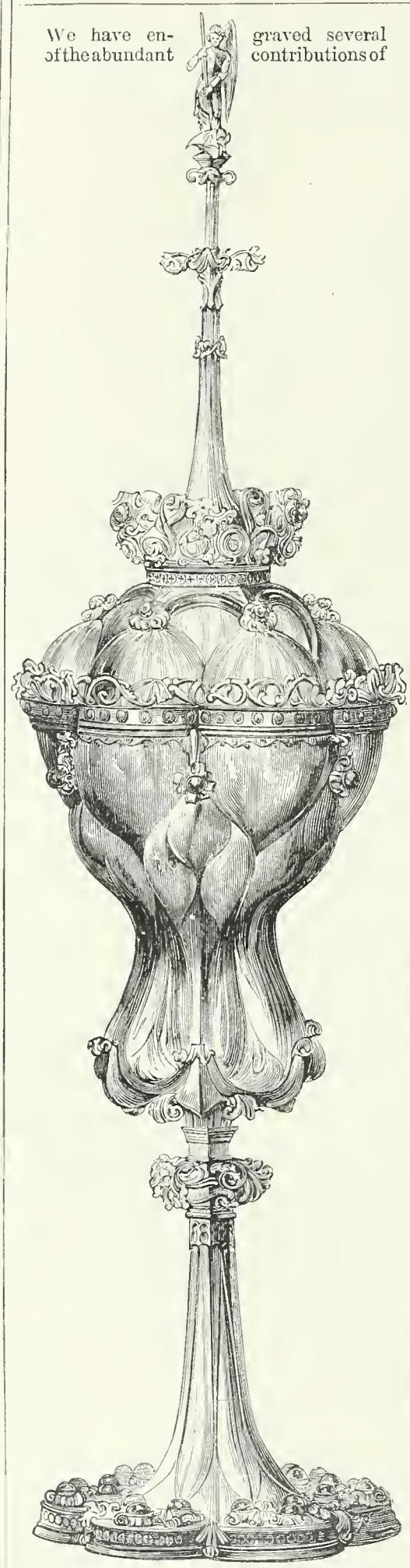
There is a general impression that the work here engraved is the best work exhibited in Paris during the memorable year 1867. The "manufacturers," Messrs. Elkington, have received a gold medal, not, indeed, for this only, but for their many contributions of rare Art-value, and the award has been endorsed by all the other exhibitors of every kingdom and



state. Morel Ladeuil, however, obtains his "médaille d'or" for this production of his mind and hand; he had occupied a high place previously, he is now elevated in the rank of great artists of the epoch. The Milton Shield is one of the grandest works of its class that has been produced in any age or country. In conception it is admirable, and in execution perfect.

derous dignity her reputation for heavy pranual orgies. Furthermore, the German courts contain creditable examples of marquetry, among which may be mentioned works by Knussmann, of Mayence. The renowned house of Wirth exhibits a sideboard, which, if hybrid in design, is better kept together in detail than usual. Austria scarcely sustains the reputation she has acquired at previous exhibitions; however, Schenzel, of Vienna, produces a sofa, admirable as an adaptation from the Greek; also from the same capital comes a bedstead, unsurpassed for the skill whereby iron is brought under strict and tasteful Art-treatment. As before said, classic styles and architectural treatments, as seen in the temple-formed cabinet of Oscar Merz, are dominant in the furniture of Germany.

The characteristics of Belgian furniture, already designated, receive illustration in a "buffet-dressoir," by Snutsel, of Brussels, a work which is not so much a composition as a conglomeration. The panels and back are loaded with birds, stags, and naturalistic studies of foliage: figures support the angles. A vast book-case, contributed by Snyers-Rang, can better withstand critical test. An ebony cabinet (*vide* engraving, p. 94), by M. Gobart, is really a work of Art. With few exceptions, however, the furniture of Belgium is more vigorous in handling than delicate, more



We have engraved several of the abundant contributions of Herr Lobmeyr, the eminent and extensive Glass manufacturer of Vienna; they are of unsurpassed excellence: in all cases designed by the most distinguished artists of Austria. In the Centre-piece that graces this page, the base and figures are of bronze-doré, the vase being of glass. The Cup is also a judicious mixture of the two metals. The merit of Herr Lobmeyr is derived from superiority in forms and engraving; in the value of the actual metal he may be surpassed by other countries; but his works are conspicuous for high character in Art, not only in reference to such as are elegancies, but such as are articles of daily use.



broadly effective than subtle in treatment, more naturalistic in style of ornament than truly artistic.

Italy has the honour of surpassing all competitors in the way of sideboards after the larder and kitchen style. Ferri and Bartolozzi, of Sienna, produce a buffet which, to look upon, is of itself a feast! "I have dined excellently well," was the expression of a gentleman, as he stole away from the repast this sideboard lays out. Boars' heads, lobsters and other fish, hares, partridges, ducks, and every kind of fruit in season and out, tempt the palate and weary the eye. A sphinx keeps order, and a Cupid is ready for merriment. Can it be supposed that such a medley and extravaganza has any claim to rank as a work of Art? A bit of Renaissance ornament is the only passage with the slightest pretence to style. All that has been written as to the confusion which has befallen the arts of modern Italy receives here cruel attestation. It is fortunate for Italy that her good name for refinement and true Art is substantiated by better though less pretentious works. In walnut-wood Marchisio and Lenera exhibit respectively an elaborately-carved piano and bookcase; indeed, all that comes from Italy is elaborate and overwrought, even to excess. In ebony inlaid with ivory there are commendable works by Oliverio, Gatti, and Angelo; also worthy of note are small cabinets and tables in varied woods or tarsia by Salvatore, Mengozzi, and Lancetti. Italy also produces, as

Salmone Salome, of Rome, is a young sculptor of great ability, as these works will sufficiently show. They are of Carved Wood, the work of the mind and hand of the artist, for he is both the designer and carver. They rank high among the many exquisite Art-productions that do honour to the Italian Court in the Universal Exhibition.



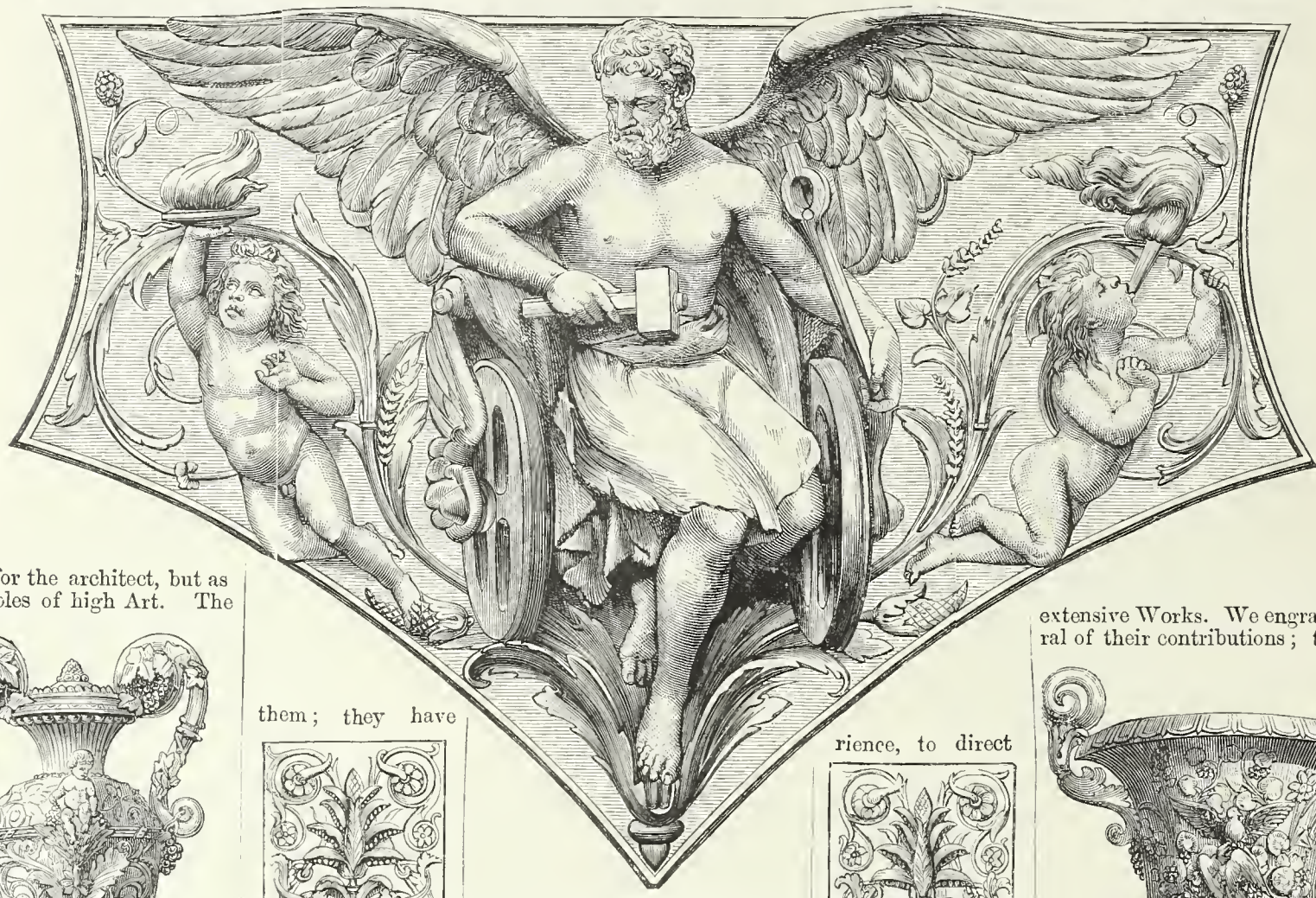


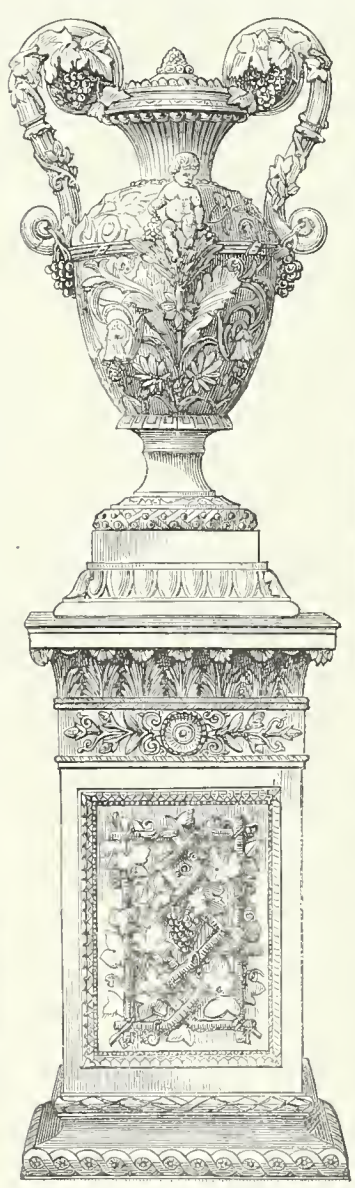


heretofore, table-tops in Florentine mosaic, after well-known modes of manufacture. It was reserved, however, for Signor Picchi and Signor Patti to render cabinets the very acme of those decorative arts, which attend in vassalage on the major arts of architecture, sculpture, and painting. In these works, which are to be ranked as gems or jewels rather than furniture, are amassed in prodigal excess mosaics, precious stones, marbles, figures in porcelain, &c. &c. Such products are to be weighed and estimated according to the richness and multitude of the materials lavished, rather than tested by strict critical standards. On the whole it cannot be said that Italy shows progress; for the last three centuries, indeed, she has been content to reproduce ancient models, and has proved herself incapable of new creations. The famed manufactures of old she still cherishes, but even here she is esteemed more for material and prescriptive methods than for Art qualities vital and creative.

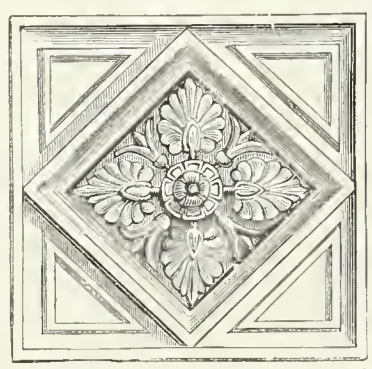
The preceding enumeration of chief works may fitly be followed by a few general criticisms. First, as to style. It is interesting to observe how the manner prevalent in the general Art of a country determines the design and decoration of the furniture produced. We have seen, for instance, that the French furniture courts are committed to the French Renaissance, the German to

Herren March, of Charlottensburg, Berlin, have long maintained the highest position in Europe as manufacturers of works in Terra-cotta, not only for the architect, but as examples of high Art. The best artists co-operate with them; they have clay of the finest order at their command; they have artisans who thoroughly comprehend their task; and especially there is a superior mind, as well as a large experience, to direct the operations of the extensive Works. We engrave several of their contributions; they are very varied, and of rare excellence.



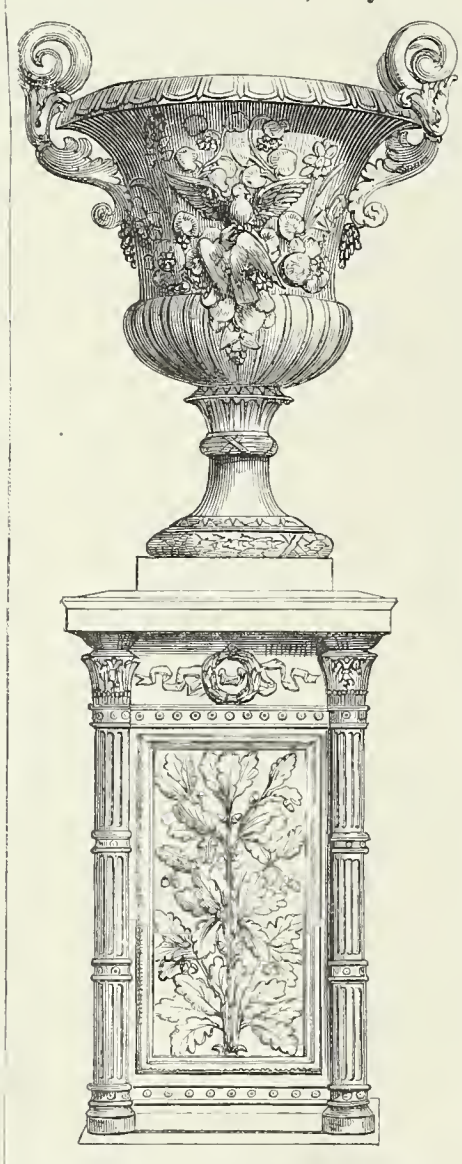






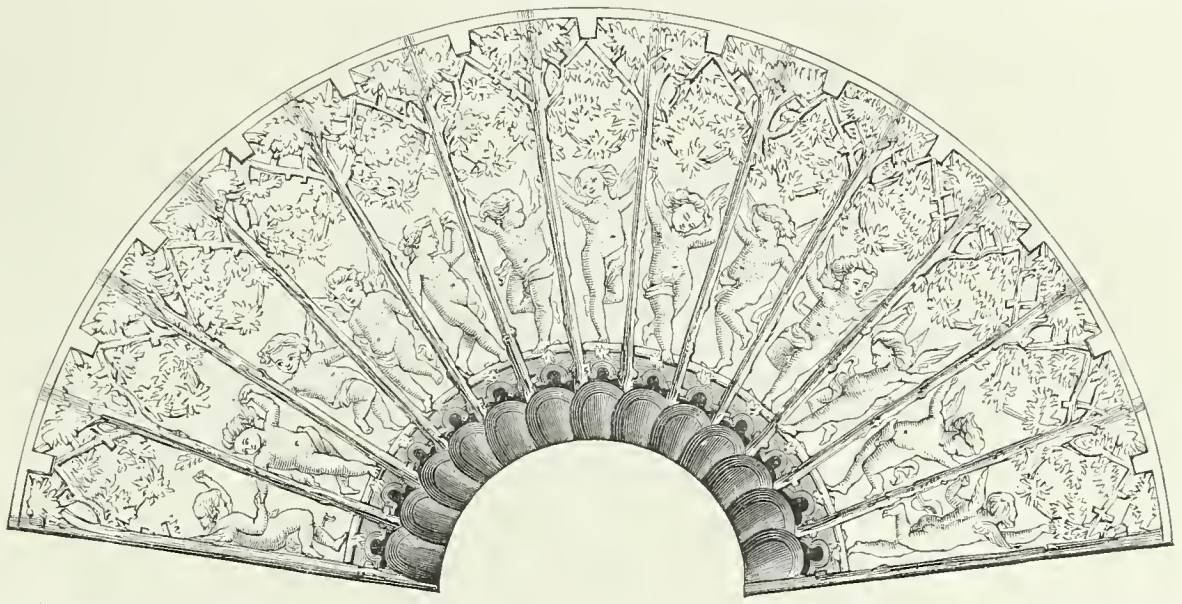




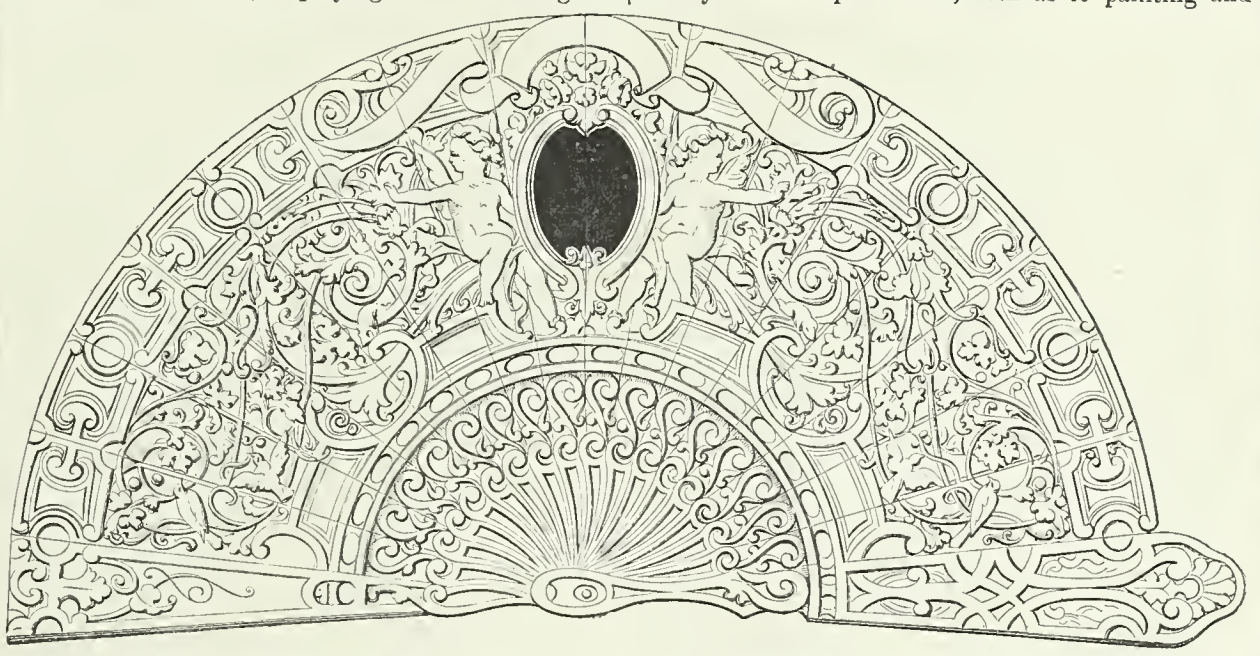


the pseudo-classicism which is rooted in central Europe, the Italian to the Cinque-cento which survives from the time of Raphael, while the English courts respond to that Gothic revival which has revolutionised our structural and decorative arts generally. So far the furniture exhibited by these several countries possesses distinctive nationality. Yet, strictly speaking, nowhere is presented a truly national style. The furniture, in fact, produced throughout Europe, adds force to the dictum of Mr. Burges and others, that so long as a nation is without a distinctive national style, so long will all accessory and decorative arts want character, originality, and life. The present aspect of domestic furniture further shows cause for discouragement, inasmuch as that which is old is best, while that which is new is worst. In the meantime, the display in Paris once more enforces a lesson which, it would appear, designers at this moment are loth to learn—that each adopted style, whatever it may be, must be carried out in its intention and integrity. Not a few of the works exhibited, indeed, are loud in warning against the danger and evil of mixed styles; hybrids often turn out monsters. Once more it is seen that the best works are those which seize upon some one good idea, and then carry out that idea to its legitimate issue, without distraction from irrelevant thought. The only way whereby furniture or other Art-products can be made to incorporate or assimilate divers styles is under a wise and well-informed eclecticism. Yet few designers are to be found anywhere who can fuse with congenial spirit the scattered elements of many styles into oneness. Hence bold attempts usually obtain the indifferent success of piecemeal dovetailing.

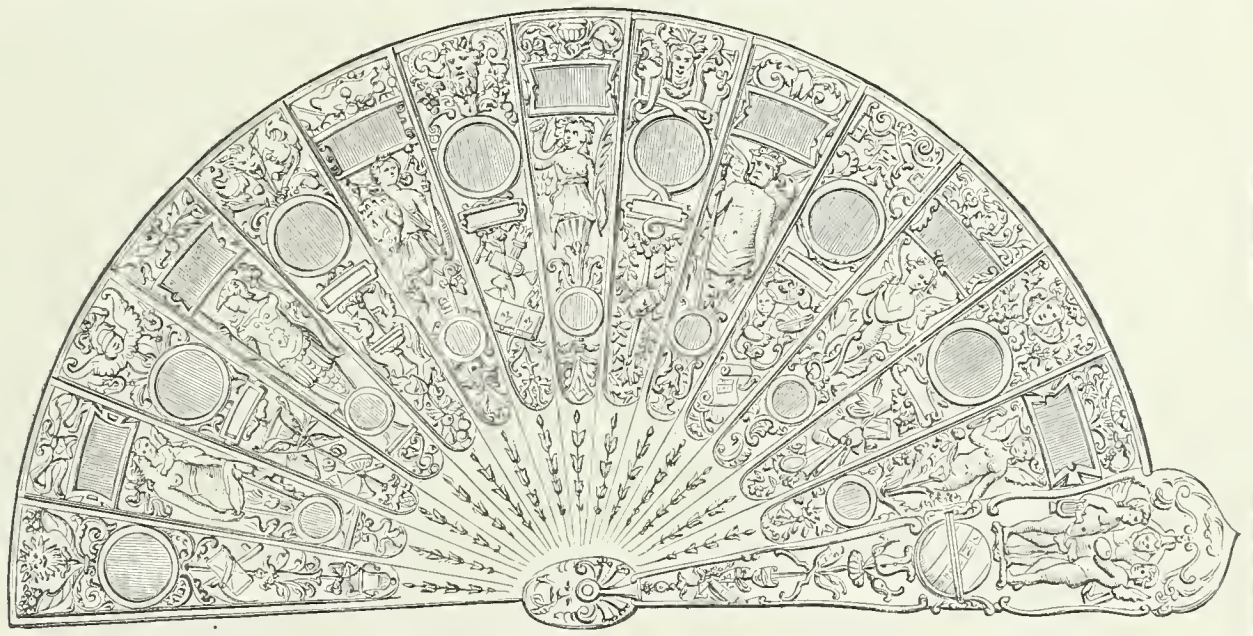
M. Alexandre, of Paris, has established throughout Europe, and in America, the highest reputation as a



manufacturer of Fans, employing artists of the highest ability in their production, both as to painting and



sculpture. Those we engrave have been executed for the Empress of the French, the Queen of Spain, and



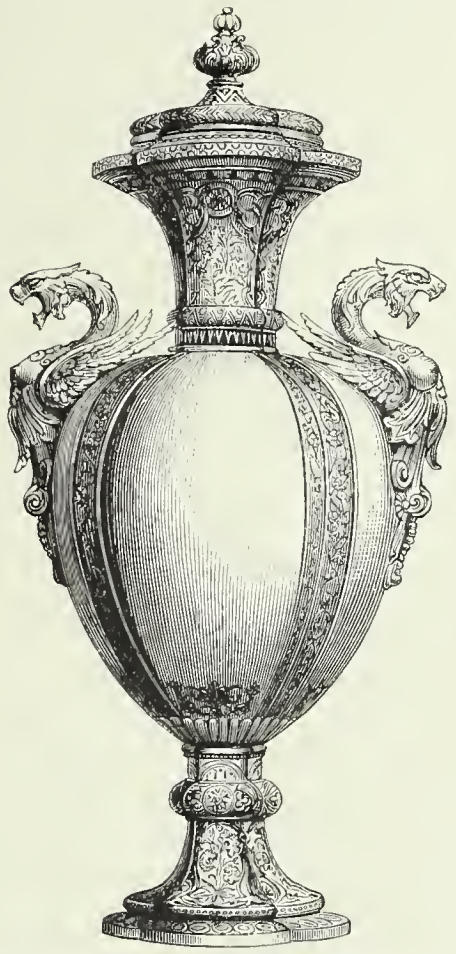
the Empress of Russia. The highest "Honours," in all exhibitions, have been awarded to M. Alexandre.

Another analogous lesson taught in Paris is that the style chosen for adoption, whatever it may be, should be the best of its kind. This obvious and salutary rule is violated by the furniture which represents the ultra school of Gothic. The unhallowed element of the grotesque should be admitted sparingly into the homes of our daily life. That which in Gothic Art has taint of evil, bears mark of suffering, or implies departure from the perfect type, needs no revival. Surely there is in the best estate of mediæval Art an essential loveliness which, to the best part of man's nature, offers perpetual feast. It is such immutable beauty and truth that indeed must be revived, not only in furniture, but everywhere; for assuredly eternal varieties can never die. And yet one more lesson or warning may be taken. Furniture, in common with every other Art-manufacture, has, we all know, gained much from the antiquary. Still it is but too evident that the spirit of reverence, rightly fostered, has degenerated into blindness and servility. There is need at this moment for the designer to be reminded that the worship of antiquity must be a reasonable service. The artist will do well to remember that true Art laws and testimonies reside within his mind, in his own good taste, in clear intuition of abstract principles of proportion, balance, beauty. It is not enough, then, that a piece of furniture should be strictly correct as an antiquarian reproduction, for assuredly ultimate appeal will always lie from the antiquary to the artist.

M. Emile Philippe is at once the artist manufacturer and artisan, belonging to a class of producers unknown in England. We engrave an exquisitely beautiful Frame of Silver, partially gilt; a very beautiful composition, executed with consummate skill. It has been acquired for the Museum at Edinburgh. M. Emile Philippe is one of the gold medallists, a distinction to which he is eminently entitled.

There are yet other conclusions to which the Furniture Courts point. We have seen that many of the more elaborate works invoke the co-operation of architecture, sculpture, and painting; that they partake of the characteristics and share the fortunes of these three master Arts individually and collectively. The furniture exhibited in Paris proves how much the perfection of a work depends upon the right balance and just relation maintained between the oft-conflicting claims of these three great or governing Arts. When any one of the three is allowed to tyrannize over the others, then the work suffers violence and confesses to injury. It is manifest that a directly architectural design secures to furniture firmness, symmetry, and dignity. Yet if, as in some German works, architecture assumes upon herself too much, at once the sideboard, cabinet, &c., seems guilty of pretention, bears on its face a stuck-up air of importance, and looks as if ambitious of enacting high Art in private life. Like errors may arise from the common mistake of transferring to wood designs intended for stone. Then, secondly, we are taught what are the terms to which sculpture must submit. Here, again, ambition is the chief snare. Figures approaching life-size, standing prominently ostentatious, of which error there must be at least a dozen examples in Paris, are particularly obnoxious. The censor has a right to insist that sculpture should submit herself decorously to her sister Arts of architecture and painting. French cabinet-makers at once tell us what must be done; however lavish they may be in the use of the figure, they

We engrave other of the many beautiful works



contributed by the IMPERIAL MANUFACTORY OF

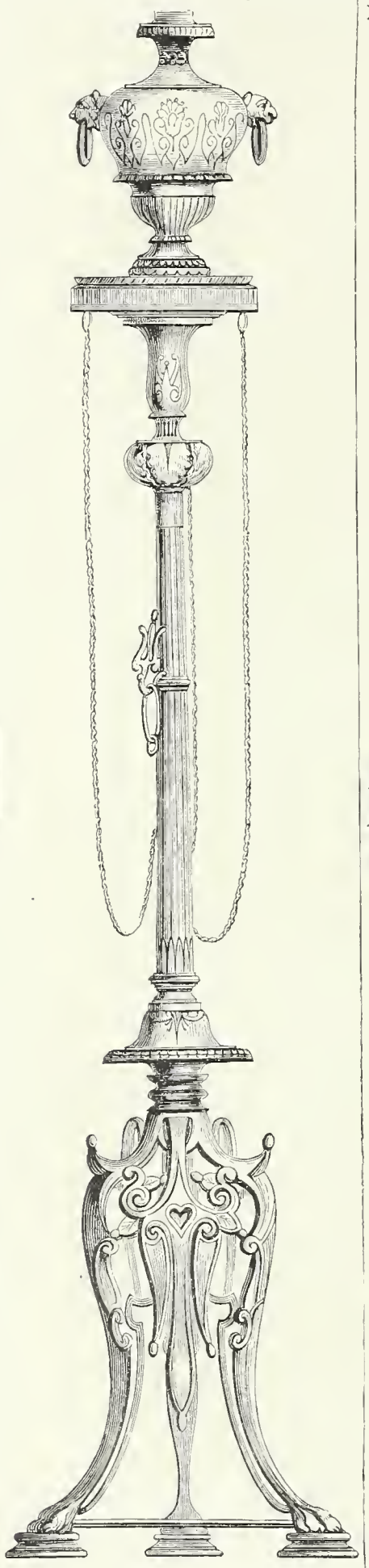


SÈVRES. It is needless to state that all the appliances of the Empire are at the disposal of the Director; the aid of the best artists and chemists is evoked; the artisans are "the select" of the country; in a word, "cost" is of no consideration. It is but just to say, the issues of Sèvres have answered the expectations of France.

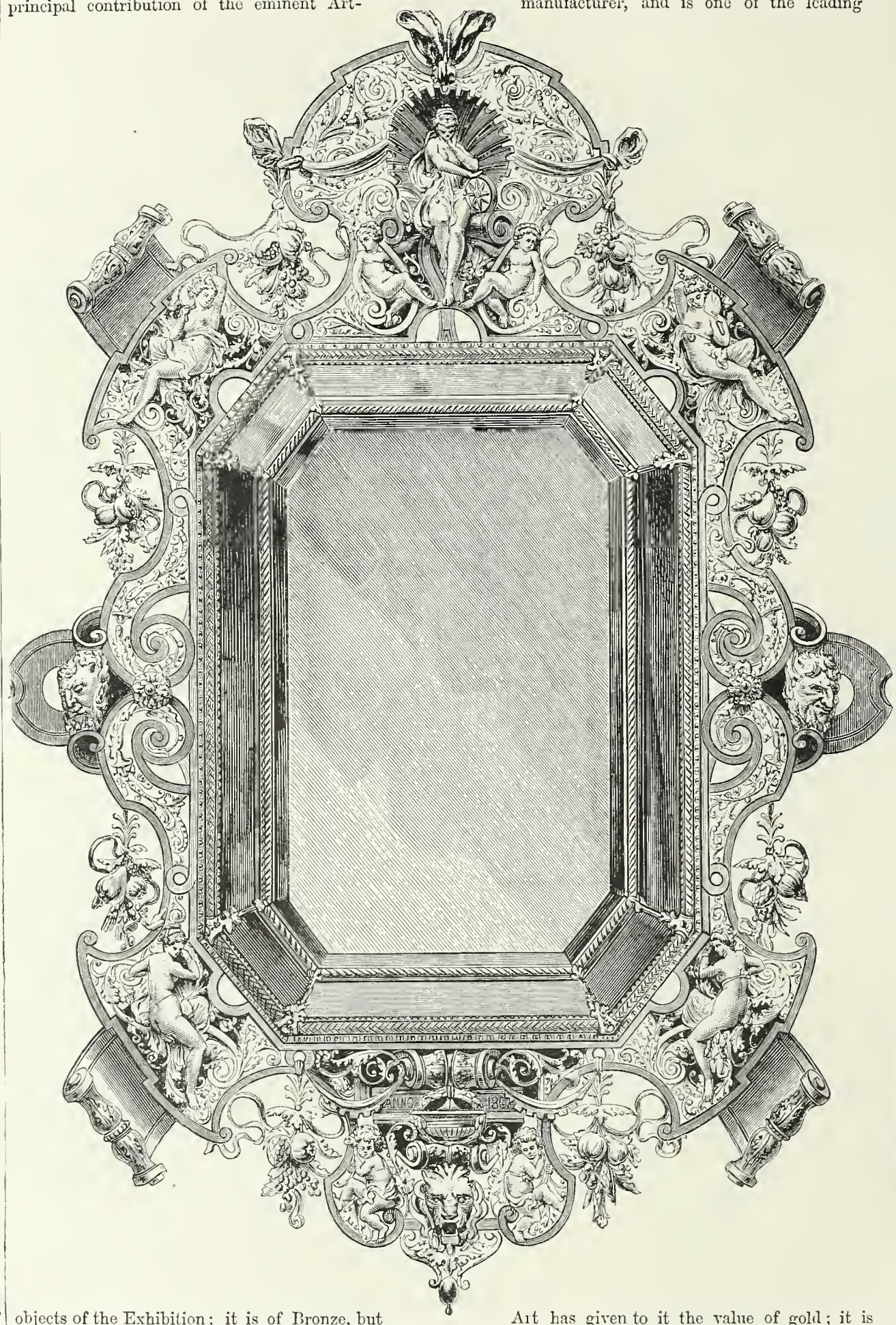




seldom sin against the essential unities of composition. In other words, they use the figure decoratively; they play freely with the lines; especially do they treat with the mastery of knowledge the transitions from "the round" to high and low relief. Thus sculpture is made a mean between the severity of architecture and the facility of painting. Thirdly, a word may be fitly spoken on the growing tendency in modern furniture to pictorial treatment. The love of detail, the delight in prettiness, the passion for colour, all lead in this direction. Bas-reliefs, almost as a matter of course, are beguiled into the alluring pictorial manner, so that the plaques of our own Wedgwood appear almost the only examples of classic and strict bas-relief. The result is not necessarily illicit; yet do the works exhibited illustrate the historic law that pictorial schools make form subservient to colour and picturesque effect. The lavish use of draperies leads to like abuse; form is sacrificed to colour or texture of material, furniture ceases to be an Art when it becomes upholstery. I need scarcely add that the evils pointed out are but excesses of that which in itself is good; what may be the just balance becomes the old question of the "little more or less." That design, however, cannot fail of being a true Art-product which shall bring the several elements of architecture, sculpture, and painting together, not for rivalry, but for mutual aid, so that all shall be blended into one, and it cannot be told where each ends and the others begin.

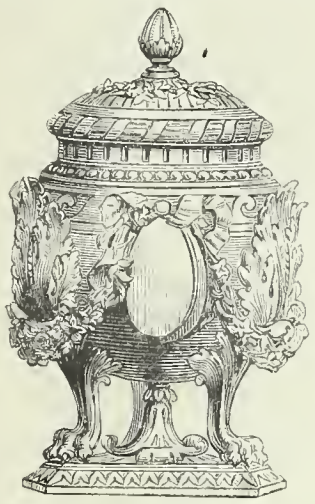


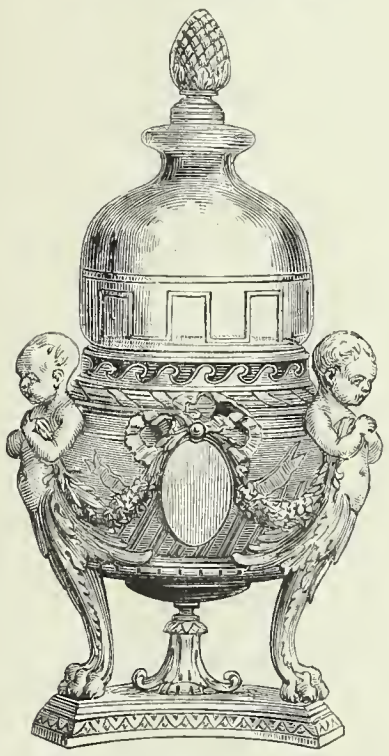
The extensive and very beautiful collection of M. Barbedienne supplies us with materials for another page. We engrave a Lamp Stand and a Mirror. The mirror is the principal contribution of the eminent Art-manufacturer, and is one of the leading objects of the Exhibition; it is of Bronze, but Art has given to it the value of gold; it is argenté, partially gilt. This exquisite production has become the property of the Earl of Dudley.



It would also seem needful in this final summary to add something on the unexampled variety and richness of materials now placed at the command of the cabinet-maker. Bronze, gold, silver, ivory, enamel, tapestry, lapis-lazuli, agates, bloodstones, mother-of-pearl, ebony, oak, walnut, mahogany, amboyna, tulip, maple, rose, satin, and purple woods, are all seen in actual use in the works exhibited. I need scarcely say that neither Gothic nor Cinque-cento Art-workmen possessed the boundless power over Art-effect here implied. Possibly modern designers may be perplexed under the *embarras de richesses*, but assuredly they cannot be at fault for apt material wherewith to express conceiving thought. Safeguard against threatened abuse of superabundant resource may be found in the rule that means must be held subordinate to lawful ends, and that Art-manufactures ought not to indulge in beauty and decoration at the cost of utility. Naturally, however, the accession of decorative power becomes directed to the attainment of those ends which, for the moment, are most desired. That colour is, for the present, "all the rage," is evident on every hand. We find colour in architecture, schools of colour in painting, colour even in sculpture, and, as a consequence, colour is carried into the interior of our dwellings, and settles upon the furniture of our rooms. Yet, on the other hand, the manufacturer is led to rely on the worth of the material rather than on the quality of the design; to seek meretricious display rather than to trust those essentially Art-qualities which depend on intelligent form, balanced proportion, and harmony of composing line.

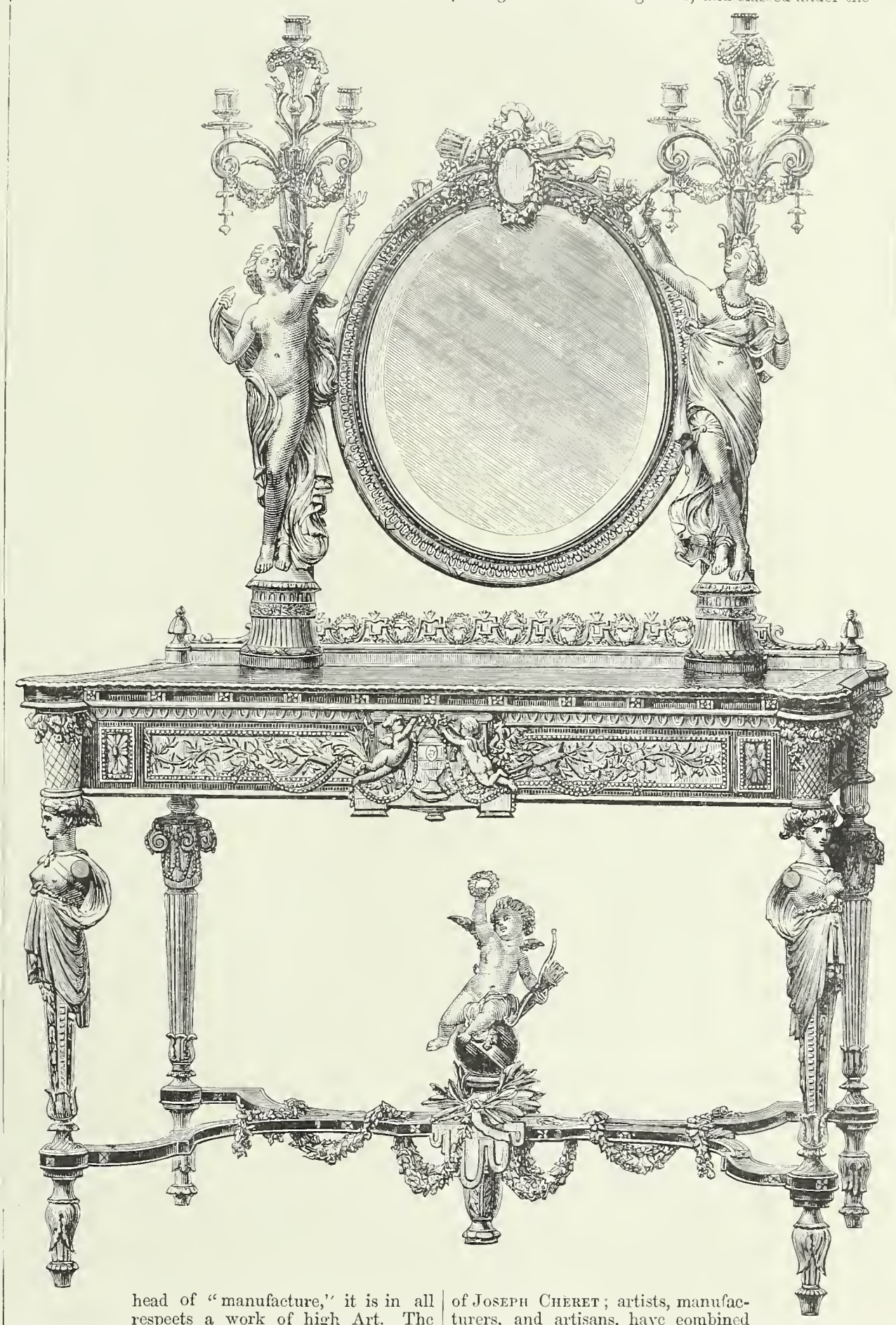
The TABLE is the *chef-d'œuvre* of the







renowned firm of CHRISTOFLE, and one of the chief "gems" of the Exhibition. It is impossible to overpraise a production on which all the resources of the establishment have been expended; though but a dressing-table, and classed under the head of "manufacture," it is in all respects a work of high Art. The figures are from the models of the eminent sculptor, CARRIER BELLEUSE, the ornaments from the designs of JOSEPH CHERET; artists, manufacturers, and artisans, have combined to render this production perfect. The three pieces at the side are selections from articles that grace the table.



## TEXTILE FABRICS.

BY MRS. BURY PALLISER.

### I.—WOOL.

THE stalks of most plants, and the hair of many animals, are susceptible of being converted into textile filaments, yet the number of these employed is comparatively small; several kinds of wool, the sheep, the goat, and the rabbit, varieties of silk, flax, hemp, and cotton, with some of minor note, complete the list.

To begin with wool. The sensible difference in length, thickness, and elasticity between the filaments of wool, is distinct as between wool and other textile tissues; some by length, surface, softness, and resistance, may be compared to the fibres of flax, while others, short, firm, and elastic, approach more to cotton. Thus the long wool undergoes the same preparation as flax and hemp, while the first preparation for short wool approaches that of cotton.

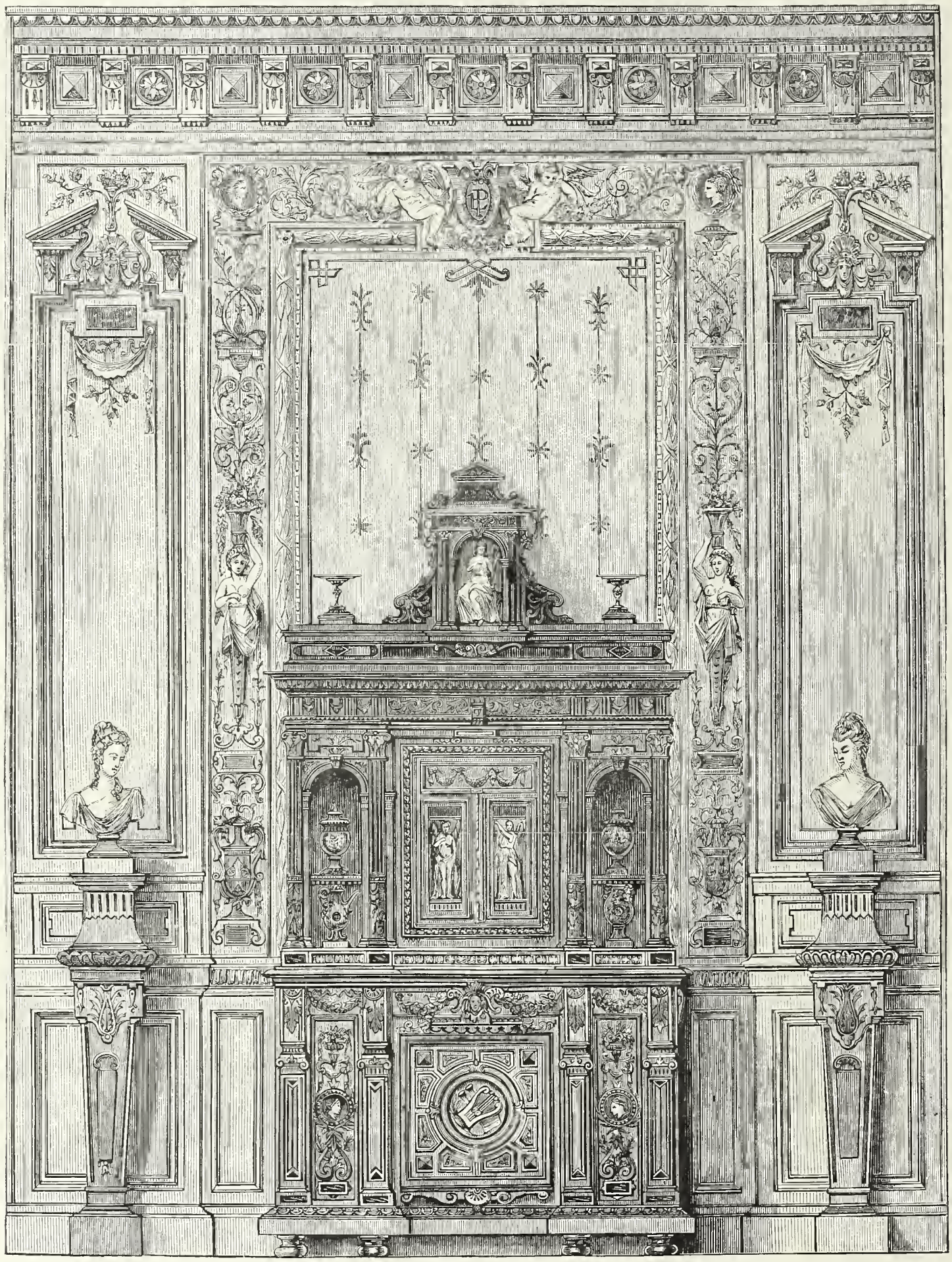
Hence the two distinctions derive their names of combed and carded from the preparation employed for their filaments.

Combed, or long wool, includes carpets, tapestry, cashmere shawls, merinos, flannels, &c.

Carded, or short wool, is employed for broadcloth and every article of drapery.

TAPESTRY AND CARPETS.—The use of carpets and woollen hangings is coeval with civilisation. They were among the first

M. Eugène Prignot holds a high position among the artist-designers of Paris, and is one of the gold medallists. His great abilities are largely appreciated, and are not unknown in England. We give, as an example, one of several designs for the furnishing and decoration of an apartment.



furniture of man. The pastoral tribes of the elevated plains of Asia employed furs and fleeces to protect them from the chilly exhalations of the night, and from the burning soil of the desert. When the shuttle was invented, a woven material was substituted, to which the loom gave its pattern and the dyer its varied colours.

In the time of Homer the fabrics of Babylon, Tyre, and Sidon were celebrated, and Egypt, as well as India, early learned to excel in the art of weaving woollens. The taste of the two countries bears characters of great resemblance, and many of the patterns of ancient Egypt differ little from those of modern India. The Greeks sent to Media for carpets to cover their seats, and it is in Persia this industry was first developed. Time has not modified the manufacture. The vertical loom still used by the weaver of Lahore and Cashmere is identical with that employed perhaps four thousand years ago, and the frame that produced the carpets celebrated by Homer and Virgil, is the same used for those of Turkey and Algiers.

The people of northern Europe were long without the use of carpets—a cold, coarse matting replaced the warm woollen material; yet it appears the Gauls early learned the art, and, in the time of the Romans, the red fabrics of Arras had already attained a certain reputation. Who would have foretold that Gaul and Britain, then scarcely within the pale of civilisation, should in after ages be the seat of a flourishing industry which would rival the manufactures of the East?

As early as the tenth century there was a manufacture of

MM. Duron are artist-jewellers; we select



for engraving six of their admirable works —works that vie in beauty and perfection



of artistic skill with the most exquisite productions of the best periods. These Vases are of lapis-



lazuli and other precious stones, chiselled, and set with



stones still more precious. The artists have studied in the schools of the great masters; their pro-



ductions are gems of rare value; they have been entitled to, and have received,



the highest "honours" of the Exhibition.

tapestry in the Abbey of St. Florent, at Saumur, where the monks wove hangings decorated with flowers and animals; and, a few years later, a Count of Poitiers offers Robert, King of France, for his assistance in an expedition, a sum of money and a hundred pieces of the tapestry for which Poitiers was then celebrated, the Italian prelates sending there for its productions.

Tradition also assigns the establishment of the fabric at Aubusson to refugees of the great army of Abd-er-Rahman, routed by Charles Martel between Loudun and Tours, in 732. The retreat of the Emir of Spain was so rapid that many were left behind among the Gallo-Franks of Aquitaine. The weaving of carpets was the principal trade of these Saracens, who had invaded Europe by Spain, as they later entered by the Bosphorus.

Up to the eleventh century these woollen fabrics of Europe were made for the hangings of churches and palaces, though probably foot-carpets were also used in the royal habitations, and to lay before the altar. The Crusades introduced, with other eastern productions, the carpets of Damascus, Alexandria, and Cairo, yet straw and rushes were to a late period still generally used to spread over the apartments.

Italy made tapestry at Bergamo; but the introduction of paper hangings in the fifteenth century led to the decline of the manufacture. From the thirteenth century the productions of Flanders were renowned above those of all other countries. They were made at Oudenarde, Brussels, and, principally of all, at Arras (not then in France). So famous became this city that it gave its name

The Shawl which occupies this page is one of the "exhibits" of the Compagnie des Indes, presided over with great and deserved success by M. Verdé-Delisle. It is by far the most perfect work of its class in the Exhibition, made at Cashmere, by order of the minister of the Maharajah, but not for sale; it is one of an order that money can very rarely acquire, and never directly from the makers, such being reserved exclusively as royal gifts. The Compagnie des Indes have, of course, an establishment at Cashmere, and by some fortunate chance obtained this precious work. It is impossible to over-rate the delicacy of the fabric or the harmony with which the colours are distributed.



to the production, tapestry being styled *Arazzo* in Italian, and "arras" in English; and, after the battle of Nicopolis, in 1396, the ransom paid to Bajazet for the liberation of a son of the Count of Flanders consisted of a sum of money and a series of Arras tapestries representing the life of Alexander the Great. Here, too, were executed in later times the ten pieces sent by Francis I. to Pope Leo X., worked from the designs of Raffaelle, the original cartoons for which are among our choicest Art-treasures. But the tapestries of Flanders have died away, the last piece was made at Brussels in 1781. France alone maintains the manufacture.

Until the sixteenth century all the tapestry made in France was due to private enterprise. It was Francis I. who first made it a state manufacture. He collected the best workmen Flanders and Italy could produce, and established them at Fontainebleau. Primaticcio furnished the designs. Henry II. appointed Philibert Delorme director of the new manufacture, and set up another at Paris, in the Hôpital de la Trinité. The civil and religious wars of his sons were fatal to royal establishments as well as to private industry, but Henry IV. resumed the work of Francis I. He established a fabric of tapestry in the Faubourg St. Antoine, whence, after various transfers, the workmen were placed on the

We engrave on this page six other of the works,



in porcelain and earthenware, of the renowned



establishment of the Marquis Ginori, of Milan;

the collection he exhibits is of great variety and of



the highest interest; several, as will be seen from the engraved examples, are in high relief, others are



painted by accomplished artists. Some of them are,

it is said, from the actual models de-



rived from Capo-da-Monti; many of



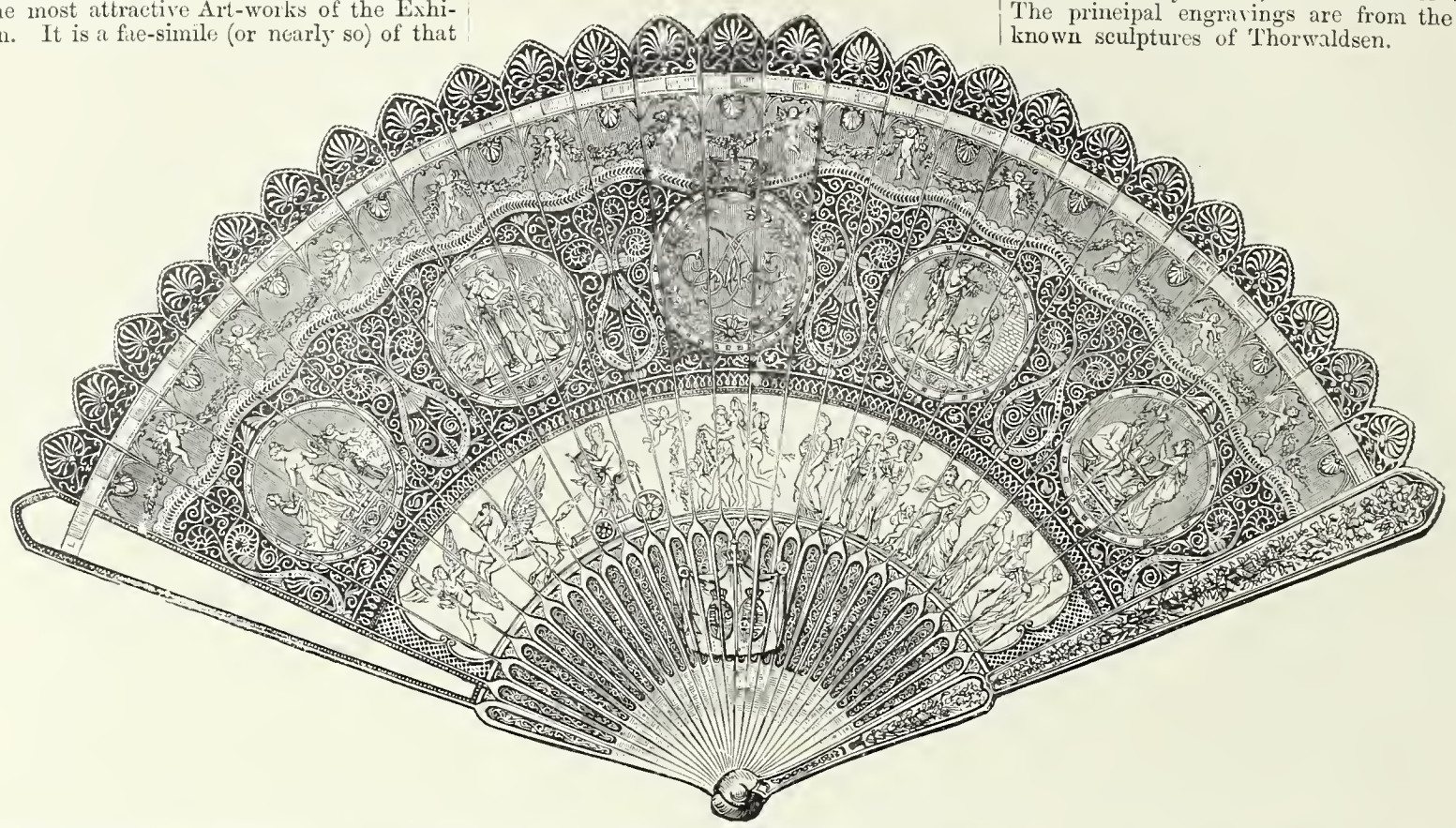
the modern works are sold as antiques.

banks of the Bièvre, where Jean Gobelin the dyer had established himself in the fifteenth century, the waters of that river being famous for the dyeing of scarlet; but Jean Gobelin grew rich, his family became ennobled.

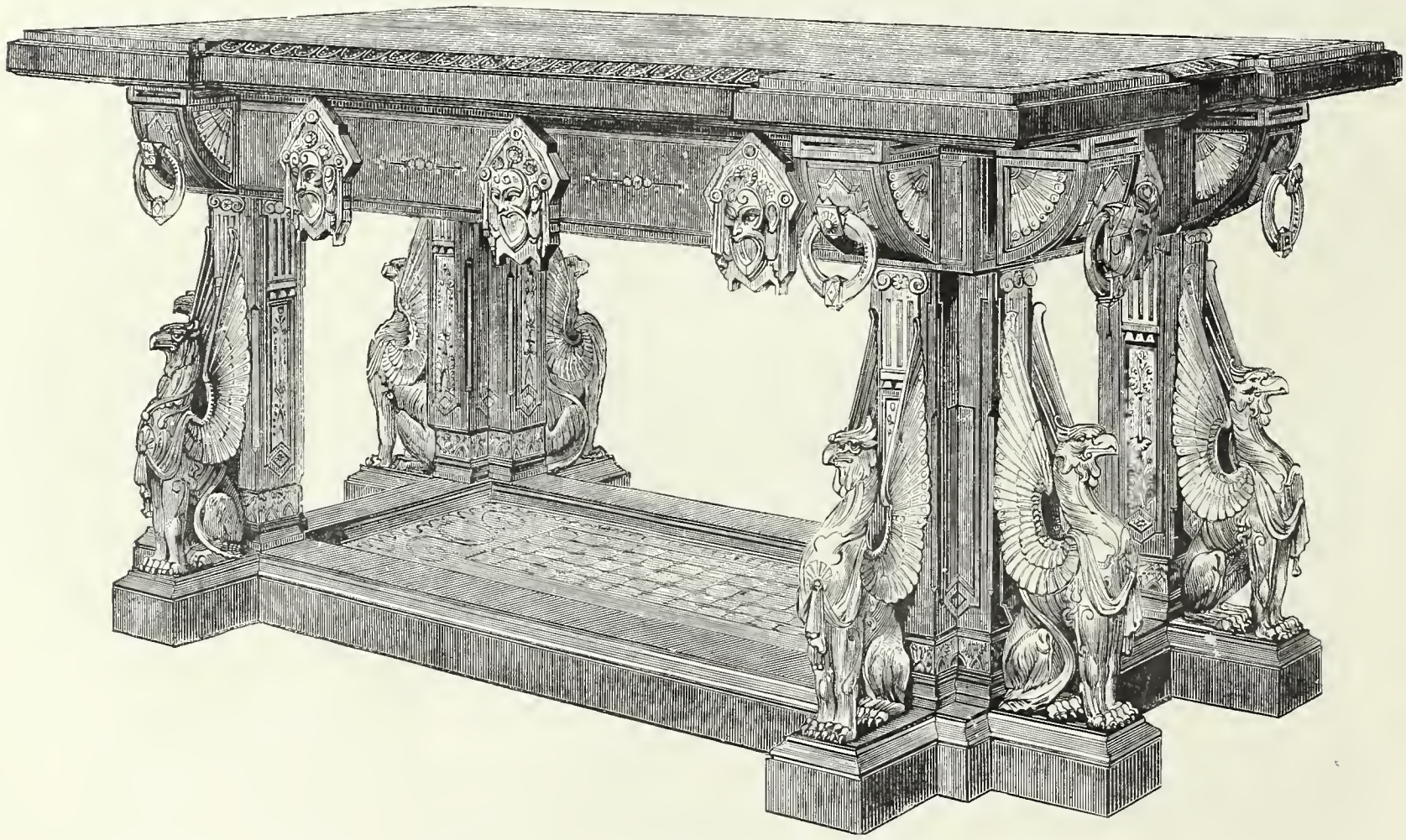
With Louis XIV. and Colbert all the royal manufactures rose to a new existence. Under the name of "Royal Manufacture for the Furniture of the Crown," were united at the Gobelins, goldsmiths, engravers, lapidaries, furniture and tapestry makers, dyers, &c.—all the workmen of various trades employed for the sovereign. Lebrun was appointed director, and the establishment of the Gobelins became a school for all the industries connected with furniture. Louis wished to set his people the example of model manufactures,—not to crush private industry, but to stimulate and give a right direction to its labours. The harmony that pervaded at that epoch in every branch of decoration shows the unity of spirit that inspired them all. The genius of Lebrun was universal. His heroic pieces were the subjects of the tapestries; even for the locks and bolts he furnished the models; from the ceiling to the floor all was designed under his eye. The first artists lent their assistance in carrying out his conceptions. Van der Meulen painted pieces with horses and battles, Monnoyer with flowers, and Boule executed the furniture designed by Lebrun.

The same activity reigned at the Savonnerie, a royal manufacture of carpets founded at Chaillot, in an old soap manufactory, whence it derived its name. While the Gobelins covered the

The beautiful FAN, of carved Ivory, the production of M. SCHWARTZ, of Copenhagen, is one of the most attractive Art-works of the Exhibition. It is a fac-simile (or nearly so) of that which M. Schwartz executed as a wedding gift from the ladies of Copenhagen to their fair and beloved countrywoman, the Princess of Wales. The principal engravings are from the well-known sculptures of Thorwaldsen.



We have engraved a CABINET by the eminent "Ebeniste," DIEHL; we engrave also a TABLE by this manufacturer, in the same style. It is in the main borrowed from Egypt, but the design has been judiciously adapted: it is a grand composition, in the true spirit of the antique.



walls, the Savonnerie decorated the floors. Those of the long gallery of the Louvre, and the Salle d'Apollon, were among its products. The first was begun in the reign of Henry IV. It comprised ninety-two compartments, each ten yards long by five to six yards wide—doubtless the largest foot-carpet ever made. In 1825 the manufacture of the Savonnerie was united to that of the Gobelins.

Two years after the establishment of the Gobelins, Colbert opened a manufacture of tapestry at Beauvais, which had Oudry and Boucher among its directors. It is now united to the Gobelins.

The Gobelin establishment is divided into three branches, one for dyeing, the other two for making tapestry and carpets. The dyeing is considered the first in the world; the waters of the Seine are substituted for those of the Bièvre, now degenerated into a dirty stream. The colours are most lasting, each combination of colour has twenty different shades, the gradations being so insensible as only to be distinguished by a practised eye. They are all classed by M. Chevreul in his chromatic scale, which gives to each shade—in all 14,420—its special number, by which it may be described. His chromatic circle is, at the Gobelins, formed of skeins of silk.

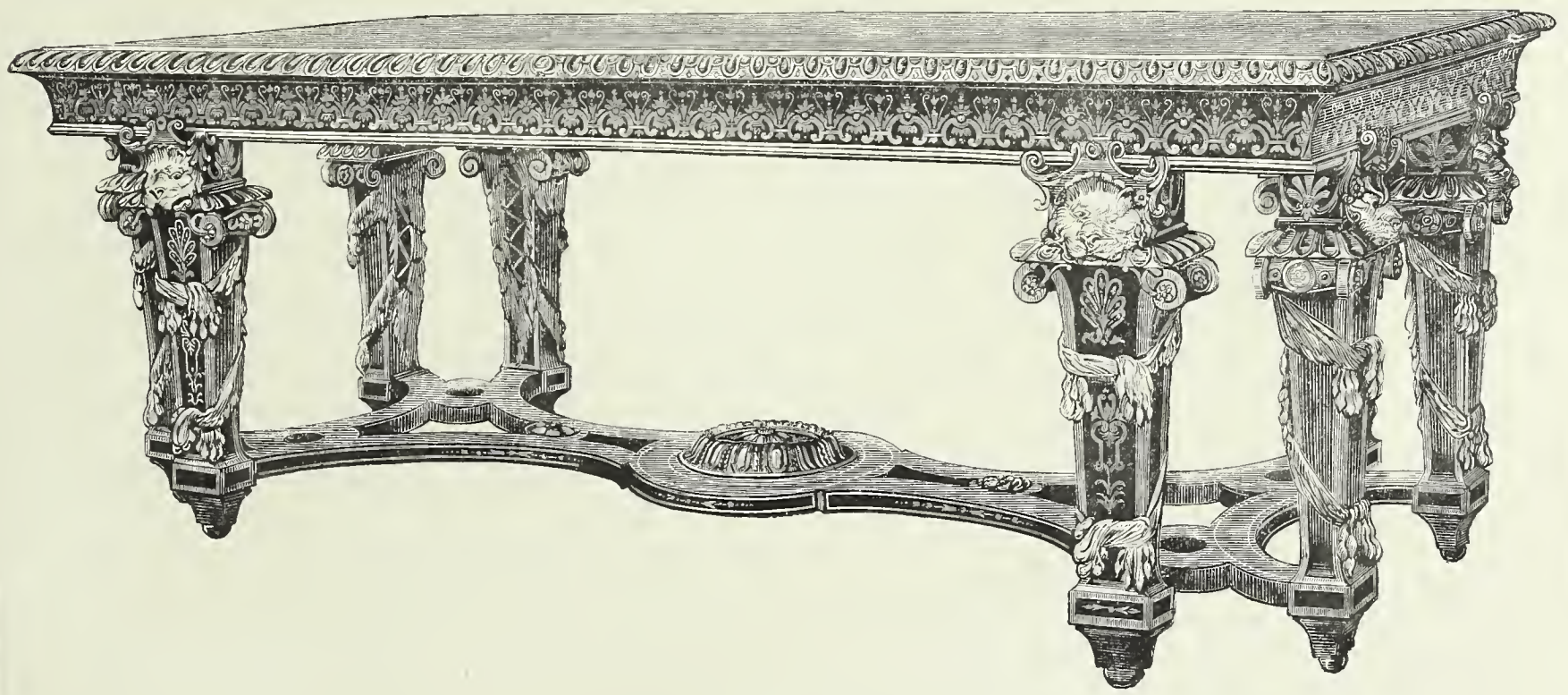
The Gobelin tapestry is made on the upright frame (*haute lisse*), the artist is placed behind, his back to his model.

In the carpet manufacture the upright frame is also used, but the workman sits in front of his work. The threads of wool which

We engrave a charmingly designed Overdoor, made for the Baron Rothschild by an accomplished artist, M. Choiselat. He was one of the most favoured pupils of the eminent sculptor Klagmann, and sustains the fame of the school in which he was educated, producing



many of the best models which give renown to the fabricants of France, and securing for their country pre-eminence in Art-manufacture.



A Table of Ebony, lavishly decorated with ornaments in ormolu, the manufacture of the renowned firm of Roux, long prominent among the most eminent "Ebenistes" of Paris. M. Roux has received a gold medal for this and other works produced and contributed by him.

form the velvet pile are secured to the cotton or hemp warp by a double knot. This gives them the greatest solidity. Friction and wear only add to their durability, as they have the effect of drawing closer the knots which fasten the wool to the warp. The wool is carefully cut and shorn, until the pile reaches an inch in thickness. The Savonnerie carpets are perhaps the largest made, generally white, with arabesque borders, of surpassing excellence, from the fine quality of the wool, the delicacy of the dyes, the richness and harmony of the colours, and the precision and skilfulness of their workmanship.

The Imperial manufactories are now in full activity, and nothing can exceed the exquisite beauty of the specimens they have displayed—fit decorations for palaces, both from their grand design and perfect execution. The largest piece exhibited has Guido's Aurora for its subject, and the artist seems almost to have caught the spirit of the painter so long passed away, and reproduced the exquisite hues of his palette. We may say the same of Titian's Sacred and Profane Love. The other pieces are the Three Muses, a copy from Lesœur, and one of Boucher's charming productions, a group of "Amorini;" they sport in the air, and float about the flowers, rendered in the soft harmonious colouring for which the painter was so celebrated.

In the Beauvais tapestries, we especially admired a pink *écran* or fire-screen, a group of chairs, the ground of the medallions a soft cream colour, with charming bouquets of life-like anemones and tulips. In addition is a hunting subject. It is impossible to realise the delicacy and finish of these compositions, whether as regards the harmonious beauty of their colouring, the artistic

The collection exhibited under the renowned name of WEDGWOOD, and manufactured at long-famous Etruria, is attractive on many grounds. A large number of articles, from "the old moulds"—vases, tazze, tea-sets, plaques, medallions—recall, and not unpleasantly, the great feature of the time-honoured establishment;



and many pieces of furniture in the British department show the uses to which they are applied. We engrave a CHIMNEY-PIECE, the merit of which consists exclusively in the modern Wedgwood plaques. We give also two copies from Etruscan forms, and a VASE in Parian.

value of their grouping, or the delicate blending of the lights and shadows.

Similar in workmanship to the tapestry of the Gobelins and the carpets of the Savonnerie, are the fabrics of Aubusson, in the department of the Creuze, part of the ancient province of La Marche. We have already alluded to their supposed origin from a colony of Saracens in the eighth century. Until 1740, the manufacturer made only the Gobelin tapestry, fine when used for the hangings of walls, and coarser when destined for the smooth carpet or *tapis ras*. Since then the long woollen high-piled carpets of the Savonnerie have been imitated. The productions of Aubusson are highly artistic, the finest wools of the best dyes are employed. Established for so many centuries, the special traditions of the art, and the aptitude for execution, like those of glass-making, become hereditary in families. No other place can produce such a staff of workmen as Aubusson, and even there it takes fifteen years to qualify for the work the apprentice who has been accustomed almost from infancy to handle his father's frame. Tapestry is produced here at a much cheaper rate than in the Imperial fabric. While a work of tapestry will cost at the Gobelins from £120 to £160 the square mètre, at Aubusson it rarely exceeds £16. The great expense is in the fabrication; the material only enters for twenty per cent. in the value. In a *portière* costing £40, £32 goes to the workman.

Louis Frullini, of Florence, exhibits



two Panels of carved wood in low relief.

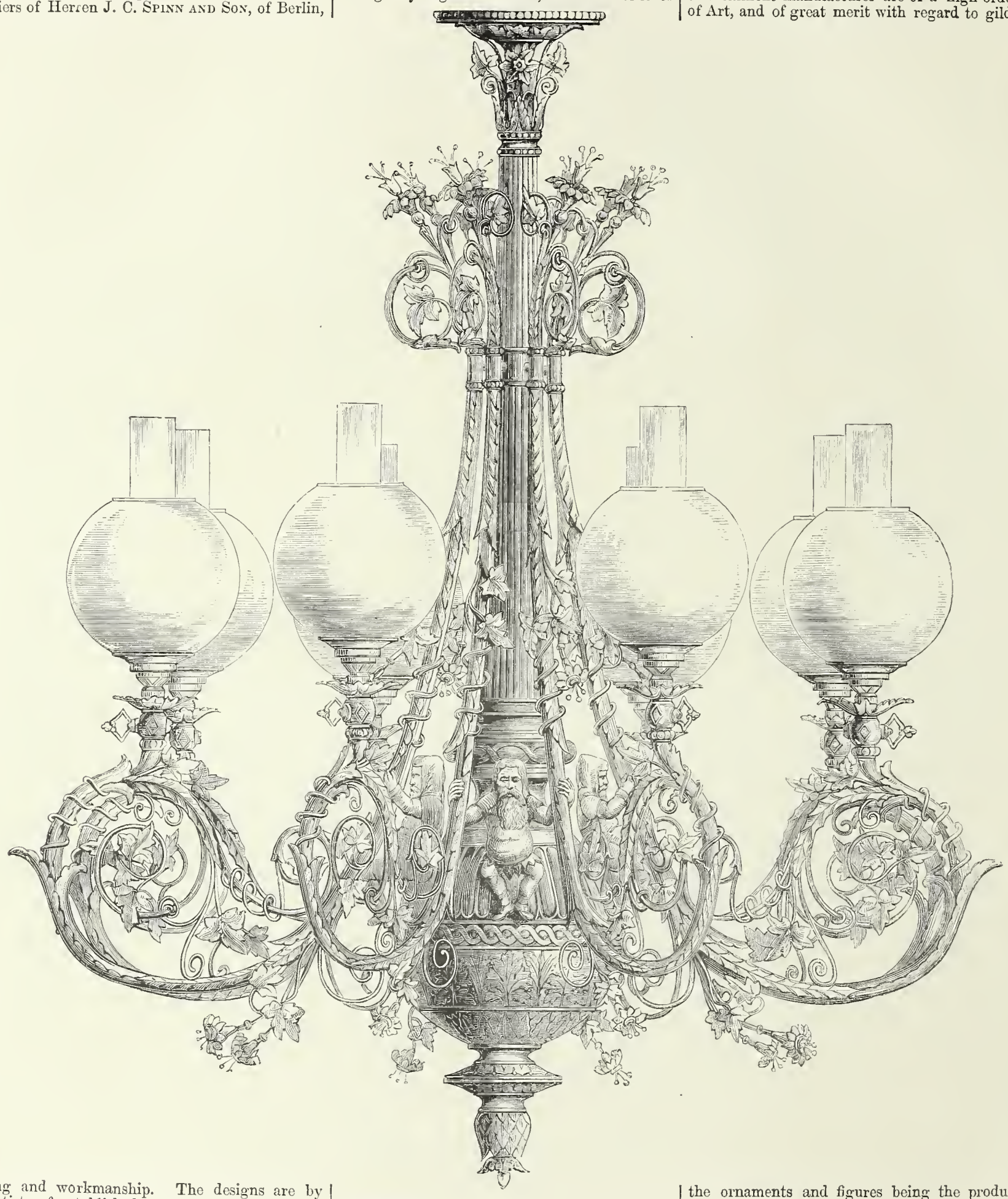
They are from his own designs—designs of exceeding beauty; and as examples of carving they



are among the rarest of the treasures contributed by Italy, where there is a healthy "revival" of Art.

The specimens exhibited by the different manufacturers of Aubusson are of the highest order. As wall-tapestries, Messrs. Requillart, Roussel, and Chocqueel exhibit subjects taken from the fables of Æsop, La Fontaine, and Florian, which merit more than a passing description. "The Peacock complaining to Juno" is a masterpiece. The tail of Juno's bird is iridescent in all the splendour of nature, the rainbow hues are beautifully blended, and the figure of the goddess is graceful and majestic. In "The Frogs choosing a Stork for their King," the flags and rushes are beautifully depicted, and the minutest details are rendered; the frogs in every attitude are leaping in terror from their destroyer. In "The Jay stripped of its borrowed Plumes," the terrified bird is flying wildly through the air, pursued by its relentless enemies, who are plucking off its peacock's feathers. This composition is full of life, the delicacy and clearness of the feathers resemble a finished painting. In the companion subject, taken from La Fontaine's fable of "The two Ducks carrying the Tortoise through the Air," the aerial perspective is excellent, and the burnished plumage of the birds glows in the rays of the sun. One other, and we must stay our pen. A humorous fable of Florian has for moral, the danger incurred by those who seek companionship with people above their sphere. A leopard, richly attired as *Seigneur du village*, in a fit of condescension attempts some playful freedom with his dependants, a group of monkeys, and gives one a playful tap with his claw. The moment is represented when the frightened animal, with a piteous look, holds up his paw from which the

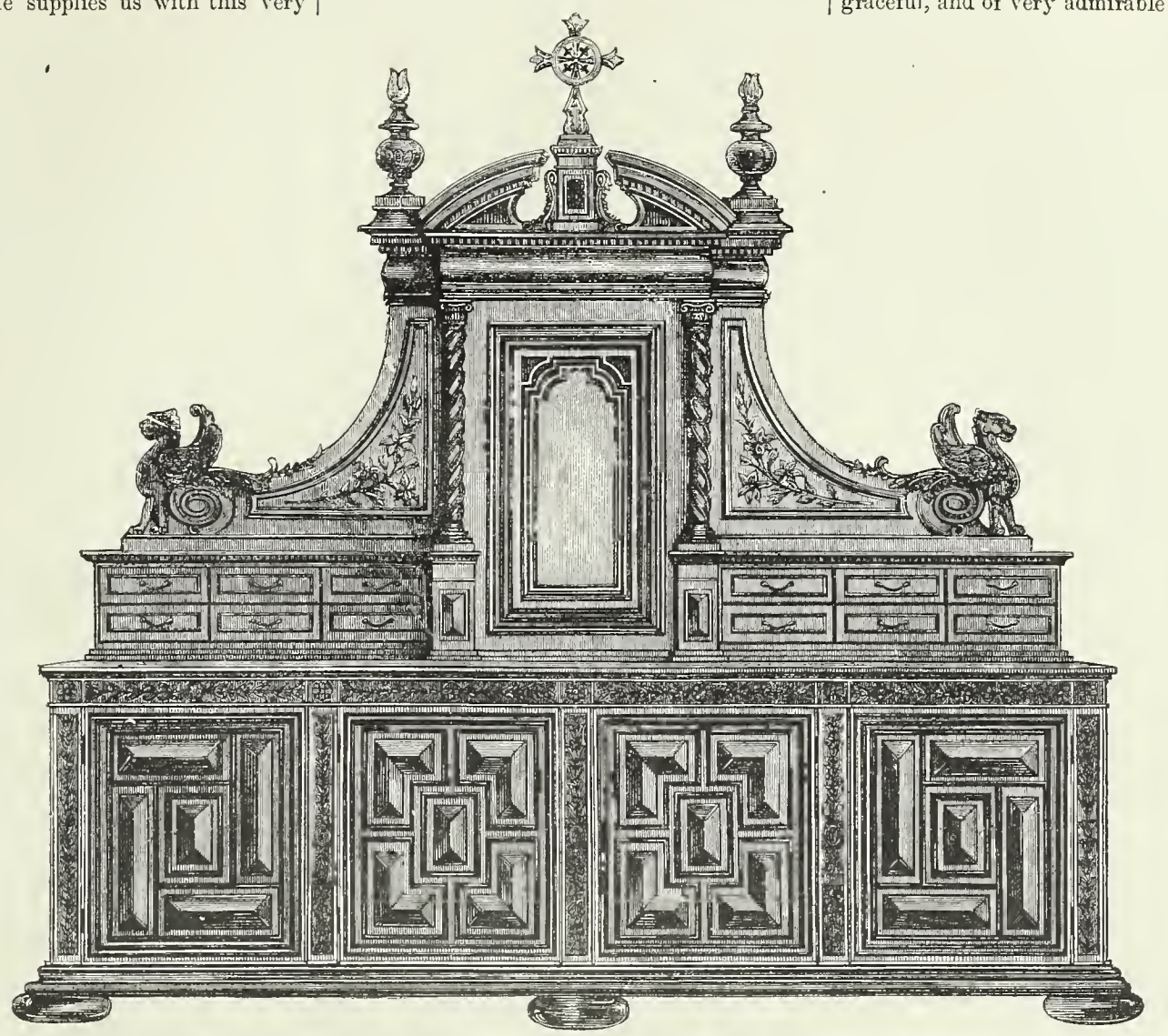
We have already engraved one of the Chandeliers of Herren J. C. SPINN AND SON, of Berlin, and gladly engrave another, for the works of this eminent manufacturer are of a high order of Art, and of great merit with regard to gilding and workmanship. The designs are by artists of established repute: this CHANDELIER is designed by the architect VAN DER HUDE, the ornaments and figures being the production of Herren BRUNFORT and BERENDES.



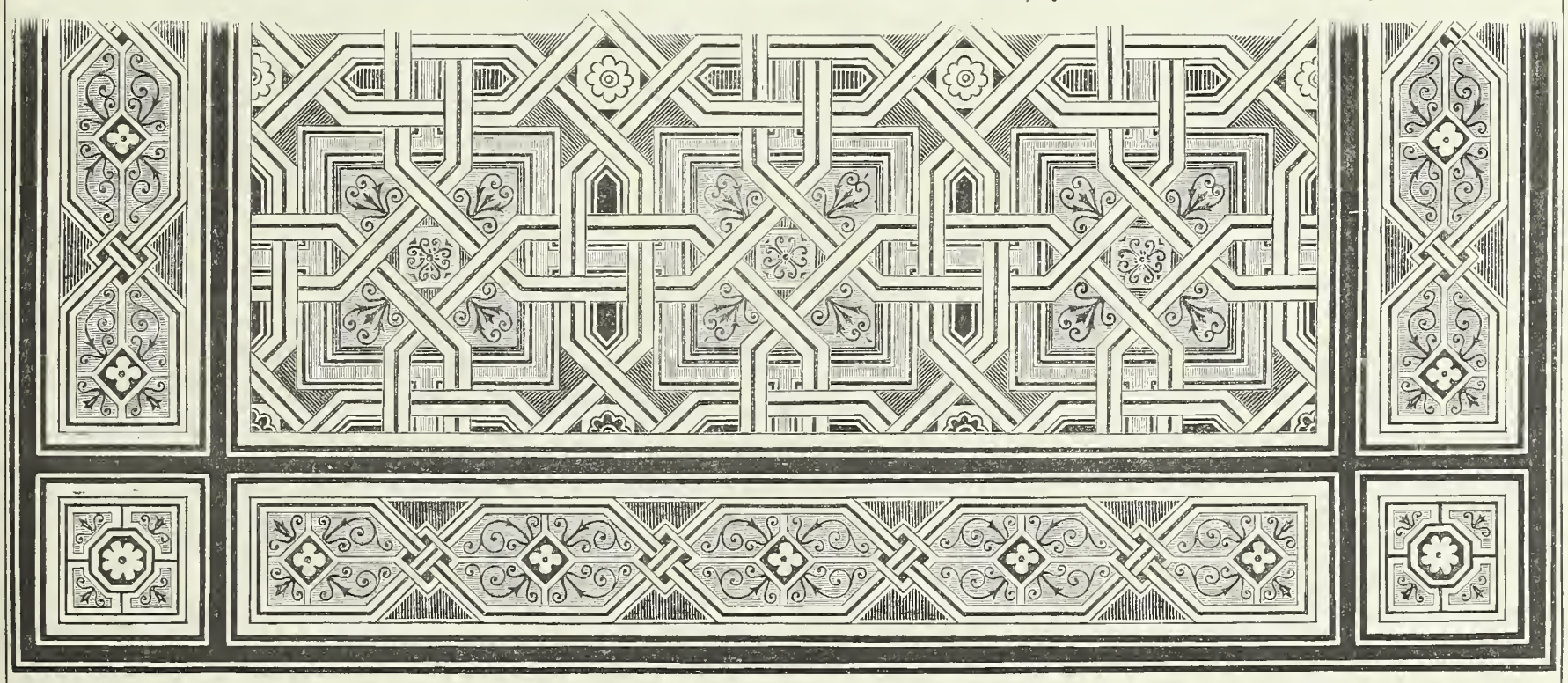
blood is flowing, while the rest crouch respectfully to the leopard, whose good-humoured, self-conceited air shows him in ignorance of the hurt he has inflicted. The goats crossing the bridge is another subject from Florian. The same house exhibits a magnificent state *fauteuil*, style Louis XIV., the subjects Syrinx turned into a reed, and Nessus and Dejanira, and smaller chairs worked with the "Guitar Player," and the "Dame à la Canne," after Watteau, designed by Gabé, the special artist of the house. Also a sofa-back, or "*Dossier de Canapé*," with a lovely group of flowers, and many others.

BRAQUENIÉ has a pair of charming pictures, "The Fête du Château," after Watteau, and "A Pastoral Fête," from Boucher; the latter a perfect example of the elegant and effective colouring of this "decorateur des petits appartements." On a folding screen—the subjects allegorical of the four seasons, from the florid designs of Bérain—the ground is worked in gold and silver thread, after the ancient fashion in tapestry. A set of chairs, style Louis XVI., show the ground a soft buff, decorated with blue: they have been selected by H.M. the Queen of the Belgians. So also has a small Savonnerie carpet, of the finest texture, with bouquet of flowers. DUPLAN exhibits a *dessus-de-porte*, with partridges well grouped, the plumage of the birds beautifully shaded: a larger piece, representing a wolf hunt, and the "Cock and the Pearl," and various other subjects taken from fables. Also a pretty pair of panels, the one representing children rabbit-hunting, the other fishing, purchased by the King of the Hellenes.

Herr Bernard Höen is eminent among German "Ebenistes." He supplies us with this very excellent example of his skill in design and execution. The Cabinet is of oak, simple and graceful, and of very admirable manufacture.



We engrave one of the many beautiful examples of Parquetage manufactured and exhibited by Wirth and Sons, of Stuttgart. All are



charming productions of the art, designed, in many and very varied styles, with thorough knowledge and executed with consummate skill.

The name of Salandrouze is almost identified with the productions of Aubusson. It was M. Salandrouze who, after the Revolution, first restored the fortunes of the manufacture, and father and son, for more than half a century, have been associated with its welfare. They exhibit a variety of specimens of tapestry, especially a large picture, with figure emblematic of Industry, with two panels of the richest design. These form part of a series of tapestries ordered for the Grande Salle du Trône, at the Hôtel de Ville. We also noticed another pair of panels, entitled "Pêche" and "Chasse," one representing two swans and implements for fishing, the other two dogs, with emblems of the chase. M. Salandrouze also exhibits a magnificent Savonnerie carpet.

Mounier, of Paris, exhibits two beautiful panels, one on a ground of the softest grey, with poppies and other flowers delicately shaded. This tapestry, imitating closely the Gobelin, is woven in the Jacquard loom.

Thus far our subject has been confined to objects of pure artistic luxury, masterpieces in which the value of the material disappears under the talent of the artist. We now arrive at products where the workman is only a weaver—the manufacture of carpets for general use, an industry which first rose in importance with the present century. In France the principal seats of the carpet manufacture are Aubusson, Turcoing, Amiens, Abbeville, Nîmes, and Beauvais.

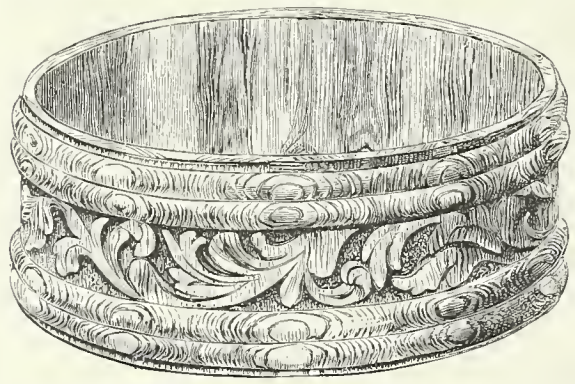
These works in Carved Wood are



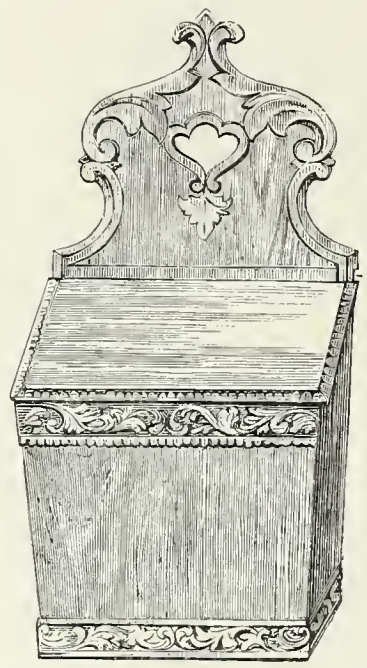
exhibited by M. De Coninck, of



Christiania, Norway, and are the



productions of Norwegian carvers, who are, for the most part, self-taught, although trained by M. De Coninck (by



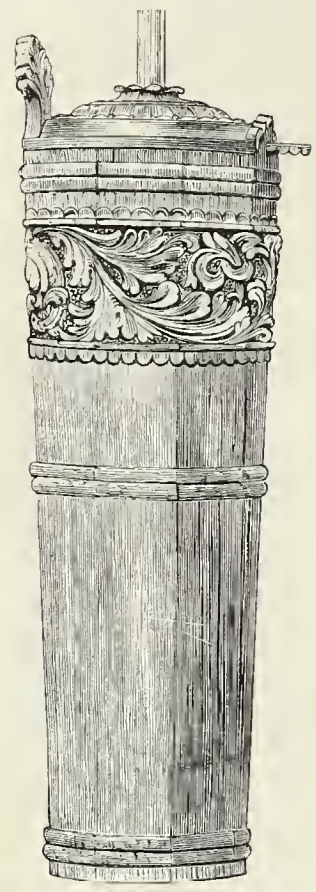
whose efforts, indeed, the art, if not created, has been revived); they form a school that is making itself known throughout Europe. Their



works are of graceful design and admirable workmanship, possessing, indeed, a degree of delicacy and refinement found but rarely. The



principal carvers are the four brothers Borgerson, of Thelemarken; others



bear the names of Halvor, Judseth,



and Ole Jostin, examples of whose



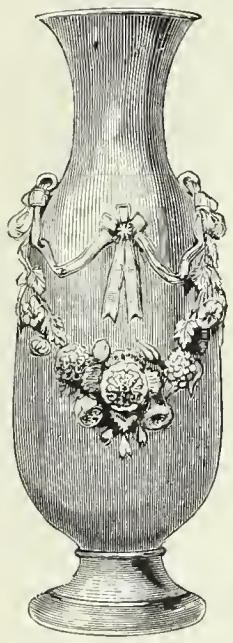
skill are found among our engravings of their works.

The moquette, or velvet pile, is the leading carpet of France. Its great manufacture is at Turcoing (Dépt. du Nord), whose united manufacturers exhibit a fine collection. France also makes all the usual kinds of carpets.

In England, steam-power weaving has almost entirely superseded hand-loom Jacquard weaving. The most important improvement of the age is the invention of the tapestry or printed carpets. The warp of the carpet is placed upon an enormous drum, and as it revolves a sliding inkstand prints it with transverse lines of colour with extreme rapidity. We have no specimens in our English section from Sir Francis Crossley's fabric at Halifax. The carpets made in England are the Axminster, now transferred to Wilton. The Brussels, made at Kidderminster, where the manufacture was first taught in the last century by workmen of Tournay, are also fabricated at Halifax and Durham. Kidderminster, made at Glasgow, Aberdeen, and Yorkshire; Scotch, Venetian, the Dutch or cow-hair carpet; Felt, made in the West Riding of Yorkshire; Jute, at Dundee, where carpets made of this comparatively newly introduced fabric are being extensively manufactured. In the specimens sent to the Exhibition there is nothing to give an idea of the immense development of the carpet-trade in Great Britain.

In Belgium, the Royal Manufactory at Tournay has little varied its style of production. It sends many specimens of her high piled velvet carpets, similar in make to those of the Savonnerie and Axminster, several imitations of Turkey and moquettes: a large square carpet, with red ground, and some good patterns, of Persian design, with black grounds, in lengths. At Ingle-

We give on this page several examples of the



works of M. Ch. De Boissimon, whose manu-



factory is at Langrais (Indre et Loire). The



locality is famous for a peculiar clay, of which

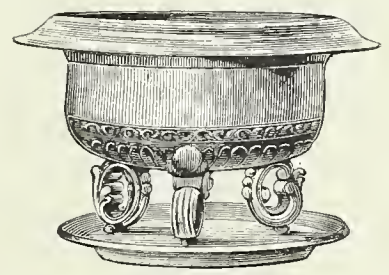
the intelligent fabricant has availed himself, bringing sound Art-knowledge and abundant



skill to bear upon the issues of his factory. They are for the most part, as will be seen,

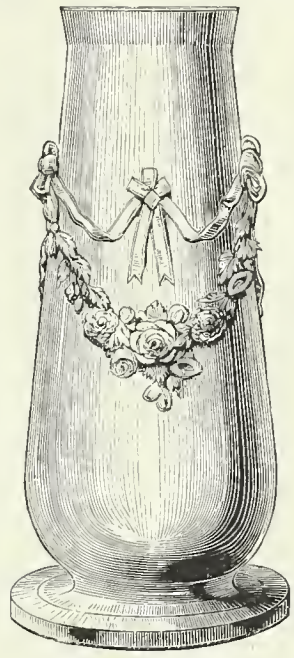


chiefly for gardens and conservatories; the forms are in all cases good, and the ornamenta-

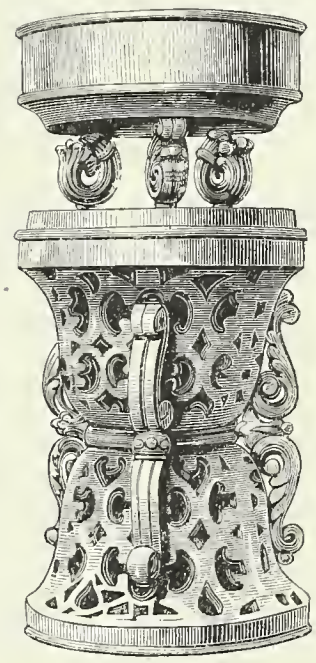


tion (sometimes in low relief) in the best taste—paintings of high class on earthenware. M.

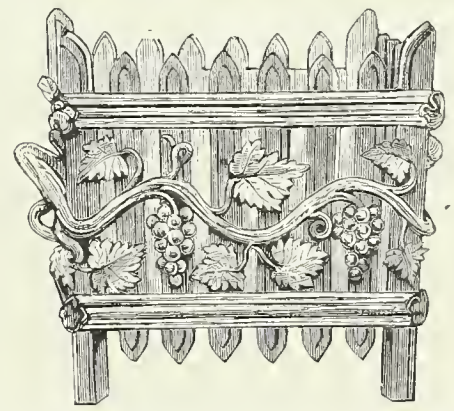
de Boissimon does not confine his thought alone to Art; he claims, by his study of chemistry,



to have given strength as well as beauty to



his productions. He received well-earned ho-



nours in several Exhibitions, and in that of 1867.

munster (West Flanders), M. Braquenié has endeavoured to revive the old national industry, and exhibits two pictures in tapestry representing village subjects.

Holland does not produce much, but the Royal Manufactory at Deventer sends a handsome Turkey carpet, of red ground.

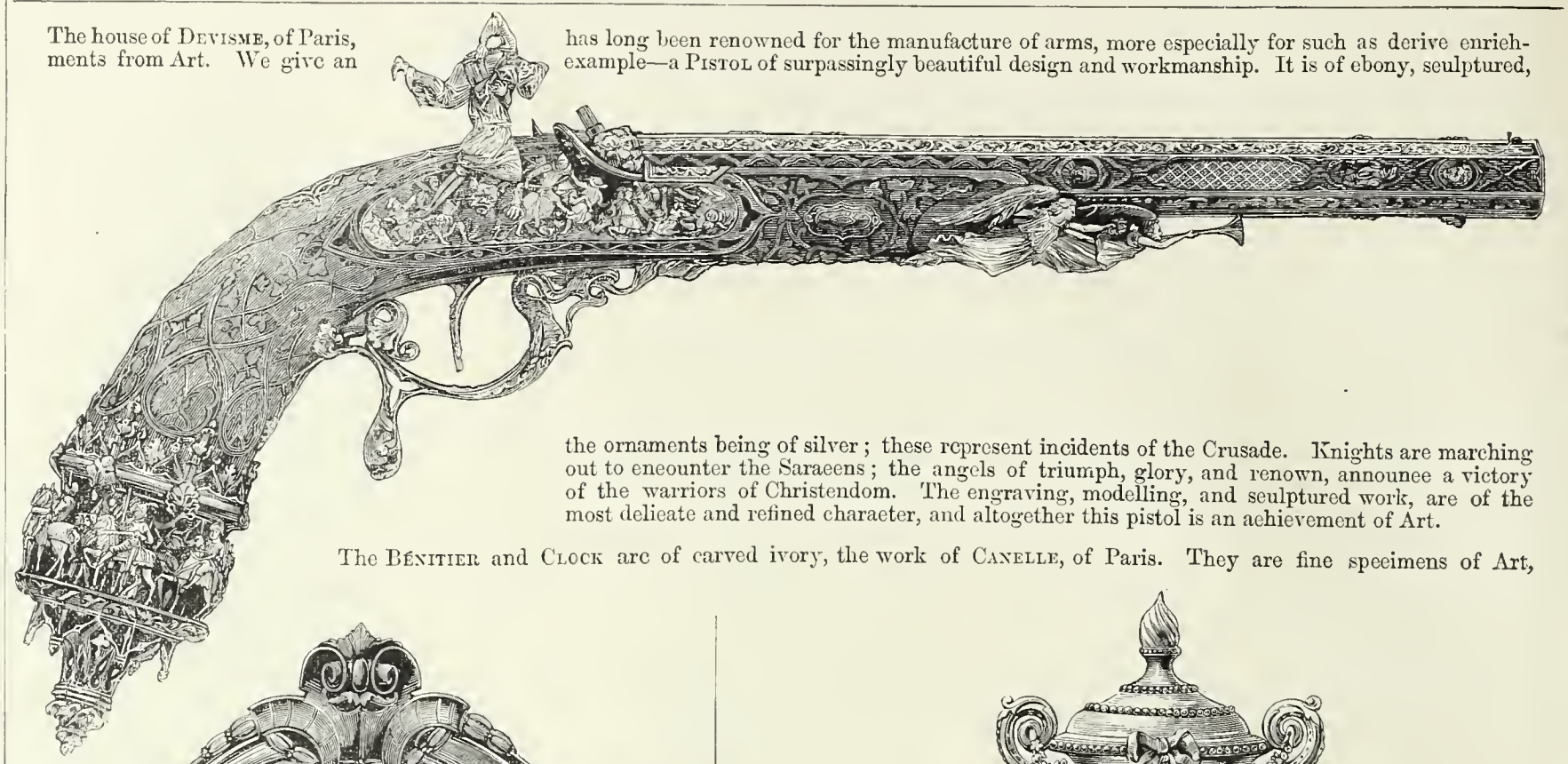
Prussia, who owes the development of her carpet industry to English enterprise, shows great advancement, and makes imitation Turkey carpets and printed tapestry, of which, until lately, she sent the warp to be printed in England. Düren, Berlin, and Elberfeld are the chief seats of manufacture. A Turkey carpet, of plain red ground and corner ornaments, with centre, made in Silesia, is of remarkable beauty. In some small rugs called "mosaic," exhibited by Otto Peter, of Dresden, the colours of the flowers are of great brilliancy.

The carpet industry in Austria has of late years made much progress. Vienna, Bohemia, and Silesia have fabrics of great merit. Haas, of Vienna, produces some fine Turkey carpets of large dimensions, the colours harmoniously blended. Also a splendid carpet of singular colouring and design, copied from one sent from Persia to Peter the Great. It is manufactured by order of the Emperor of Austria for the New Opera House at Vienna, and therefore intended only to be seen by candlelight; the colours are too flaunting for day.

Spain sends a Turkey carpet from Barcelona, of ordinary make.

Russia, where the Empress Catherine II. founded a manufactory of Gobelin tapestry, has applied herself to the improvement of her carpet industry. Good moquettes are made at St. Petersburg and Moscow, and Turkey carpets successfully imitated.

The house of DEVISME, of Paris, has long been renowned for the manufacture of arms, more especially for such as derive enrichments from Art. We give an example—a PISTOL of surpassingly beautiful design and workmanship. It is of ebony, seulptured,



the ornaments being of silver; these represent incidents of the Crusade. Knights are marching out to encounter the Saraeens; the angels of triumph, glory, and renown, announee a victory of the warriors of Christendom. The engraving, modelling, and seulptured work, are of the most delieate and refined eharaeter, and altogether this pistol is an aehievement of Art.

The BÉNITIER and CLOCK are of carved ivory, the work of CANELLE, of Paris. They are fine speeimens of Art,





the best of the many exhibited by manufacturers of this class of production, beautifully carved, and from designs of considerable merit.

Italy sends a Turkey carpet from Rome. This industry is yet of little importance.

The small carpets of Greece, made at Athens, resemble that of Turkey, but are inferior.

Of the North African States, Algiers exhibits her dusky carpets of blue, black, yellow and red, and Tunis and Morocco their well-dyed but coarse, dark-coloured productions.

The manufacture of carpets is the principal branch of Ottoman industry, they are made throughout the whole extent of the empire, in towns, villages, and even in tents. The Turkish carpet is begun in the centre, it is made chiefly by women, who spin their own wool, dyed with vegetable substances partly collected by themselves. They have no patterns, but copy another carpet. A complete series of the carpets of the Ottoman empire cover the walls of the Turkish court, and may be classed under four heads:—

The "*sofrali*," so called because they have an ornament in the centre to point out the place of the table (*sofra*).

The "*sirali*," striped carpets of six colours, white, violet, black, green, red, and yellow.

The "*duchemé*," of short wool, in which goat's hair predominates; they are made by wandering tribes in encampments.

Lastly, the "*sidjadé*," specially made in the little village of Saroukham, near Smyrna; they are used in the mosques and also at the bedside. The pattern is an imitation of the old Persian, an open space in the centre of white, green, or turquoise blue, round which is a complicated design, in brilliant colours, of scrolls, flowers, or fruit.

We have given some of the productions



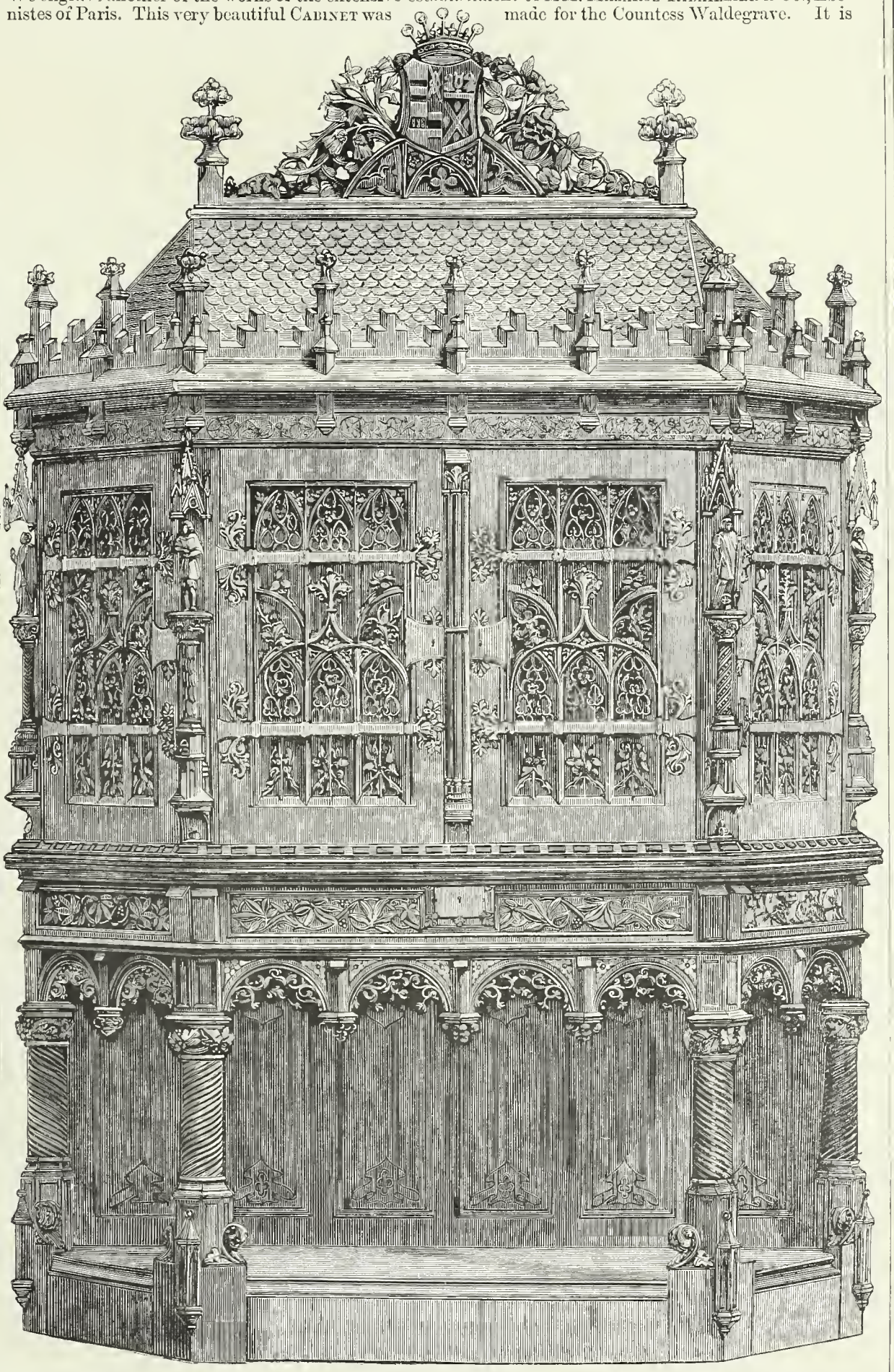
in Cast Iron of works by COUNT DIMEIDEL,



Lauchammer, and now add three others.



We engrave another of the works of the extensive establishment of MM. MAZAROZ-RIBAILLIER & Co., Ebenistes of Paris. This very beautiful CABINET was made for the Countess Waldegrave. It is



of carved oak, excellent in design, and of admirable workmanship. The establishment has long been famous, and thoroughly upheld at the Universal Exhibition its widely-spread renown.

There are three great centres of fabrication, Smyrna and its environs, Koniah, and the whole district of the Danube. Constantinople furnishes carpets for laying over the "*sofras*," or tables on which coffee is served. The felt carpets are from Broussa.

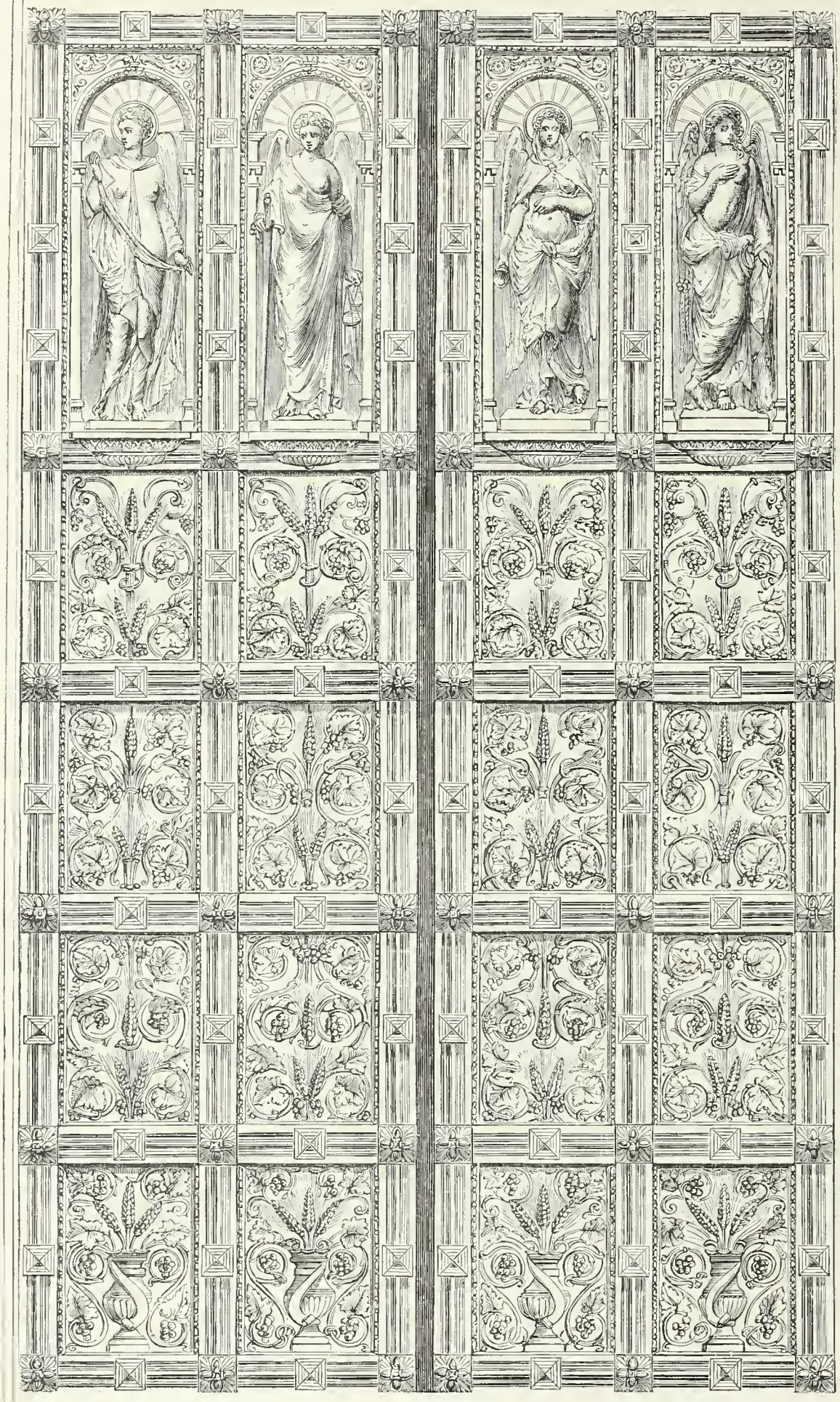
Some few years back, Europeans established large fabrics at Ouchack, near Smyrna, with a view to reduce the price by using an inferior wool for the warp; but the carpets thus produced do not possess the qualities so highly valued in the true Turkey carpet, the soft and skilful disposition of the tones and designs, and the indestructible texture and permanency of colour.

In the Indian collection is a fine carpet in the good taste, delicacy of pattern, and harmony of colour which distinguish the productions of Hindostan.

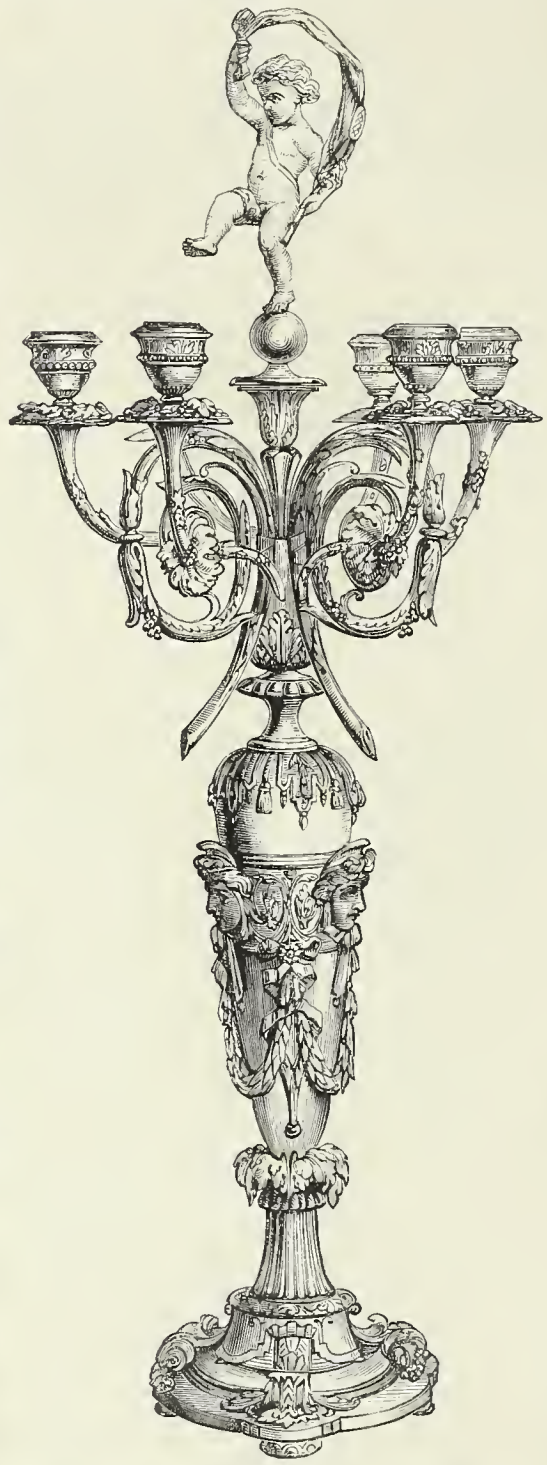
In Persia we find none of those fine carpets intermixed with silk, such as used to be sent over in former times. We remember seeing one of large size, the ground dark blue, overrun with a pattern of great delicacy. The texture of the carpet was exceedingly close, and the nap short. Such specimens, we believe, have now become almost traditional.

In conclusion, we have only to add that with the marvellous productions of the Gobelins, Beauvais, and Aubusson, France maintains her superiority in beauty of design and finished workmanship. Prussia and Austria have made great progress in this branch of industry; and England, with her vast resources of steam-power and machinery, has raised her carpet trade to be among the most important, if not among the most artistic, of her manufactures.

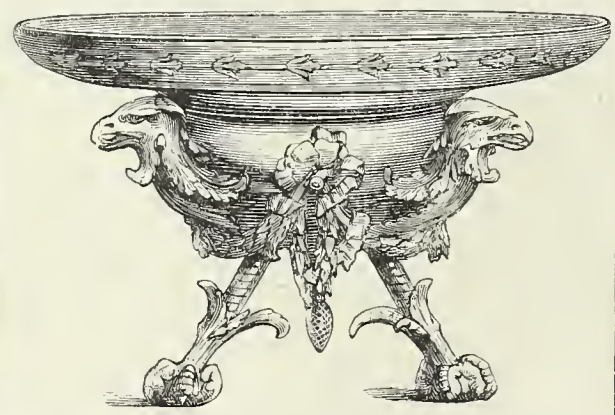
This is a Door to a boudoir, made in bronze-argenté by M. Christofle, one of the larger works he occasionally produces; it is a beautiful design, and the manipulation is perfect.



We fill the page by engraving a Candelabrum,



and one of the pieces of a Table-service,



also the manufacture of the renowned firm.

Under the class of combed wool must be included the woollen stuffs used for hangings and furniture, many of them of a mixed tissue; reps are combined with coarse silk, Utrecht velvet with poil-de-chevre, Algériennes with cotton, damask is of pure wool.

Of the reps some charming patterns are to be seen in the collective exhibition of the manufacturers of Tourcoing (Nord).

The most varied collection of table-covers is exhibited by Kruzmann and Haarhaus, of Elberfeld; while Haas, of Vienna, shows his Persian "portière" for the Opera House at Vienna, and one with Chinese pattern, both of great elegance. His table-cover with border of purest Persian design and colouring has met with such universal success as to be literally hidden under the cards of persons who have left orders to have it made.

The coloured blankets, check or scarlet, of Wurtemburg, look very warm and cheering; and the railway wrappers exhibited in Austria by Ginzkey, of Bohemia, are most lively and brilliant in colours. But our business is with decorative rather than useful Art, so, passing over the various mixed stuffs, called "Nouveautés," exhibited by that "beehive," the town of Roubaix,* of which the Jacquard furnishes above seven hundred different combinations of pattern, and by our own city of Bradford, the splendid flannels, both plain and printed, merinos, mousselines de laine, and endless other tissues, we pause only to admire the lustrous beauty of our Irish poplins, and proceed to—

* "La ville de Roubaix est une ruche, tout le monde y travaille."—*Speech of Napoleon I.*

We engrave three works by M. Emile Philippe—



a Vase, the Cover of a Jewel Box, and a Hand-Mirror.



They are enamelled and enriched by precious stones; but they derive their value from Art—from the master-mind that designed them.

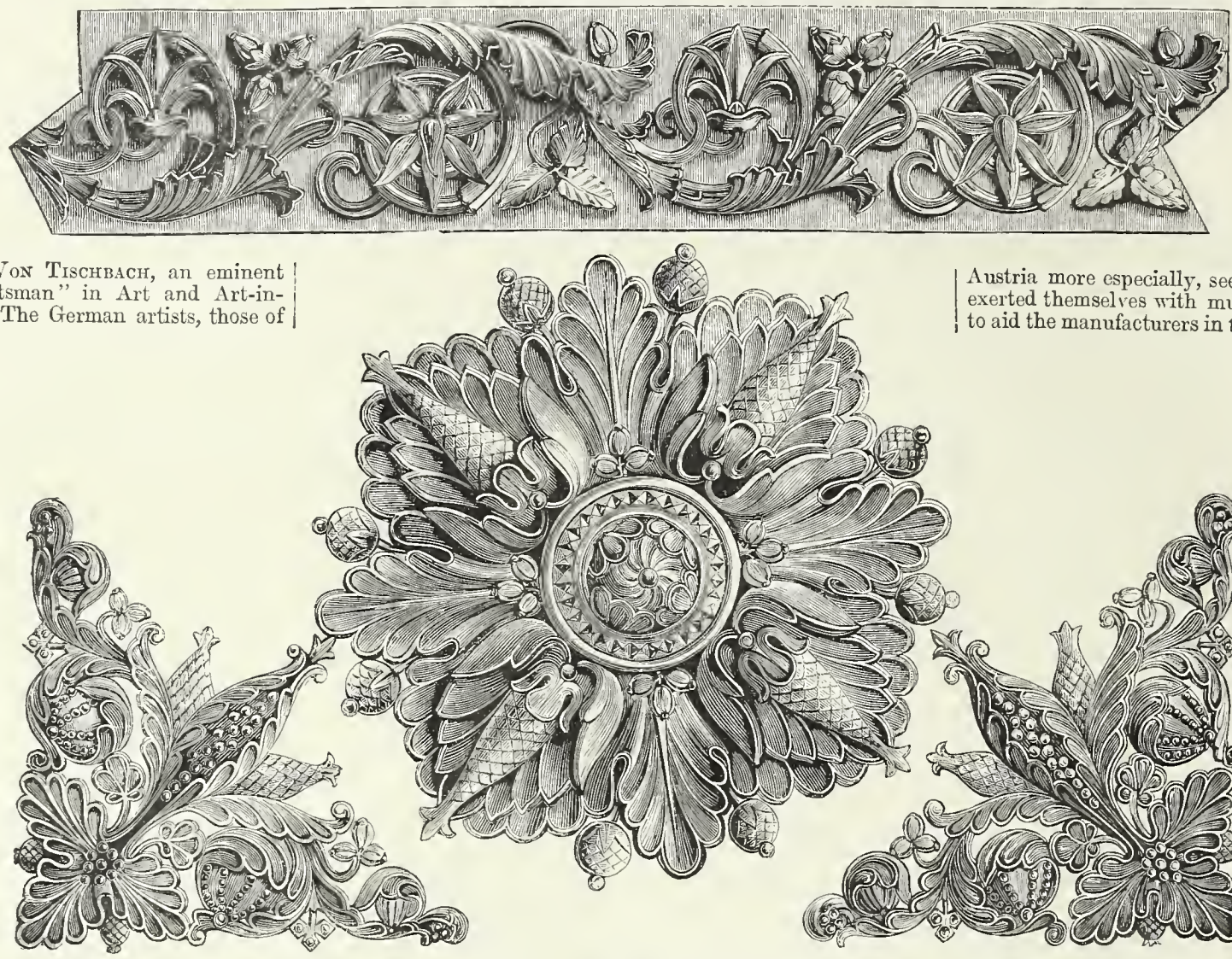


M. Philippe styles himself "graveur et modelleur;" he is a true artist. He has been rewarded by a gold medal, an honour amply merited and earned.

The Cashmere Shawl.—Finest of all woollen textures, and most exquisite in workmanship, is the Indian shawl. Uniting richness of design with freshness of colouring, it has no rival in the world. It is not only the most splendid tissue ever wrought by the hand of man, but it is also the most solid and most durable, whether it adorns the shoulders of a European beauty or girds the waist of an Eastern potentate.

The seat of this industry is the Vale of Cashmere, celebrated for "its roses, the brightest that earth ever gave," the chosen theme of the poet and the traveller. In this favoured spot and its surrounding mountains the industrious inhabitants are principally employed in this laborious manufacture. The Cashmere shawl is woven from the wool of the Thibet goat; the material for the shawls (which is carried to Cashmere) is found next the skin of the animal, and is surpassingly soft and silky. When employed for fabricating shawls, the wool is first made over to the women to spin—a difficult and costly operation. It is next passed to the dyer to give it its unalterable colours, then delivered to the weaver, who sets up his simple frame and weaves, after the pattern given him, the segment of the shawl allotted for his task. The shawls are all made in separate pieces, and when the portions distributed to the different weavers are finished, they are given to

We engrave a selection of ornaments for the decoration of CEILINGS, executed by TISCHBACK AND MOSER, of Vienna, from the designs of FREDERICK VON TISCHBACH, an eminent "draughtsman" in Art and Art-industry. The German artists, those of Austria more especially, seem to have exerted themselves with much anxiety to aid the manufacturers in their efforts for distinction at the Universal Exhibition; and it is mainly owing to their zealous co-operation that so many first-class medals have been awarded to the Empire and the several kingdoms classed under a general head. Germany has thus established a very high position.



We engrave part of a WINDOW-CURTAIN, the manufacture of Herr FABER, of Vienna, also from the design of Frederick Von Tischbach.

skilled workmen, called *rafu-gar*, to whom is assigned the difficult duty of joining the segments together. These seams, however, generally require to be re-sewn in Europe before the shawl is offered for sale. The flowers and arabesque patterns are worked in by hand. When finished, the shawl is well cleaned and covered with a strong paste, principally made from rice. The whole completed, it is delivered to the purchaser.

Shawls were formerly made in pairs, but since European dealers have invaded Cashmere more than two are made from the same pattern.

If destined for Europe, the shawl has to be disencumbered of its provisional dressing. For this purpose it is washed in the river flowing from the Lake of Cashmere, whose waters are reputed to preserve the colours, a property attributed to the aromatic plants growing upon its banks. A sheet of paper is laid between each fold of the shawl. It is enclosed in four or five envelopes, and packed with the minutest precaution.

So delicate and complicated a work can only be accomplished by workmen versed in it from infancy, and who, living upon a handful of rice, are satisfied with moderate wages. The best workmen scarcely earn more than from three halfpence to twopence a day. The low price of labour will always render Europe tributary to Asia for this luxurious production. A shawl which costs £80 at Cashmere, or at Umritsur, in the Punjaub, where these shawls are also fabricated, could not be made for less than £1,000 to £1,200 by European workmen. The material only enters into 20 per cent. of the cost. Hence many French manufacturers have formed establishments at Cashmere and Umritsur,

We engrave two of several works made and contributed by M. Henri Dufresne, of Paris, one of the gold medallists; they are productions of the highest order of Art, surpassed, indeed, by nothing that the Exhibition contained. They are of Bronze: Art has made the metal precious. M. Dufresne is an artist; he is also the manufacturer, and, we presume, the merchant. We understand he contents himself with producing few works, but these are perfect. The larger Vase he has named the Cup of Pleasure; the lesson and the warning are obvious. It is a very grand conception, admirably worked out.







The piece that fills this page is engraved from one of the iron castings for a Balcony contributed by MM. Requile and Pecquer, of Liege.

where shawls are made by native workmen; but, in too many instances, they have introduced their own designs, which have changed the national character of the shawl, and often, in these cases, the beautiful tissue is concealed beneath a mass of embroidery.

Shawls of inferior quality are also made at Loodiana, where this industry was introduced by a colony from Cashmere, recruited every year from the valley. The colours of those made at Loodiana are very solid, and bear constant washing. They are wanting in brilliancy of tints, consisting principally of brown, black, dark bottle green, and indigo blue. The colours most prized are a dull yellow, shades of amaranth, and, most brilliant of all, a kind of rose pomegranate of the finest thread, used only in shawls of the first quality. The favourite colour in India is a bright copper green; it is false, but very brilliant and costly, and is chiefly employed where palms are introduced into the design. Another shade of the same colour is used for the warp of the finest shawls, as is also turquoise blue, a most costly colour.

At Loodiana the workmen are seated three together at the same strip, in front of a cylinder upon which the warp is rolled. Each has, at least, fifty shuttles. The chief sits in the middle, and guides the other two. In one pair of shawls is six hundred days' work; they would cost at Loodiana, if of the finest quality made, about £23. The white shawls with green palms are the coarsest.

These Loodiana shawls are heavy, the palms stiff and ungraceful, and they are destitute of the softness so admired in Europe; but this they gain, in a great degree, by wear and washing. From their cheapness, Cashmere cannot contend with Loodiana in the Indian market.

M. Huby, of Paris, is a



manufacturer of articles in



bronze, iron, and steel,

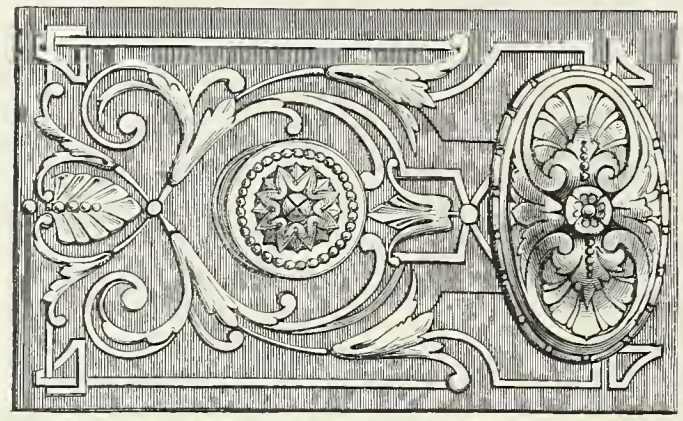


chiefly for windows and



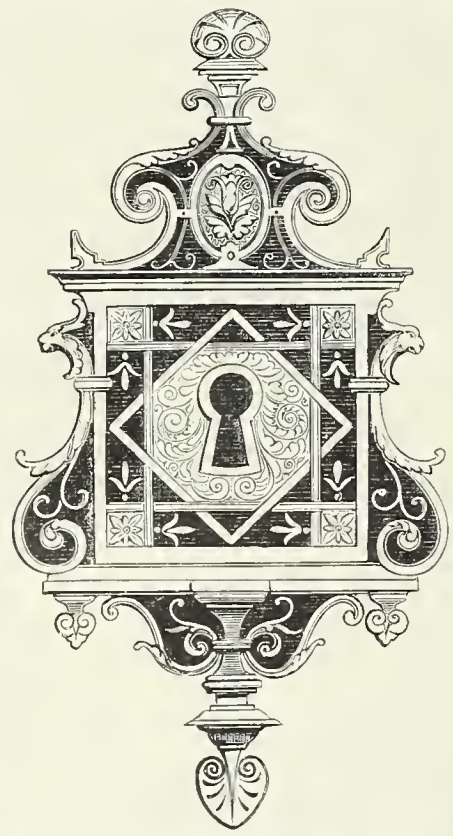
doors—locks and keys and

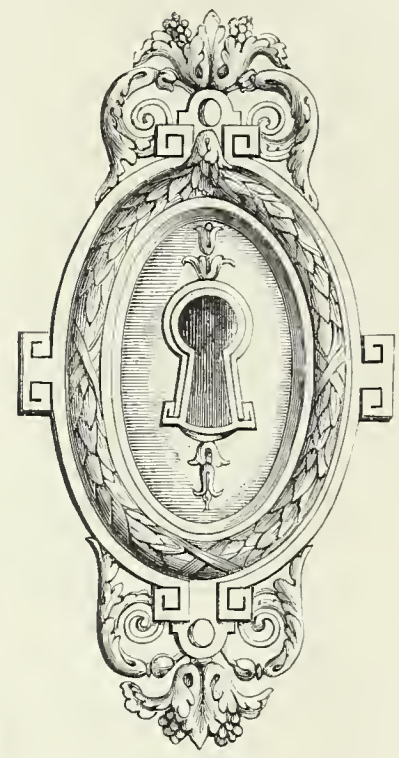
"fastenings." He carries his business into the regions of high Art, making of the commonest articles "things of

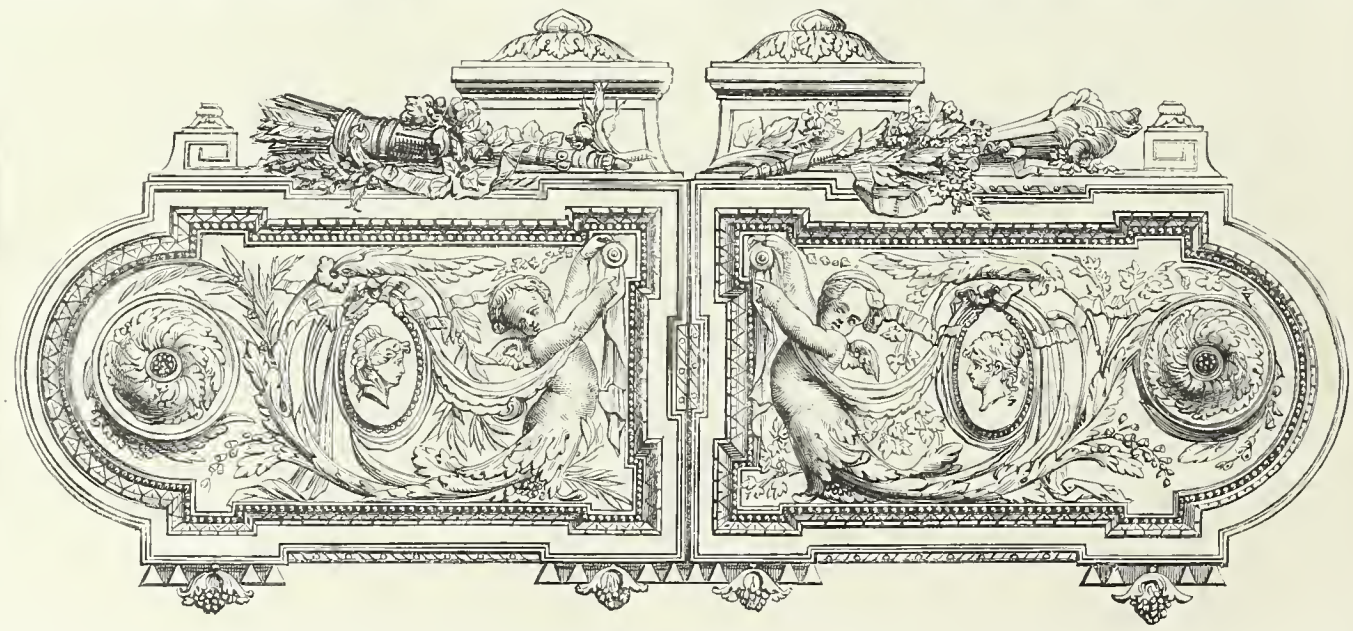


beauty;" obtaining the aid of eminent artists (our principal engraving is from a model supplied by Joseph Chèret) and accomplished workmen, and "finishing" with elaborate care. He has amply merited the gold medal he obtained. The engravings which occupy this page may be accepted as proofs of his great ability. It is needless to say these charming productions are not castings—they are all hand-wrought, chased, chiselled, and polished with the best results.









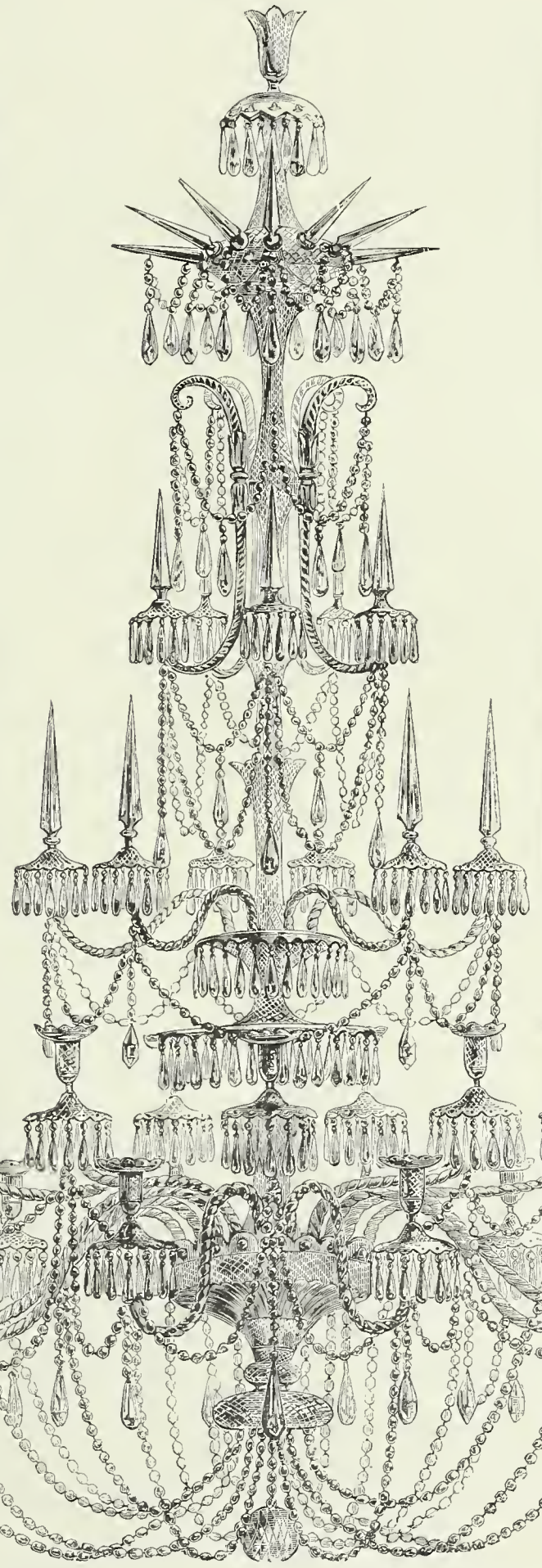
What the Indian produces by years of manual labour the European now obtains in a short time by means of machinery. Shawls are made in the Jacquard loom by workmanship the most intricate and complicated.

Though inferior in softness to its Indian rival, the French shawl is the most beautiful and elaborate tissue machinery ever produced. It is also made of the down of the Thibet goat, originally introduced from Russia, at great expense, by Monsieur Ternaux, who produced, in 1810, the first Cashmere shawl ever manufactured in France. The weft is entirely of wool, worked like carded wool, to produce a smooth tissue; but in the warp is introduced a thread of fine silk, called *organsine* (for which cocoons of the first quality are reserved), to give it sufficient stability to weave. The French shawl is finer and more clothlike to the touch than the Indian, smoother in surface from its more perfectly spun yarn, which is free from the knotty irregularities of the Indian web. Yet, notwithstanding these improvements, the French shawl never falls in the soft, elegant folds of the true Cashmere.

France has only three centres for the manufacture of shawls: Paris for the finest quality, Lyons, and Nîmes. The greater part of the shawls sold as Paris are woven in Picardy, at Fresnoy-le-Grand, and Rohain. The Paris manufacturers have always, by their taste and inventive genius, maintained their superiority

Mr. Henry Greene, of London, occupied a Glass Court of the Universal Exhibition, being one of those who upheld the fame of England







prominent and honourable position in the





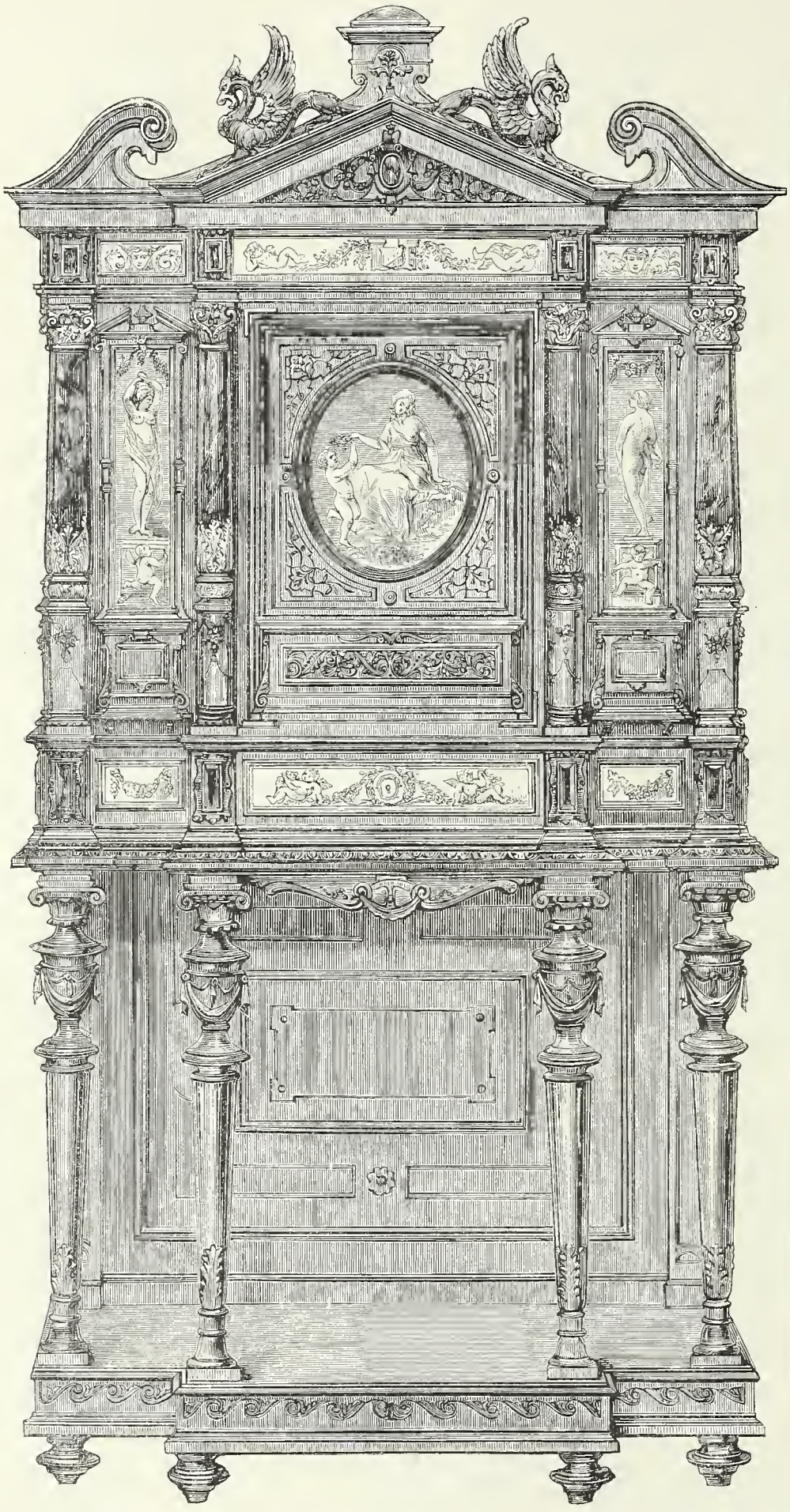
in the important department of Art-manufacture. Among his "exhibits" was a Chandelier of much grace and beauty. His table glass also stood the trying test of comparison.

in this manufacture. It is there that the use of the Jacquard loom has been brought to the greatest perfection, and its workshops of design have the highest reputation. The pattern being "read," as it is called, on the Jacquard cards, the workman has given to him the warp ready dyed and prepared, and the materials necessary to form the weft. When woven, the shawl is trimmed, washed, and dressed.

There was a magnificent display of shawls in the Exhibition. The Paris houses of Verdé-Delisle (Compagnie des Indes) and Frainais Gramagniac, who have both establishments at Cashmere and Umritsur, erected detached kiosks in the garden of the Exhibition, so as to have abundant room to display their shawls. There were also some fine Cashmere shawls in the Indian department. Since the introduction of European capital and industry, the Indian shawl has much diminished in price, and has become a formidable rival to the Paris shawl, which formerly replaced the more costly production of the East.

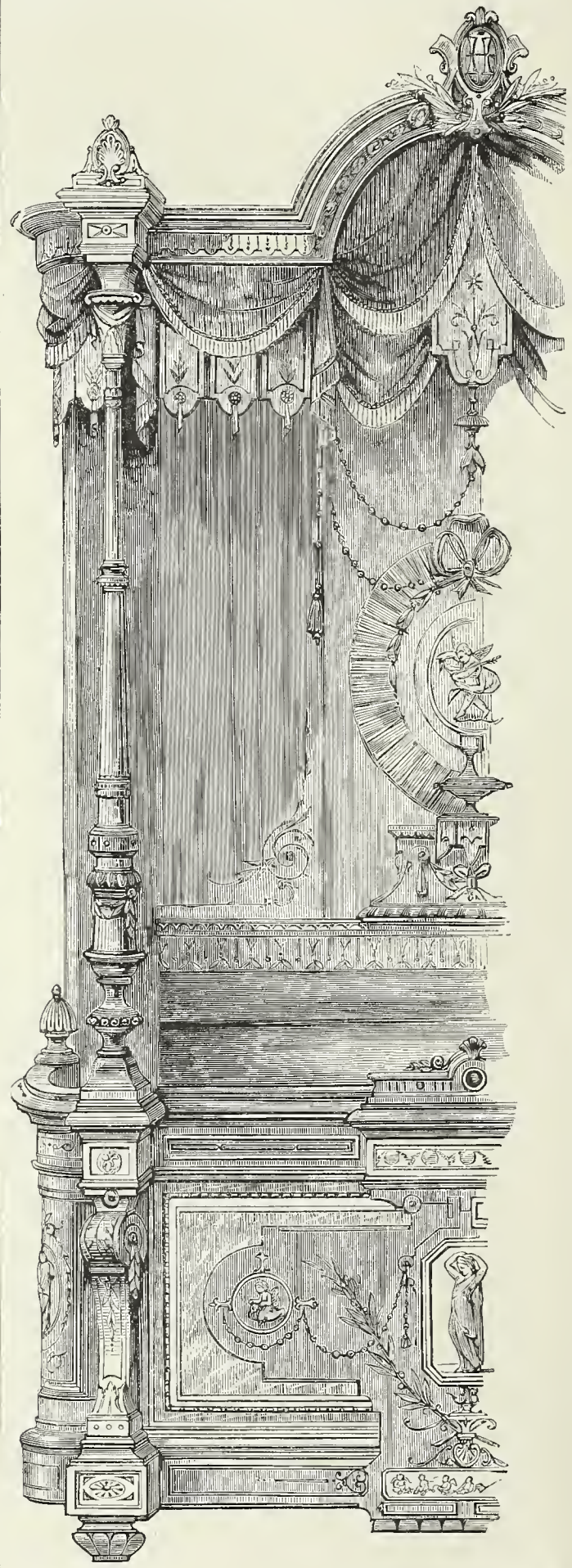
The two kinds may always be distinguished from each other by one marked difference. In the French shawl there is a great loss of material, because the wool passes the whole width of the warp, only to appear where it forms the pattern, and being seen behind in loops, or *brides*, as they are termed, which are cut away, when the tissue is finished, to diminish the weight of the shawl. The Indian shawl, on the other hand, is woven like a kind of tapestry,

M. Rudillon, of Paris, supplies us with this Cabinet—a work of much refined beauty.



It is of ebony, inlaid with ivory, carved and engraved; with decorations in ormolu.

Messrs. W. and J. R. Hunter, eminent upholsterers, &c., of London, exhibited some very graceful productions in



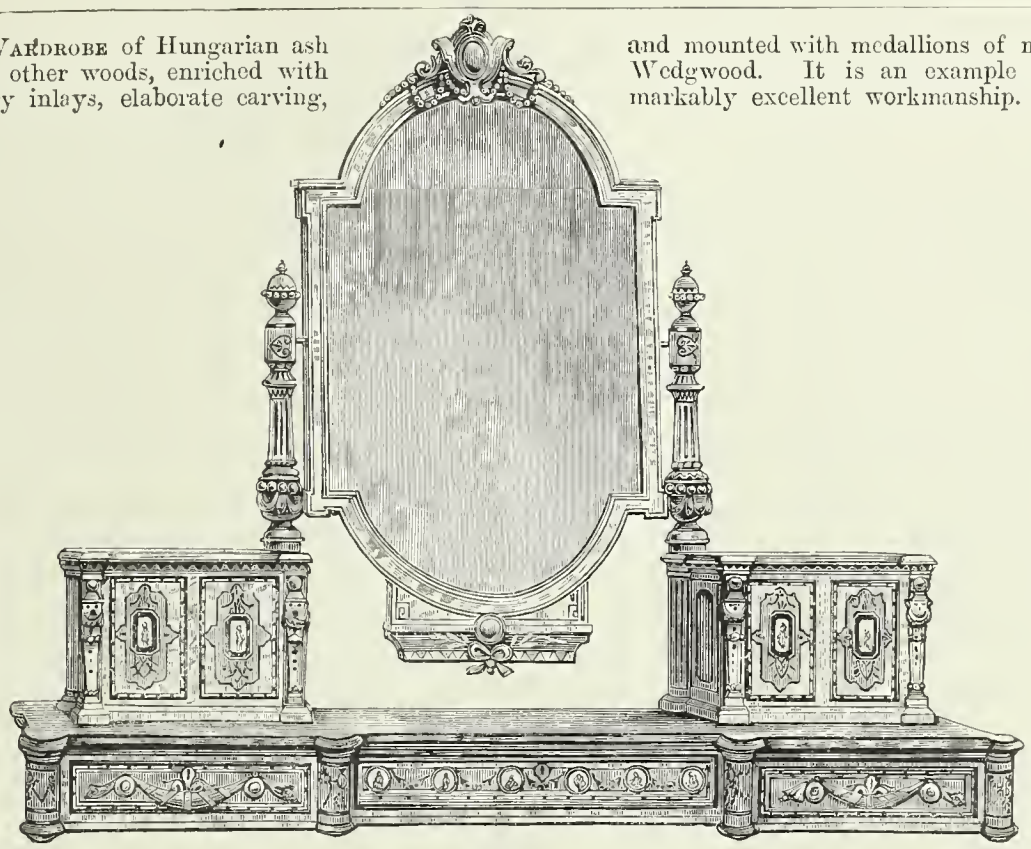
Cabinet manufacture. The principal object we engrave is

each thread following only the outline it has to form, being fastened by knots on the wrong side. These remain in the state the workmen left them, adding much to the solidity and strength of the shawl, which therefore never ravels out.

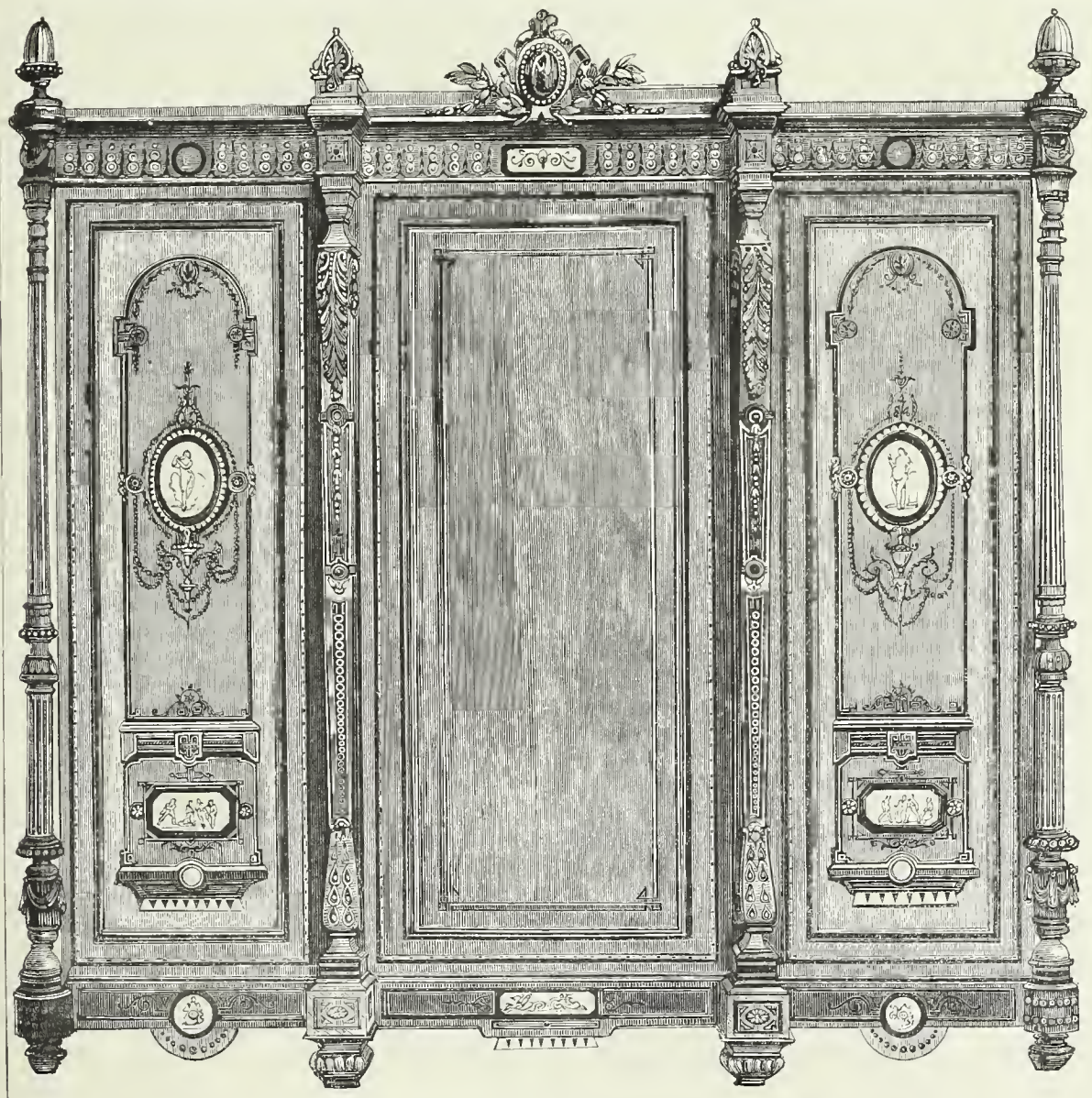
But the great merit of the Indian *cachemire* consists in the harmony and effect produced from the proper distribution of colour and the rich invention of their patterns; these give them an evident superiority over the French shawls, which last are chiefly distinguished by their well-chosen designs and the perfect regularity of their weaving, equally apparent both in the ground and border. These merits do not appear in the Indian shawl, where the execution of the pattern is more or less imperfect, according as the strips have been made by more or less competent workmen. The numerous seams required in these shawls to unite the different pieces that compose them, offer also an ungraceful aspect scarcely consistent with the *élégantes* they adorn. But as these faults serve to give them a special character, they become often a "quality" instead of a defect in the eyes of the purchaser. It must always be borne in mind that the Cashmere wool is the most delicate and difficult of all tissues to work, and that the Eastern natives, by their success in weaving it, have earned the reputation of being the most patient and most skilful weavers in the world.

The Indian shawl, which will be found figured upon one of our pages (228), was specially fabricated for the Maharajah of Cashmere. It is of a quality never offered for sale, and has deservedly ob-

a WARDROBE of Hungarian ash and other woods, enriched with ivory inlays, elaborate carving, and mounted with medallions of modern Wedgwood. It is an example of remarkably excellent workmanship. We



give also specimens, or rather parts of them, of other works—a BEDSTEAD and a TOILET-TABLE.



This column contains one of the many admirable works in bronze and in bronze imitation



—Zinc d'Art—manufactured and exhibited by MM. MIROY, senior and junior, of Paris.

tained the gold medal. It forms part of the collection of MM. Verdé-Delisle.

In the display of French shawls, the specimens were all of great elegance of pattern and beauty in execution. None can approach in fineness the shawl exhibited by M. DUCHÉ. It is the climax of high-Art weaving, the finest woollen yarn ever spun. We may here observe that M. LARSONNIER, of Paris, has manufactured shawls of the finest texture from wool produced by the colony at Victoria.

The houses of MAILLARD and BREANT, LACASSAGNE, BOUTARD, and others, sent magnificent specimens of Paris shawls, both elegant in pattern and harmonious in colouring.

LECOQ imitates the Indian *cachemire* more closely than any other manufacture except our own at Paisley, which are sent out to the Indian market to reappear in London for sale as genuine cashmere.

The shawls made at Nîmes are remarkable for their great cheapness. The colours are somewhat bright, with an undue proportion of Indian yellow, compared with the more subdued tones of the Paris masterpieces.

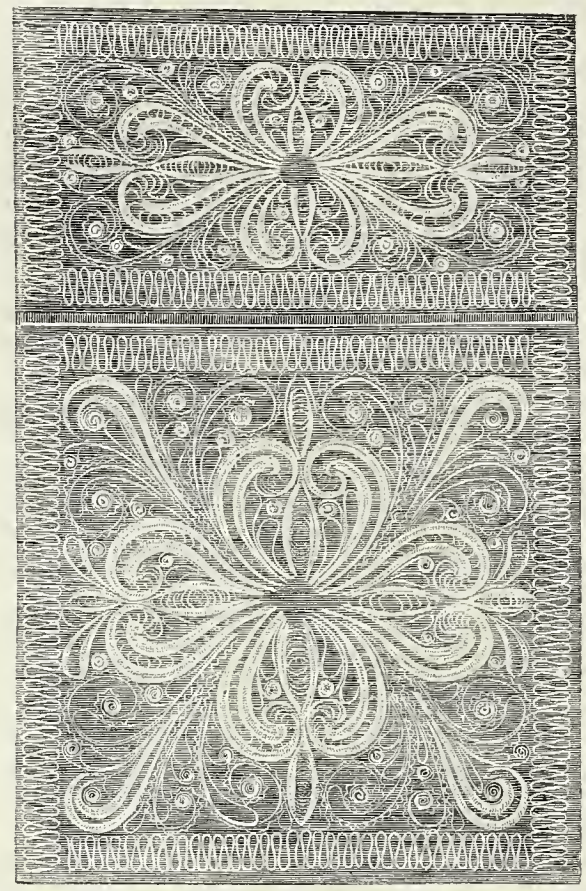
HIAWATSH, of Vienna, sent some handsome specimens of French cashmeres, noted for their exact workmanship. The shawls from Prussia and the other German states were decidedly inferior. Indeed, France need fear no rivalry in this manufac-

This very beautiful CABINET, one of the attractions of the Italian Court, was exhibited by ANDREA PICCHI, of Florence. It is of Ebony, the enrichments being of ormolu,



with a judicious admixture of mosaic ornaments, in natural stone. The design is of an admirable order, and all the decorations are modelled with undoubted taste and skill.

These are specimens of the filagree work, in Silver,



exhibited by EMILE FORTE, of Genoa. His collection



was large and varied. We engrave two CARD-CASES.

ture, of which she annually exports to the value of one million sterling.

Although our observations have been strictly confined to the Cashmere shawls, yet we can hardly pass unnoticed the Scotch tartans, now brought to great perfection. The beautiful wool of the Cheviot sheep goes far to rival the production of the Thibet goat.

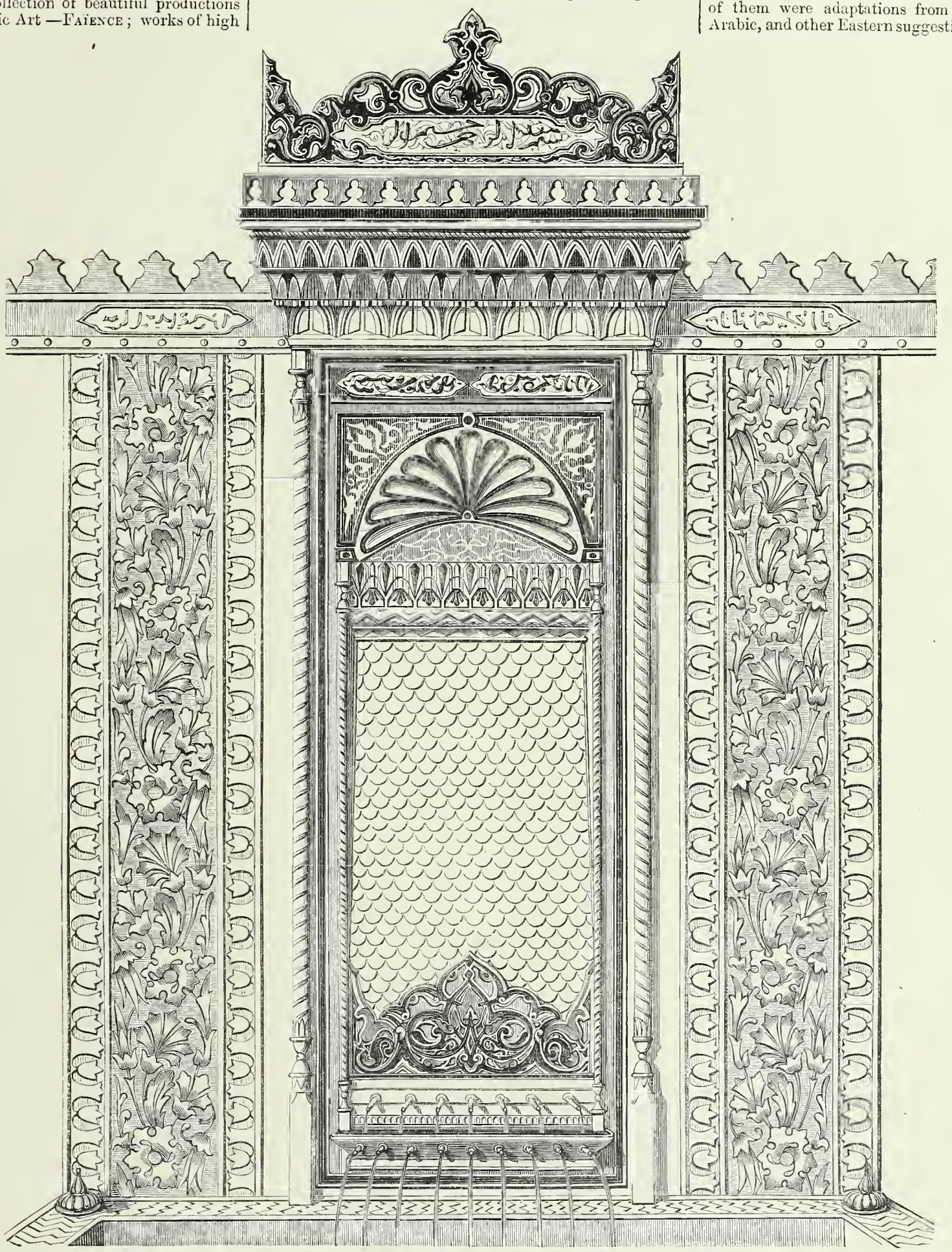
CARDED WOOL.—The productions in carded wool are most important in an industrial point of view, and constitute the great riches of many nations. So prosperous was this manufacture in the Netherlands, that Duke Philip had the Golden Fleece for the badge of his order of knighthood. Truly the riches of Colchis were not to be compared to the wealth that poured into that country from the woollen trade. From the Alva persecutions, England gained this industry.

Carded wool comprises those stuffs whose surface is so close and downy, that it is impossible to see the weaving,—broad cloths, and all the products included in the name of drapery.

For black and blue broadcloth, England maintains her superiority. Neither France, Saxony, Belgium, nor Austria, can equal her in richness of dye, softness of touch, or evenness of surface. The brilliancy of the colour of the Austrian cloths, yellow, scarlet, and blue, is most dazzling.

But meritorious as they may be, and occupying a great part of the Exhibition, yet we cannot but consider that broad cloths and trouser stuffs, doeskins and meltons, beavers and velvet pile, and

MM. Collinot & Co., of Paris, exhibited a large collection of beautiful productions of ceramic Art —Faïence; works of high order, not alone in design, but in some peculiar qualities of manufacture described elsewhere. Many of them were adaptations from Persian, Arabic, and other Eastern suggestions—for example, the mural Fountain of which we give an engraving; others are the produce of original thought. M. Collinot is a true artist.



a host of other like fabrics, belong more to the province of industry than of Art.

## II.—SILK.

The weaving of silk is of ancient date, and the silk-weavers must have early attained great skilfulness. The production of the Greeks of Constantinople would now astonish us. The *toga* of a Christian senator often contained six hundred figures, and the whole life of our Saviour, the Resurrection of Lazarus, and His other miracles would be pourtrayed upon a single garment.

When Roger, king of Sicily, took Corinth, in the twelfth century, he carried the silk-weavers back with him to Palermo, to teach this Art, then only practised by the Greeks.

From Sicily the industry passed into Italy, and thence extended to Germany, France, and England. Still, silk fabrics were long costly, and of great rarity. They were among the presents of Haroun-al-Raschid to Charlemagne, and were given as offerings to the Church. One hundred and fifty pieces of silk were the ransom, in the twelfth century, of a duke of Cilicia, and 300 pieces were paid as a tribute by an Eastern vassal. In the West, great was the admiration of these fabrics of the Saracens, and the troubadours represented them as the works of fairies.

The use of silk appears to have been very lavish. King Roger caused the palace of Palermo to be hung with silk on the occasion of his coronation. When Charles VIII. entered Venice, the boats sent to meet him were covered with crimson satin, and the sails

We give other examples of the TAPESTRY OF BEAUVAIS—"the Gobelins"—which are of excellence unsurpassed, indeed, unapproached. But the resources of the Empire have been expended to "finish" these productions, and so sustain the renown of the establishment. The works exhibited in Paris are, at least, equal to those of any period; they are pictures in the highest sense of the term, and excite wonder at their elaborate finish—at the "thousand and one" tints that have rendered them perfect as copies of Art and Nature. Under the judicious management of M. BADIN the long-famous Works continue to issue the produce of its looms, and to maintain a staff of "workers" selected from the most able the world can supply. The Exhibition did not show many, but they were of such excellence as to defy competition.



of King Henry VIII.'s ship, when he crossed to meet Francis I. at the Field of Guisnes, were of cloth of gold.

So rich were the satins, as early as the fifteenth century, that "gayer than satin" became a proverb. They were chiefly made in Greece, at Bagdad, Bruges, and in the cities of Northern Italy. From the fourteenth to the sixteenth centuries, Flanders, Venice, Lucca, Genoa, and Milan, were famous for their velvets, satins, and damask; Avignon, Barcelona, and Toledo, for velvets. At Lucca, says Montaigne, even the beds of the inns were furnished with silk and cloth of gold.

Although there appears to have been early a silk manufactory in France, it was Louis XI. that first established looms at Lyons, and four years later at Tours, when he sent to Genoa, Venice, and Lucca for workmen. Till the revocation of the Edict of Nantes, Tours had no rival in the manufacture, but this disastrous act reduced her silk-workers from 40,000 to 4,000, and Lyons took possession of her industry; but Tours still maintains a reputation for her costly silk damasks for furniture, and the panels for wall decoration in the recent Exhibition were of the first class, both in design and execution.

The weavers of Lyons occupied a large space with their gorgeous fabrics. Like their Tourangean rivals, their furniture silks are of the most magnificent tissues, their designs in the best taste; as, for instance, the satin curtains, style Louis XVI., chosen by the Empress, the white satin hangings with velvet foliage in shades of brown, and others to which the introduction of gold adds a fresh richness. In figured silks for dresses, the gay patterns of butterflies, chrysanthemums, heartsease, roses, and

The Paper-hangings (PAPIERS-PEINTS) of Paris maintain their high position; they have an exeellenee whieh the artists and artisans of other eountries vainly strive to reach. We engrave on this page the deeoration of the side of a room, and part of another, the manufacture of M. HOOCK, the successor of the long-renowned firm of DELICOURT, to whieh firm Franee was largely indebted for its supremaey in this art. The designs are supplied by an eminent artist, M. VICTOR DUMONT. We can give no idea of the brillianey and harmony of the eolours employed; a notion, however, may be conveyed by the faet that to produce the landscape which fills the panel there have been nearly one thousand separate and distinct "printings."

field flowers (*fleurs des champs*), or the more correct patterns of a severer taste, conventional forms arranged with due regard to the principles of harmony, presented a most brilliant assemblage; while moires antiques, velvets, satins, and plain silks, were of no less excellence in their class.

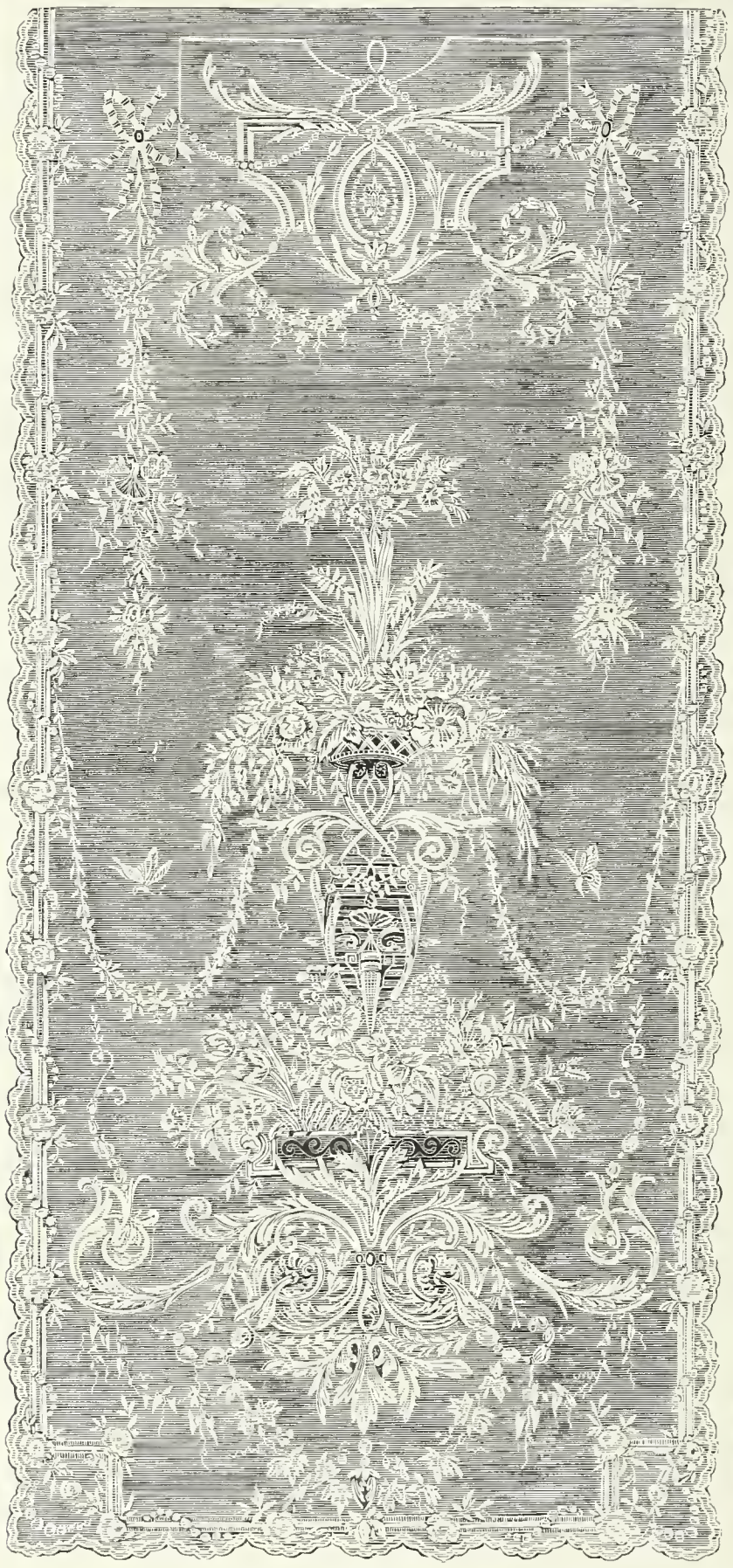
The ribbons of themselves occupied one separate *salle* in the French department of silk goods.

No industry is so subject to the caprices of fashion as the ribbon trade: one year in favour, another discarded for some other fabric. Ribbons are essentially a fabrication of luxury, and only sell when accepted by fashion. To produce what is likely to succeed six months later—for it requires that time to make the designs and arrange the colours—to manufacture, to sell—and, if by good fortune it succeeds, to see the pattern immediately copied by an inferior manufacturer—such are the vicissitudes of the ribbon trade. Of the distress such fluctuations occasion, we have full evidence among our Coventry weavers.

In France, St. Etienne (Loire) is the principal centre of this fabric, which for three centuries has made a considerable increase, due to the great aptitude of the people of that department for industrial works.

Ribbons are woven by the Jacquard. The designs in the Exhibition were of great variety; birds work well in with the patterns, but the most common and popular ornament is flowers. Last year the special fashion was for "*fleurs des champs*," as the French style bouquets of the poppy, cornflower, ox-eye, daisy, corncockle, pink convolvulus, with the addition of wheat or barley. We had them then in every combination, beautifully

The Maison Blanc—the White House—of Paris is well known as perhaps the most extensive establishment in the world, as "a collection" of all classes and orders of productions in textile fabric. It is



even more famous for its issues of such works as are capable of being influenced by Art—Art sometimes of the very highest character—from designs furnished by artists of ability and renown. M. Leopold Meunier, the enterprising and intelligent director of the Maison Blanc, hesitates at no cost that may secure the supremacy at which he aims and achieves.



These Curtains are very beautiful, and of admirable workmanship; they are but selections, however, from the many we examined of equal merit.

grouped and shaded on black, white, or coloured grounds in the ribbons of Gerentet and Coignet, the great manufacturers of St. Etienne. Nor was the little daisy of the field (*parquerette* of the French) omitted. Its crimson tipped flowers form a graceful ornamentation to one of the prettiest ribbons of Preynalt and Rozier, who had also the choicest bunches of the poet's narcissus on a black ground, and bunches of the scarlet poppy on a white. We cannot enumerate all the lovely patterns in this class—the orange flowers for the bride, the lilies of the valley, and others. The Ribbon Court was a perfect garden of flowers.

The English silk weavers in the Exhibition shone most in their moires antiques, all the specimens of which were purchased by the French houses, and the plain silks of the Spitalfields weavers are also equally esteemed. Those of Taylor and Stokes attracted and deserved special notice. The silk shawls of Clabburn, of Norwich, have already a European reputation.

Of other countries the fabrics were too numerous to particularise. Austria has made great advances in her ribbons and other silk products. Switzerland, where Zurich manufactured silk, five centuries back, received golden medals for her silks and ribbons; Russia had abundance of silks in the sixteenth century, when the fair of Novogorod was the emporium of Greece, Turkey, the Levant, Arabia, and India. The silks she exhibited were of the richest tissues, together with gold and silver lamas from Moscow.

The fabrics of Turkey, India, and China, offer little variety. Faithful to their old traditions, their stuffs are still to be distinguished for richness of texture, variety of ornament, and perfect management of colour.

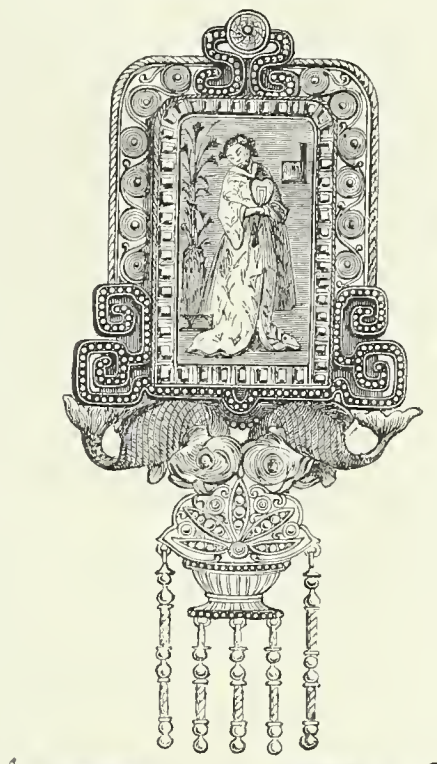
The JEWELS of M. FONTENAY, of Paris, are among

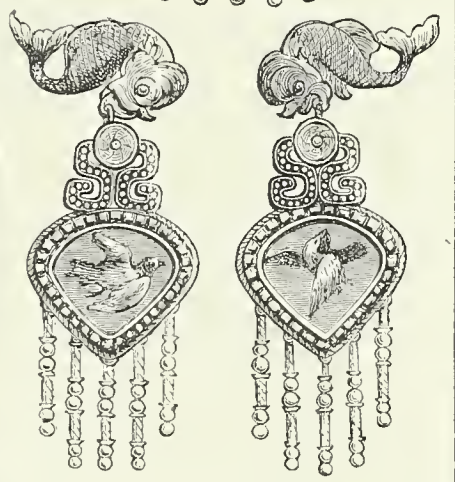


their class. They are valued not alone for their in-



several, principally BROOCHES and





EARRINGS. Of the two PENDANTS the ground is jade, the birds and



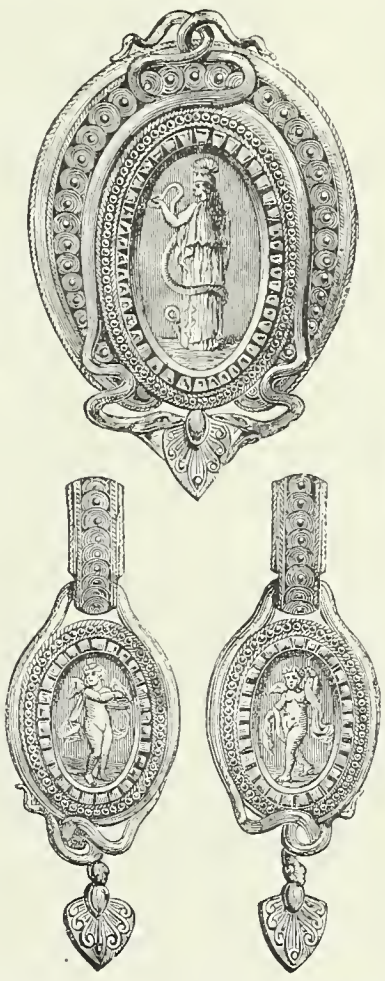
drops being of diamonds and rubies.

the most refined and beautiful, as well as costly, of









trinsic worth; the admiration they excite is the result



less of their actual value than



of their grace and excellence as



works of Art. We have engraved

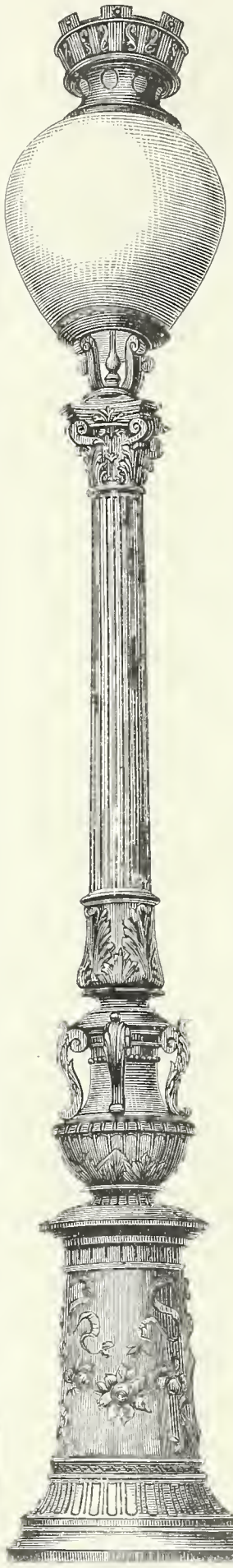
## III.—FLAX.

Flax and hemp are the principal stalks whose fibres are used for weaving. A few others may be added to the list: the grass-cloth of the East, the stalk of a kind of nettle (*Urtica nivea*), from the Island of Formosa, and some of the provinces of China; abacca, or *Musa textilis*, and, most delicate of all, the filaments of the leaves of the wild pine-apple of Luçon, in the Philippine Islands, well known to us in Europe, with its fine embroidery, under the name of pine-apple thread. The New Zealand flax (*Phormium tenax*), caoutchouc and jute, complete the list.*

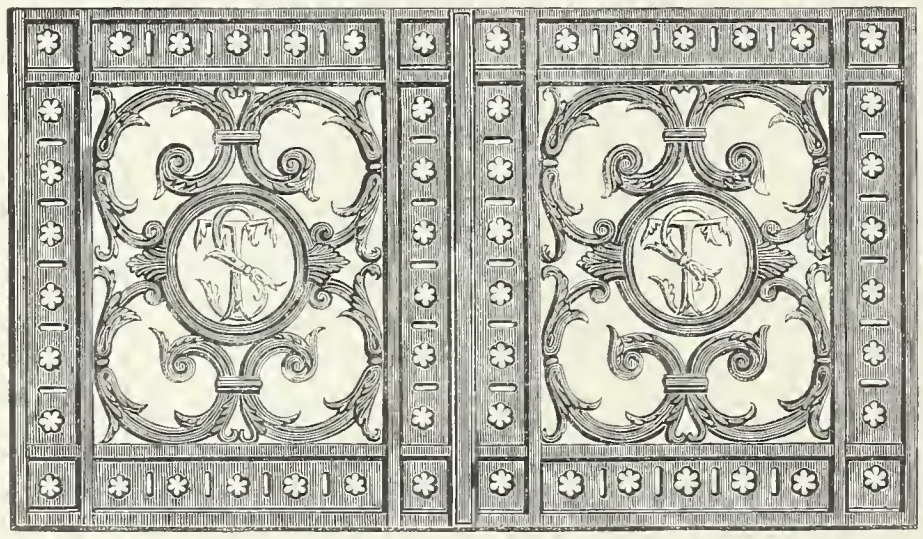
* To these may be added the vegetable wool made from the leaves of the pine.

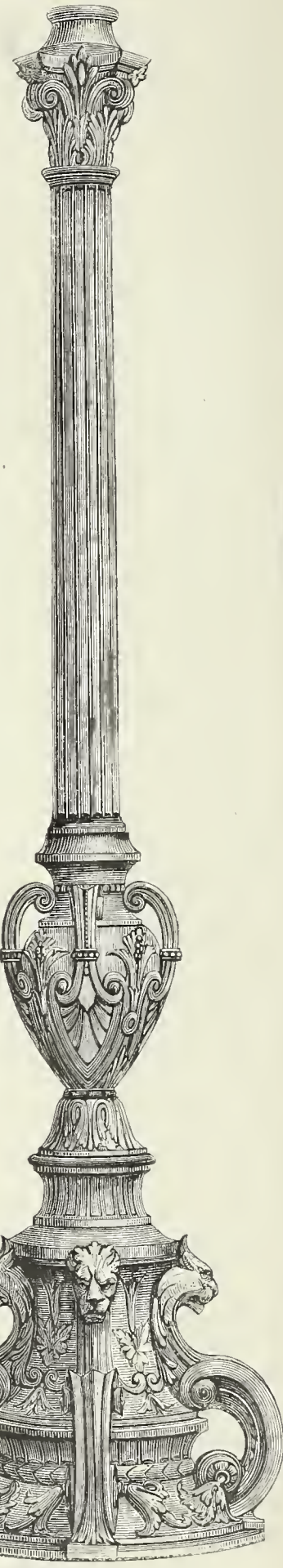
The linen of Belfast, of France, and Belgium, and the cambrics of Valenciennes and Lille, are not within our province, but the damask linen of our own country, France, and Saxony, offers more of an artistic character. The French have brought their table linen to great perfection, and unbleached specimens exhibited by CASSE, DANDRÉ, and others, in which silk is introduced to throw out the pattern, are perfect pictures executed in flax; but none surpass the traditionary beauty of the Saxon damask, still among the choicest hoards of the lover of fine linen, so satin-like, yet so tender from age, as only to be produced on gala days and other important occasions. PROELSS, of Dresden, well deserves the gold medal for these fabrics.

We have already done justice to the works of M. Matifat, of Paris, a Bronze manufacturer of merited eminence. Those we now engrave (from the designs of M. Davioud, modelled by M. Murgey) decorate the exterior of the Luxembourg, forming parts of the "improvements" recently introduced into the grounds that environ the Palace. M. Matifat is entitled to the highest credit for the manner in which he has discharged his portion of the important task. The subjects are sufficiently apparent from the engravings.









## IV.—COTTON.

Cotton is the tissue latest applied to fabrication. Wool, silk, and flax had been transformed into perfect stuffs when cotton first began to be woven. Until the fourteenth century, the Orientals and the people of the Levant were alone in possession of the means of working cotton.

England was the first to effect for cotton what France and Italy had done for silk. The task was difficult, to twist and unite filaments so fine and so short as scarcely to exceed an inch in length. It is not necessary to enter into the details of this prodigious industry which, for three quarters of a century, has increased year by year.

Following the same plan as we have adopted with respect to wool and flax, of abstaining from all observations on the plain materials, we would at once direct the attention of our readers to the brilliant display of the manufactures of Mulhausen, a town in Alsace, which has long been celebrated for the beauty of its impressions upon wool, cotton, and silk. At the beginning of the century indigo-blue and Turkish red were the only colours employed for printing on stuffs, since then the number has progressively enlarged, and now above thirty are used.

The furniture chintzes (*perses*) were all of the softest grey ground with flowers of colours admirably combined; but more elegant and showy than these are the lately invented cretonnes, a thick tissue covered with patterns imitating the old Indian stuffs in design, and

M. Coffignon is one of those manufacturers who produce common as



well as costly works, giving to the former all the Art-value of the latter,



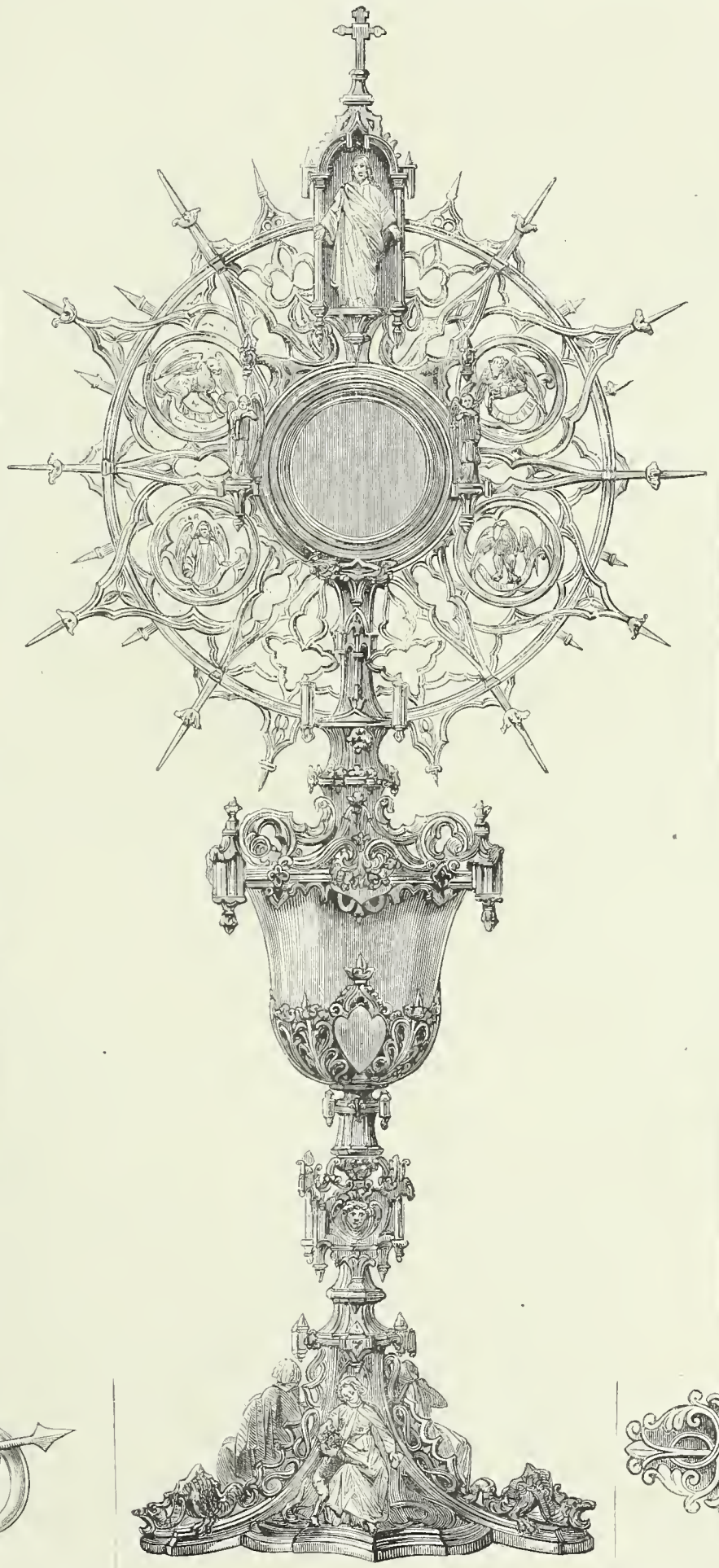
and exhibiting taste in productions of the cheapest order. In addi-



tion to a Monstrance, admirably designed, we engrave nine of his



Brooches. These are of metal oxidised, thinly coated with silver, produced in immense variety, at singularly small cost



to the purchaser; each, however, is conspicuous for merit of design. Some are



set with gems, others are par-



tially enamelled; while others,



worth but a few francs each,



are capital examples of Art.



As a manufacturer, he has a foremost place.

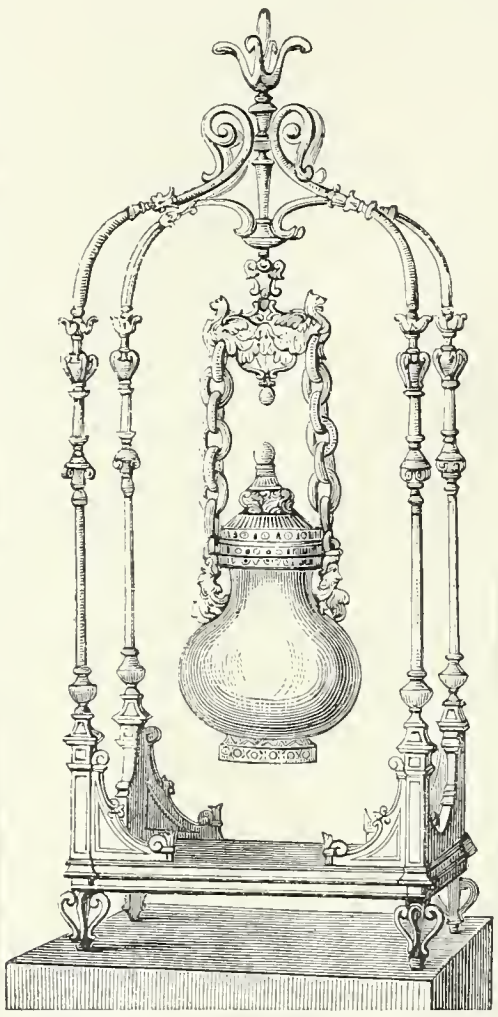
also in colour. Of this the French cotton printers exhibited a magnificent display, in the same room with their show of printed cotton and printed muslin for dresses, in which seem concentrated all the artistic taste and invention the eye could desire.

Dolfus Mieg's *piqués* for dresses are printed in flowers, heartsease or *bluets* in colours, his muslins with flowers or leaves of grisaille or shades of blue. Some have wreaths of flowers terminating in small photographs set in medallions.

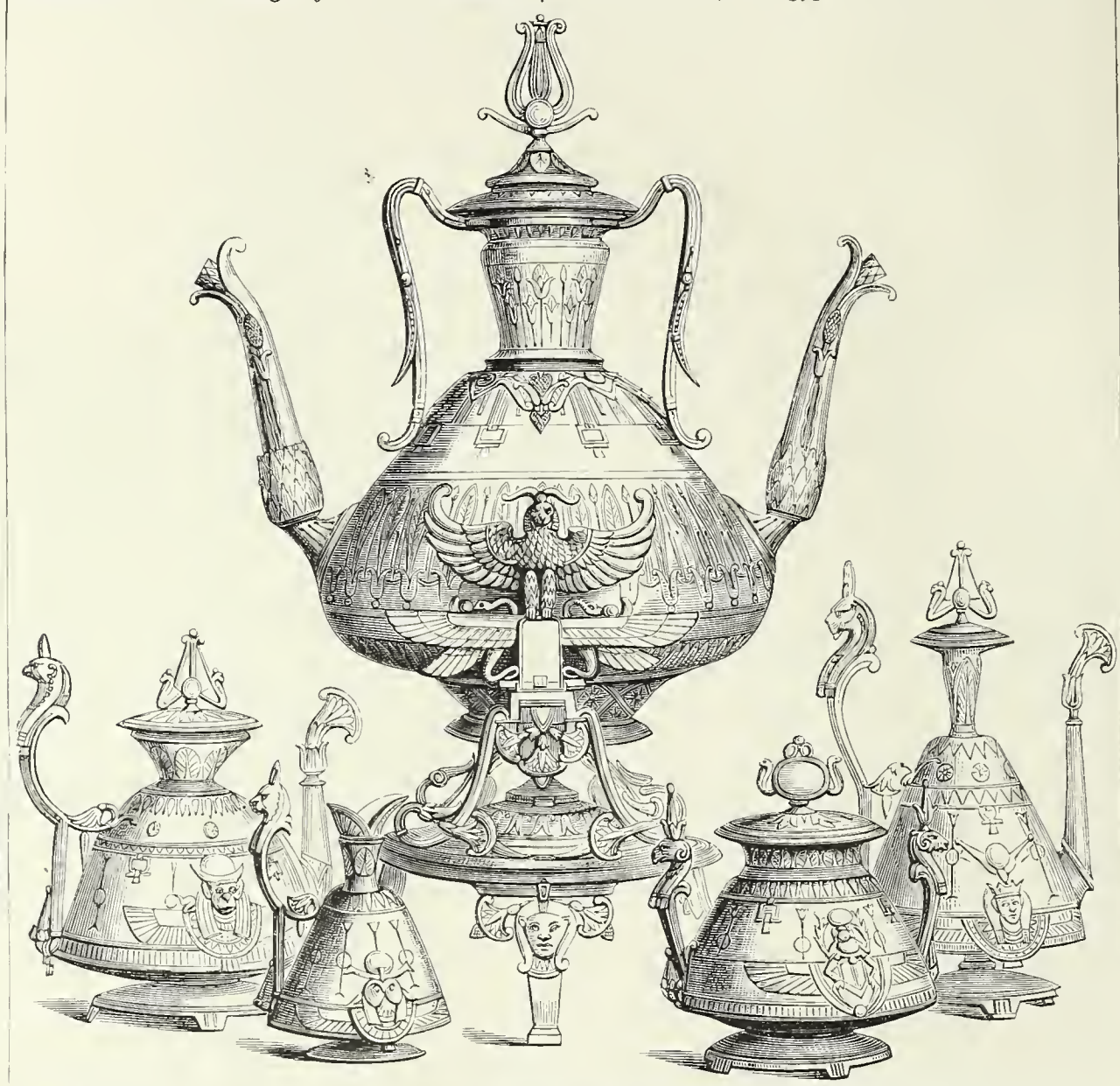
Next in attraction to the French exhibition was the Swiss. The eye is perfectly dazzled with the brilliancy of the scarlet cottons fabricated, not for the rich and the elegant, but for the labouring classes. The Turkey red of Rister, Ziegler, Tschudy, and others, was one of the most remarkable displays in this class. Their grey muslins were also beautifully printed. Of the embroidered muslins we have already made mention.

The English section exhibited so few printed cottons or muslins, as to give no means of comparison with the products of other nations, but the display in the French and Swiss courts showed us how great the development in other countries this branch has attained. With their superiority in colour and design they bid fair soon to deprive us of our boasted supremacy, unless more is effected towards the education of our manufacturers. As an accomplished statesman observed on the occasion of the preceding exhibition, "The French have taught us many lessons, let us only show we have profited by them."

The collection of jewels and "Art-gems" of M. Baugrand, of Paris, were among the most perfect and beautiful in the Exhibition. The leading object of our selection is a Jewel-box, of Egyptian character. Another engraving is of a Tea-service, also in the "style | égyptienne." The two other subjects are examples of the minor matters which M. Baugrand subjects to the influence of the highest and best Art.









## GOLDSMITH'S WORK, SILVER AND JEWELLERY.

BY HAIN FRISWELL.

The art of the goldsmith is not only one of the most ancient, but also of the most durable, arts in the world; for while marble and the brazen monuments of kings have long ago perished by the tooth of time, the disintegration caused by weather, or by chemical change, the personal ornaments of the kings, in silver and gold, or the very jewels which they most prized, as brilliant as when first cut, have been recovered from the graves of Etruria and the sepulchres of Egypt, so fresh and perfect that their patterns—original in their grey antiquity—serve our present workmen, and delight as well as adorn the living beauties of Rome, of Paris, of London, and of that new world undreamt of in those distant ages—America.

The passion of adornment is inherent in the human breast; and that the best and dearest part of humanity should be adorned with that which we all hold to be most precious, is but natural. Woad and war-paint, beads and feathers, may serve the savage, but the civilised man naturally betakes him to the precious indestructible gold, and the jewel cut with the nicest art, and polished with extreme difficulty. So, too, science, which advances us towards that which is useful, aids us in producing the beautiful. Before Newton so plainly demonstrated the diffraction and reflection of light, the highest brilliance of the diamond and other precious stones was



The honoured name of MINTON, of Stoke-upon-Trent, obtained augmented renown in the Exhibition, not only by the award of a gold medal, but by the universal accord of "all nations." The collection was of great extent, comprising nearly every variety of form and ornamentation as applied to ceramic art. They were of excellence second to none; and England is greatly indebted to the firm for upholding its character in this branch of Art-manufacture.



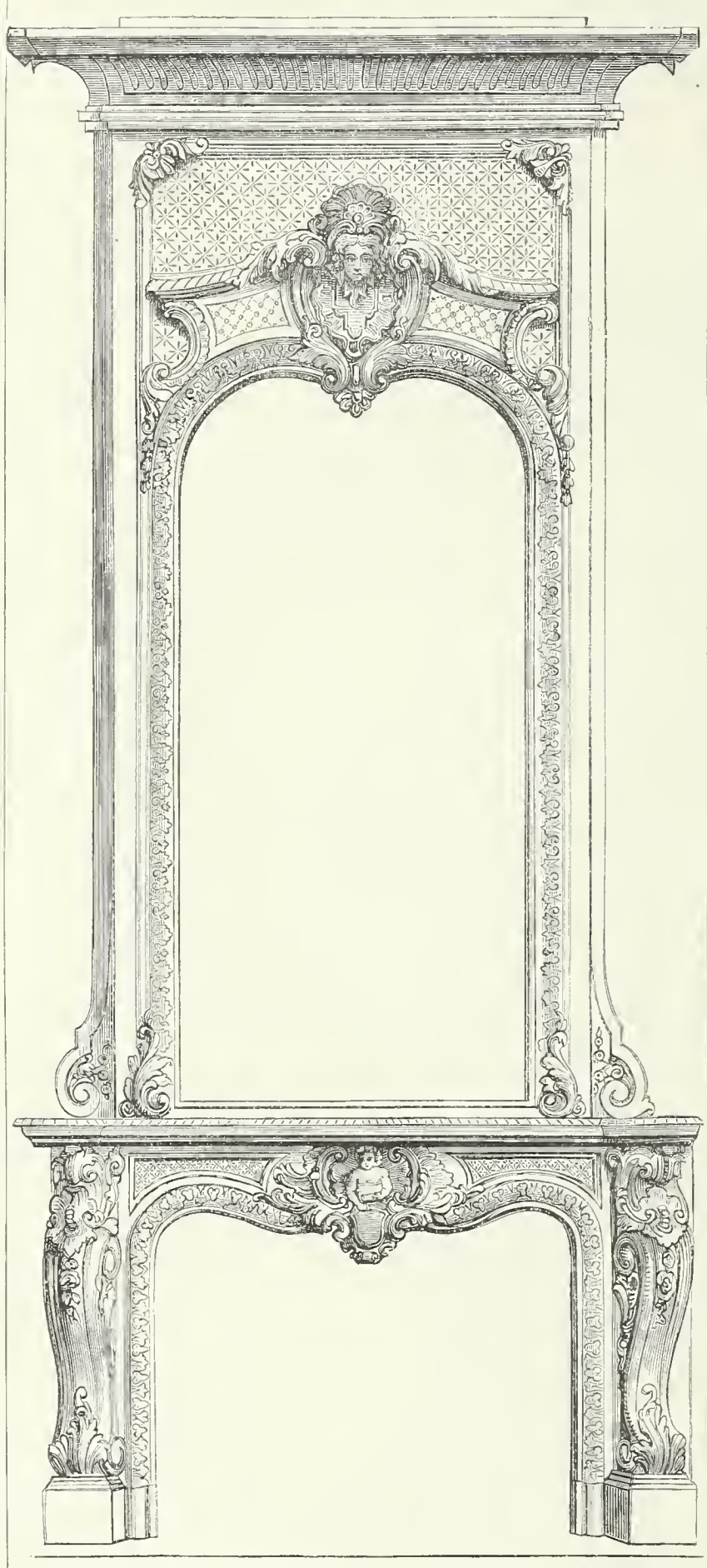


The principal object we now engrave is a large VASE which attracted general admiration among the best of the works exhibited in 1867.

not known; and in the jewellery of the Tudor period, as we can perceive even in oil paintings and illuminations, as well as in amples that remain to us, the stones are like those which now adorn Eastern kings—table-cut, transparent-like pieces of flat stone, with bevelled edges, and but little more brilliant than glass itself. Greater knowledge brought us greater beauties in the jewels and in the precious metals; but bright and beautiful, corruscating, sparkling and reflecting, as they have been made, it is yet felt that adornment simply by the aid of the jewel is a rude kind of pleasure. Mr. Ruskin thinks that a time will come when we shall "relegate to the adornments of the chariot and the trappings of the steed the heavy roundels of gold and the barbaric pearl," and call our true jewels the good men and women whom our influence makes; that happy time is not yet reached, but we have at least gained that when all true jewellery and gold and silver work must be in effect not merely a piece of rich barbarism, but more or less a work of Art.

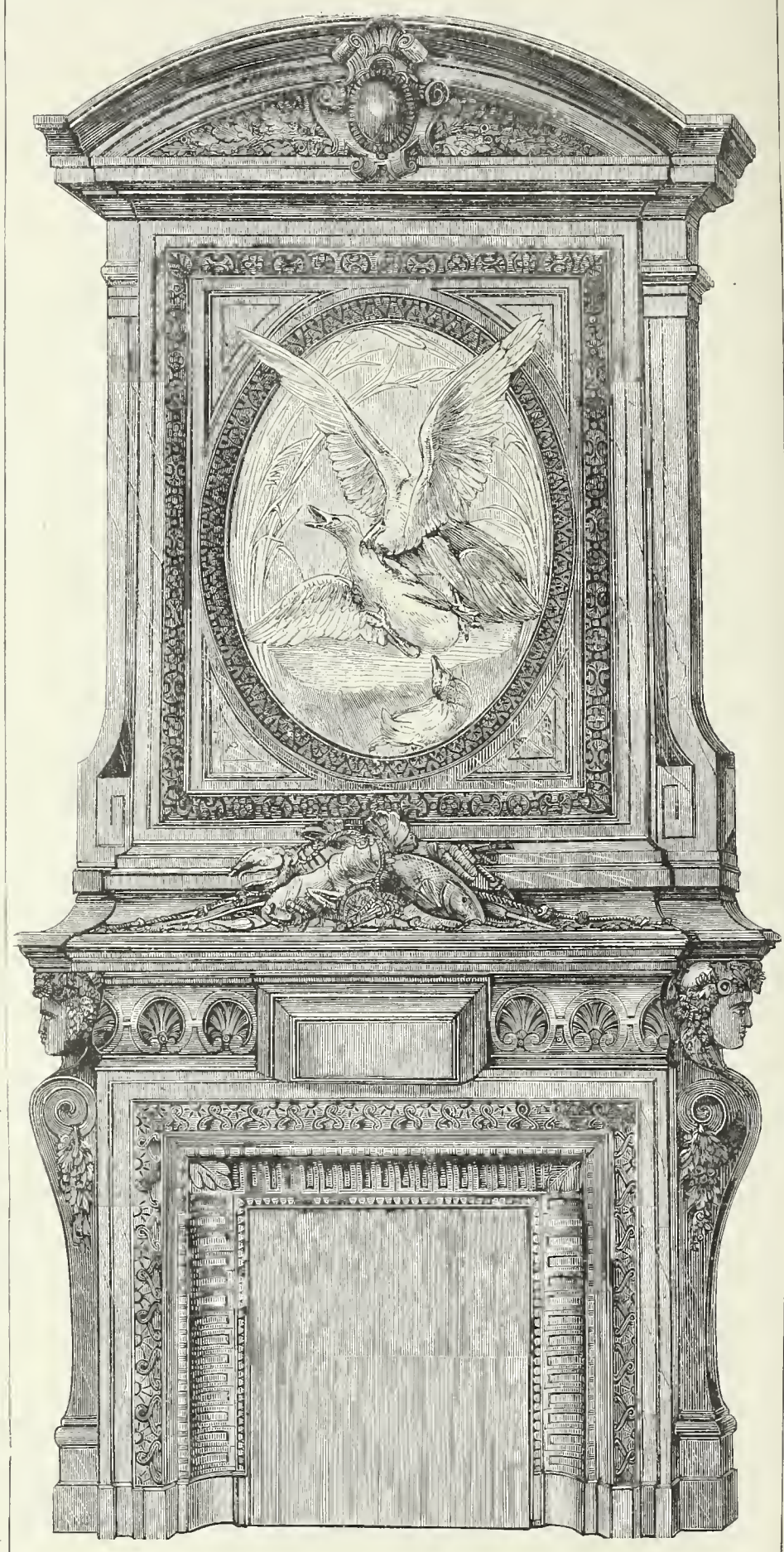
This being conceded, it will be evident that as Art, in a restricted *métier*, improves but slowly, we can have made but little progress since the Exhibition of 1862; and this advance, we must own frankly, is rather with continental exhibitors in the Paris Exhibition than with our own. Nor indeed are they alone, since from

We engrave a very "neat" and admirably executed CHIMNEY-PIECE



of white marble, contributed by M. JACQUES ROUSSEAUX, of Antwerp.

We engrave on this page another CHIMNEY-PIECE, of red marble, one of the

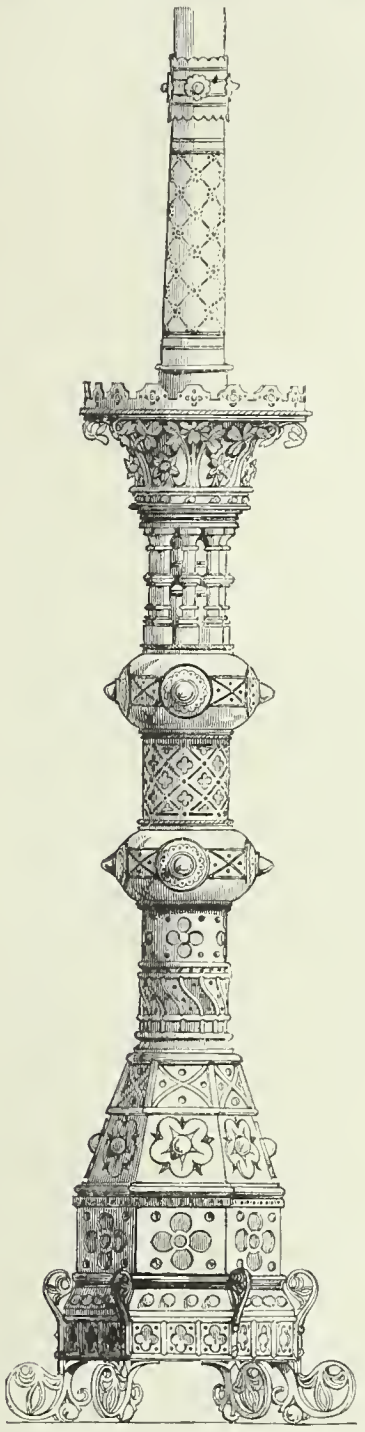


contributions of M. PARFOURY, an eminent marble manufacturer of Paris.

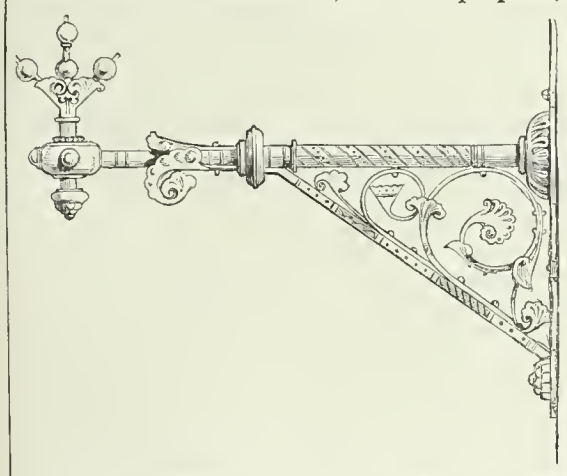
America we noticed some excellent work by Messrs. TIFFANY, of New York, including a silver model of the steamer *Commonwealth*, a paddlewheel boat with four decks, which is marvellously done. There was also a smaller model of the *Vanderbilt* by J. DEAN BENTON, and some excellent tea-services of good form and very sound and clean workmanship (*vide* Art-Journal Catalogue); and drinking cups and centre bowls decidedly good. The Messrs. Tiffany did not send any ambitious Art-work, but the articles they exhibited were thoroughly well wrought. In the same category, as being ingenious work of its kind and well put forward, we may call attention to the filagree work of Turkish manufacture; and much of East Indian work of the same kind; gilt and frosted baskets, egg-cups, candlesticks, and salvers. In this the Indian far surpasses the Turkish workman. In the Italian Court this fragile but ingenious production was exhibited by M. EMILE FORTE, of Genoa; and excellent work it is, surpassing in design and form, but not equalling in execution, that from Hindostan. The number of articles which are made up in this way is curious—fans, combs, buckles, boxes, and even *passe-partouts* and picture-frames being of the number.

M. CHRISTESEN, of Copenhagen, and M. C. MOELLER, of the same city, exhibited some excellent solid and durable silver work, partly oxidised; a looking-glass frame by the latter, with standards, is truly and worthily wrought out. The Norwegian silversmiths (one would think the climate too rude and cold for such trifling) also put forward a fine bouquet of flowers, wholly of filagree work; and a waistbelt covered with plaques in filagree, which is curious, if not excellent. It is to be remarked that all

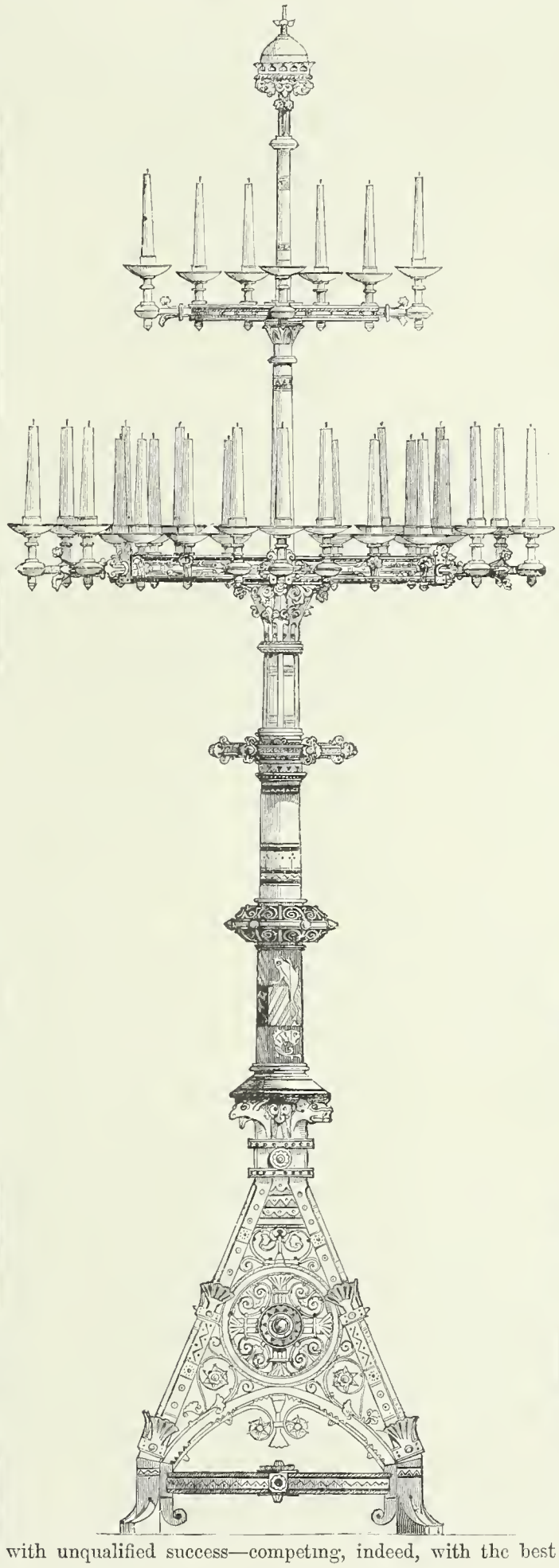
Messrs. Hart, of London, are eminent manu-



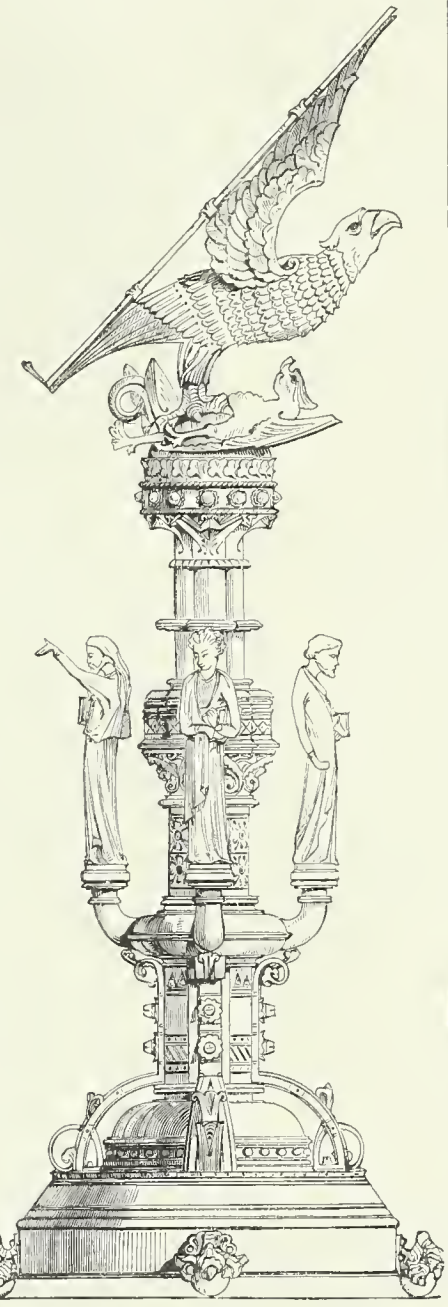
facturers of Brass-work, for all purposes,



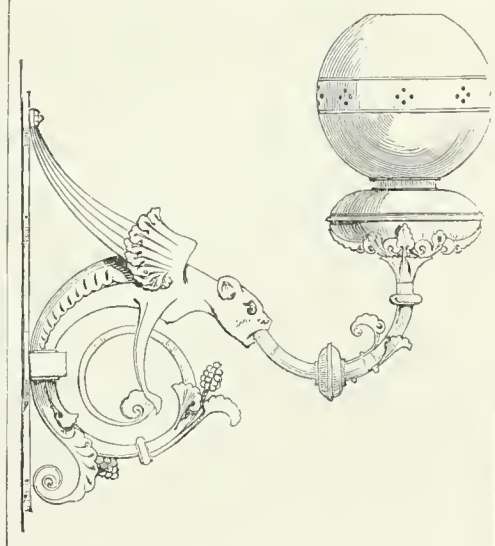
chiefly, however, for church uses. To that branch of art they have long devoted their energies, and



with unqualified success—competing, indeed, with the best producers of the Continent. They de-



rive aid from accomplished artists, and by study of the best guides and safest



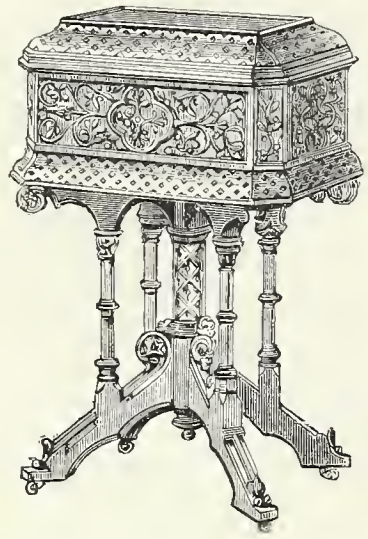
authorities of all ages and countries.

the Danish and Norwegian plate is good in form and of excellent workmanship, if the workers have not yet arrived at the extreme and somewhat useless degree of polish of the English and French.

Next to form in plain work, we must also praise the colour of the plate of the northern countries. Colour is produced partly by burnishing, that is, rubbing down a soft substance with a harder one, or by blue stone and a series of cutting powders, to which succeeds rouge and the ball of the workman's hand. Simple as this process may seem, it is in reality not so. A dull colour with no reflection, a black cloudy appearance, in which there are certain *nuances* of a red colour, called by the workmen "foxy," can be at once detected in plate improperly polished, and is often seen on the surface of electro-plated goods. The beauty of plate made for general use, and without artistic ornamentation, must, therefore, always lie in form and colour; and in these two essentials the productions of Norway, Denmark, Russia, and Sweden, and also of America, are noticeable in a praiseworthy degree.

The question whether Art-work is permissible in the precious metals is one which the custom of antiquity, no less than that of the present time, has answered in the affirmative. Perugino, Michel Angelo, and even Raffaelle, are asserted or known to have produced designs for silver work; and the free and bold handling of Julio Romano may be recognised in the designs of old Italian plate. Benvenuto Cellini, has by this work alone made himself an immortal name, and it is only in the present day—although in minute ornamentation the silversmiths of Louis XV. and Queen

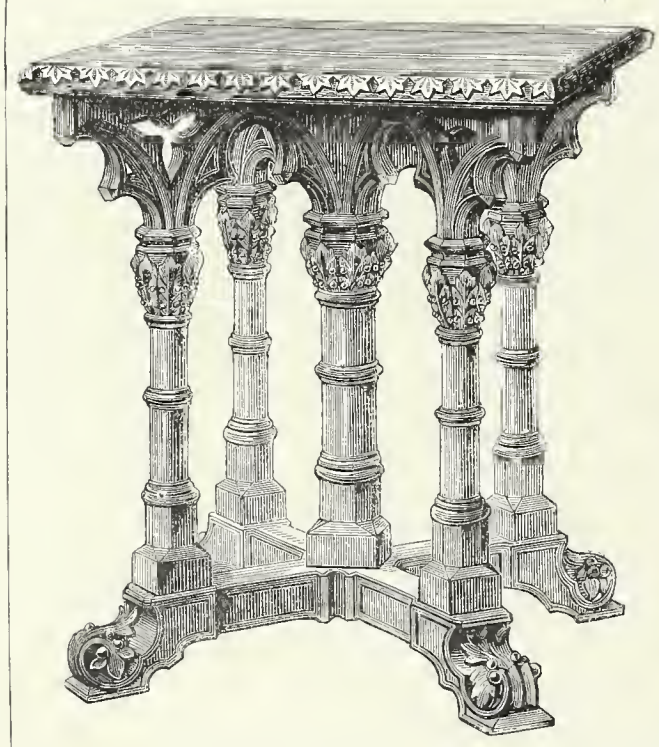
Herren Lövenson, of Berlin, and Mr. Yacoby,



of London, were among the most extensive and

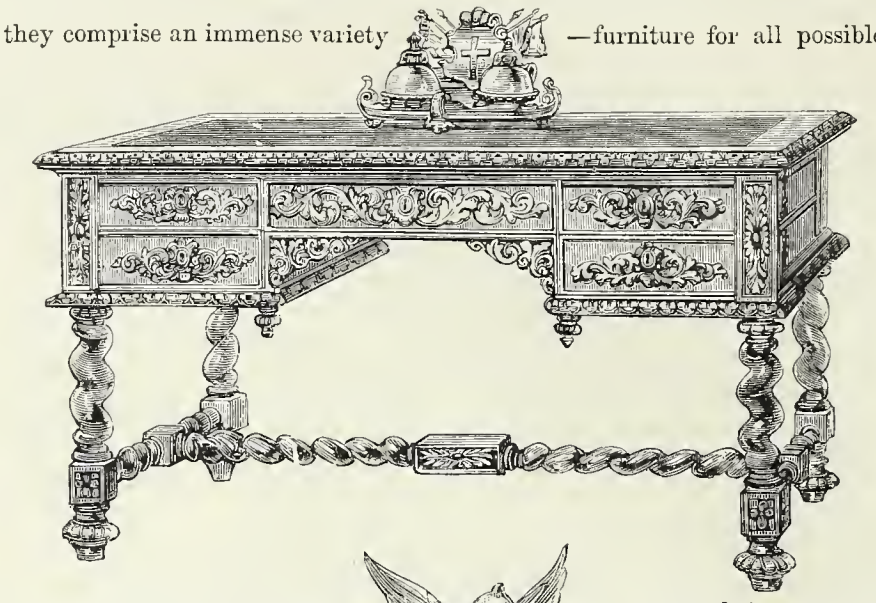


meritorious of the contributors from Prussia.

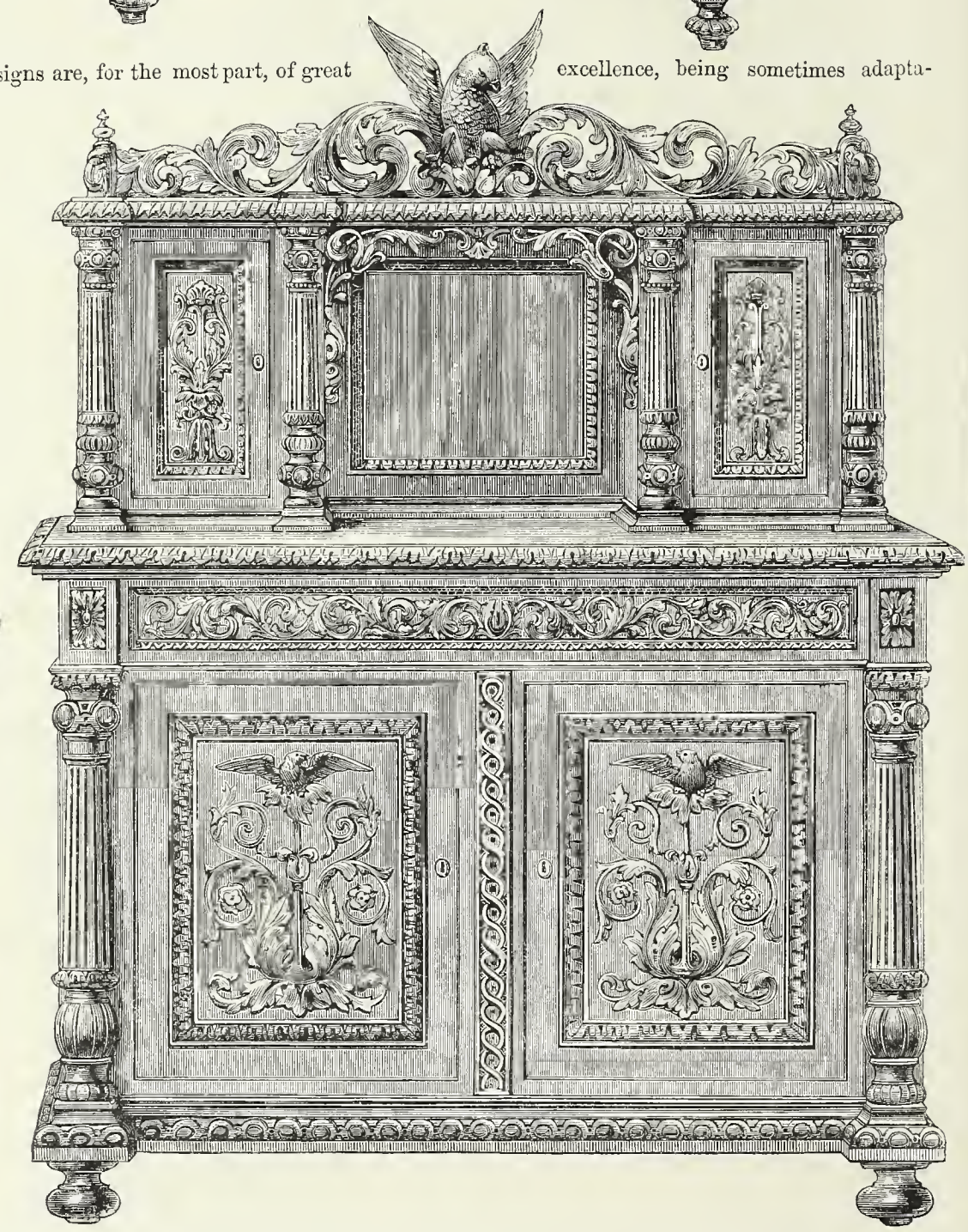


Their works, principally in oak, are admirably

carved; they comprise an immense variety



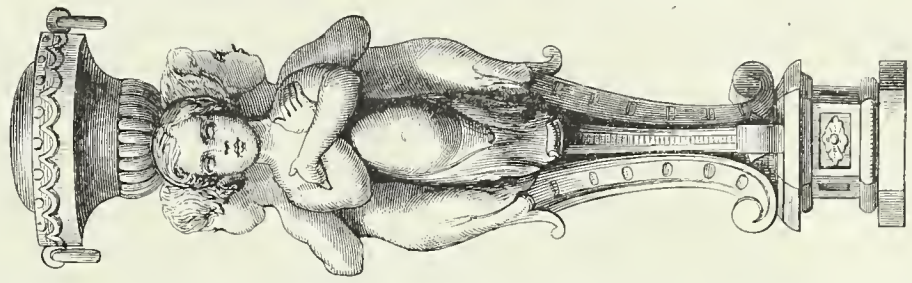
—furniture for all possible uses. The designs are, for the most part, of great excellence, being sometimes adaptations from established authorities, and sometimes from models by the best artists of Germany.



Anne were not without merit—that we have a genius who can in any degree claim to be his successor, Antoine Vechte.

This great workman, who is insufficiently educated in Art (whence certain failures always arising from a temerity which is the offspring of an imperfect anatomical knowledge), first made his appearance in Paris as an imitator of Cellini, and was thence brought to England by Mr. John Mortimer, one of the founders of the house of Storr and Mortimer. The small vases and cups produced by Vechte, as the work of Cellini, and sold at a great price by the antiquity dealers of Paris, are very charming (perhaps his imitations are the finest productions of the artist); but in England he was enabled to work on original conceptions, which, while they dignified silver work, and raised it to the level of Art, certainly never paid the producers except in fame or as an advertisement. Vechte, therefore, is properly a French workman, although his finest works, produced in England, were shown in the exhibits of Hunt and Roskell. But he has his pupils, and properly enough he has founded a school. Of his school the chief are the Brothers Fannière (A. F. and J. T.), of the Rue Vaugirard, whose *orfévrerie joallerie et bijouterie* are truly *objets d'Art* (*vide* Art-Journal Catalogue). These gentlemen carried off the first gold medal awarded to silver plate; and in *repoussé* work (which, in his report, Mr. Cayley curiously and ignorantly calls *sculpture*) they have attained very high perfection. Two shields, one in iron and silver, and the other in steel, were the chief pieces of work shown, although one was not finished. The hand of the

To M. Froment-Meurice we have already accorded justice. It is a privilege to engrave by the jewellers and goldsmiths of France. We engrave on the first column an exquisite Amphora



of crystal, the ornamental portions being in "enamel," and a charming Bracelet. Our other engravings are of an exquisitely modelled Seal, and a gem of the purest water—a "Coffret"



other of his many rare, valuable, and beau-



tiful works, which hold high places among the most perfect of the many contributed

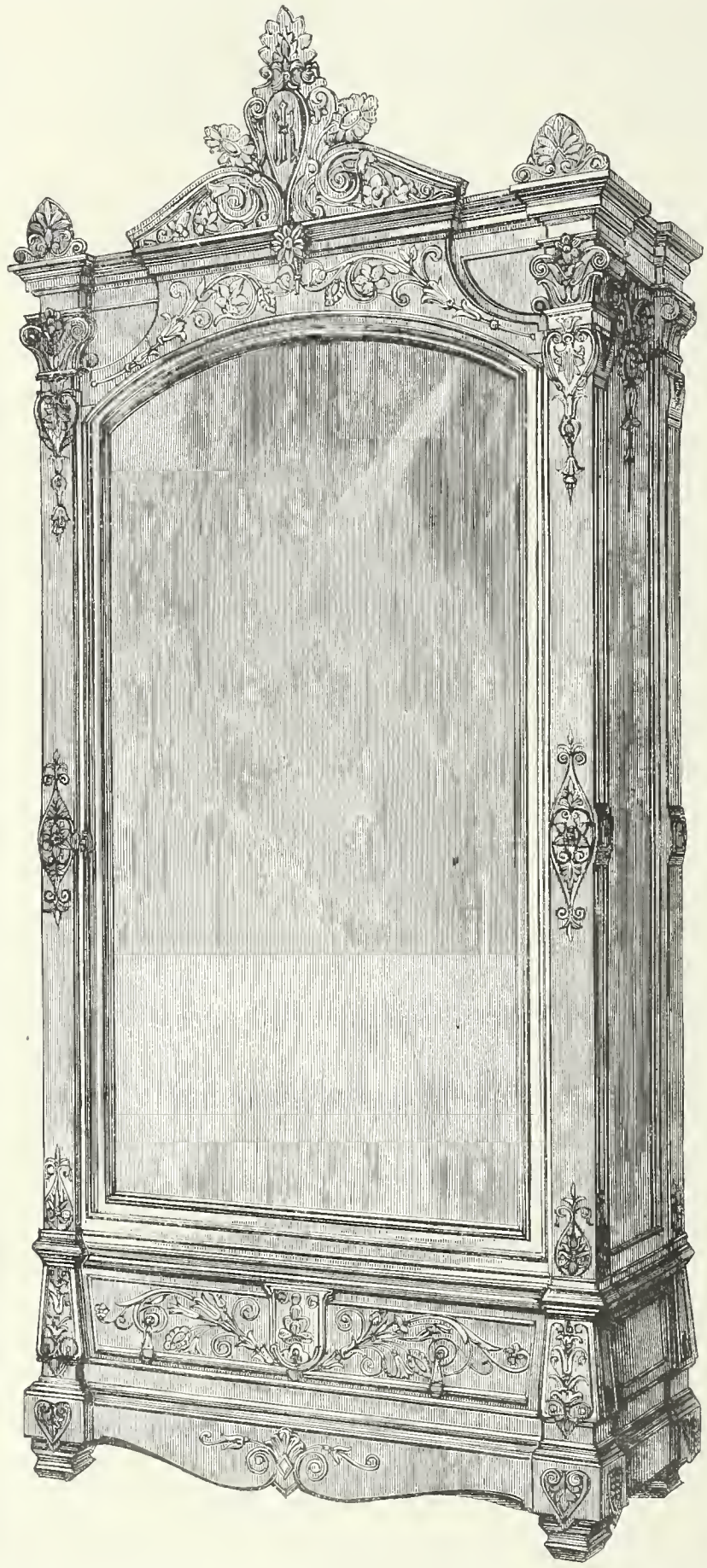


of rock crystal, made for the Prince Metternich, to enclose a precious relic of Charles the Fifth.

master can be traced in these; the subjects are taken from the "Roland Furieux," and are noble in design; the *relievo* is very high, and the iron has been dealt with as if it were malleable as copper. The *repoussé* work quite equals in force that of Vechte; and in freedom, generosity of thought, and true Art-work, very far surpasses that of Mr. Armstead, to which it has been compared. The Roland shield has been purchased by Baron Boo. The Fannières also exhibited a vase for iceing champagne, covered with artistic work, and very excellent in shape. A silver gilt centre for table, and another but slighter *spécialité* of theirs, seems to be engraved jewellery and silver work. There was a clock with two subjects, Music and Painting, engraved on it, which is charming. In all the work exhibited by these gentlemen one can see that the heads of the house are themselves Art-workmen, not mere dealers in gold and silver plate and precious stones, as too many of our so-called goldsmiths are. There were in their case a *café Turc*, with small silver vases to hold the cups, excellently executed; a vase and a basin oxidised and partly gilt; a tea-service of very artistic design, made for M. Achille Fould; and a laurel crown of silver gilt, given by his native town, Agen, to Jasmin the poet. Each of these works has had thought, care, great artistic feeling and knowledge, expended upon it; the result, we need not say, is that each piece is worthy of preservation and admiration. Lovers of really fine Art-work in the precious metals will be wise to secure such specimens as the Fannières turn out; it is more than probable that even as a speculation, as such works must increase in price, the purchase would be a wise one.

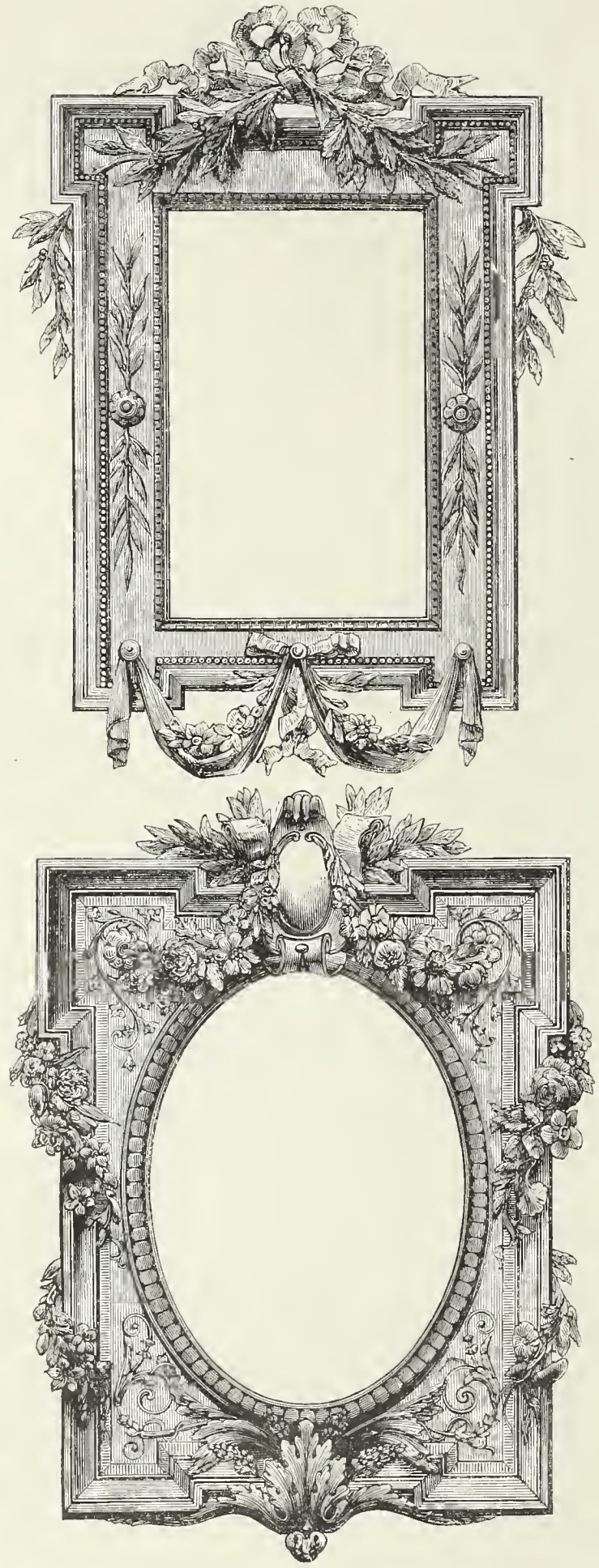
Another pupil of Vechte is Morel Ledeuil, who has boldly,

This engraving is of a CABINET manufactured by M. ROLL, one of the leading Ebenistes of Paris. It is of ebony, the ornamentation



being of bronze-doré. It is skilfully designed, and with "nicety" in all its parts; being, indeed, among the best of its class in the Exhibition.

We engrave two of the miniature FRAMES of M. CHRISTOFLE. They are



of exquisite design and refined beauty; of bronze-doré and argenté.

not rashly, ventured into competition with his master in producing the Milton shield, which was seen in Messrs. ELKINGTON'S exhibits, and which is a very graceful, tender, and charming work of Art (engraved in the Art-Journal Catalogue). He justly merits the gold medal he has won. Vechte, it will be remembered, produced for Hunt and Roskell a tripartite shield, in which Shakspere, Newton, and Bacon were illustrated each by an oval plaque of silver in *repoussé*, set in a frame of iron damascened in gold.

The house of FROMENT-MEURICE has long been known to lovers of artistic plate. Excellence of design, happiness of adaptation, play of fancy, and great care and cleanliness in execution, characterise all that Meurice has done. There is also a certain love of luxury visible in his manner that gives a Parisian *abandon* and richness to his works, many of which are reproductions of Pompeian, Etruscan, and Grecian forms and patterns, and novel adaptations of these forms to our modern necessities. This, therefore, is true Art-work. There was a group of candelabra and a centrepiece in *cristal de roche* and silver, made by this firm for his Imperial Majesty Napoleon III., which stands alone. There was nothing so beautiful in England, nor indeed of its kind in the Exposition. Meurice's jewellery shows very fine taste; the stones are well selected and set, and are finer, purer, and not so "showy" as those of his Parisian brethren (*vide* Art-Journal Catalogue). The smaller work of this house, salt-cellars, cream-ewers, &c., even to dagger and sword handles, is artistic, rich, and worthy work.

We engrave a Basket of silver filagree, executed and exhibited by Herr Thoskrup, of Christiania, Norway; a work of great merit, and of singular beauty in design and finish.



We engrave a Frame carved in Box-wood by Diotisalvi Dolce, of Cison, Treviso.



It is a fine and foreible "story," told by a master-mind and hand; animals, birds, and inseets, are seen among vine leaves. They work out the purpose of the artist.

The Bronze Chandelier, a work of true Art, is the produetion



of Joseph Michieli, a distinguished artist-manufaeturer of Veniee. The "Sea-Queen" was a very valuable eontributor.

Next to Froment-Meurice, and in the opinion of many even surpassing it, were the exhibits of M. Odiot. But in richness and delicacy the firm just noticed is far in advance. M. Odiot showed three large and ambitious pieces of presentation plate, which illustrate and celebrate the Creasot Iron Works (*vide* Art-Journal Catalogue). Muscular smiths, weary with toil, strong and soiled with work like Vulcan, are seated at the base of the candelabra and centre-piece, in the midst of unfinished portions of their labour; and the great merit of the work is its thorough fitness. Heavy in design, and somewhat rough in execution, it is still truthful, and full of the right feeling; and the pieces strike one as altogether more worthy of presentation to the Stephensons and Brasseys of the day than the work our English firms turn out. Larger, freer, more generous and important than our own, this work must win admiration—or rather wring it—from a rival. It is but fair to say that the average of the other work exhibited by Odiot is not nearly so high as that of these three chief pieces.

Turning to another great firm, that of Christofle, the critic was almost overwhelmed with the magnitude of the collection, tho space it occupies, and the number and the richness of the work. But it must be borne in mind that a huge concourse of plate is, in an artistic sense, rather than otherwise, harmful. What one wishes to ascertain is, the ability of the artist or exhibitor; and this may sometimes be seen by a single brick from Babylon. But in M. Christofle's exhibit we had Babylon to judge of the brick. There was a centre of a table, in gilt work, and a looking-glass, a



We devote a page to engravings of TABLE-GLASS contributed by Messrs. COPELAND AND SONS, of London. They are not glass manufacturers, except in so far as works made expressly for them are decorated from their own designs by artists they employ; consequently no medal was awarded to them in this class, although the great merit of their "exhibits" was universally acknowledged.







whole gallery of gods and goddesses, Cupids, Victories, Venuses, Neptunes, Amphitrites, and last, but not least, the beautiful city of Paris, upon whom all these gods and goddesses are attending. This work has all the faults of such pieces. It is diffuse without being effective; and it is so vast that it is only at the great feasts of the Hôtel de Ville it can be seen to advantage. The figure-work of Christofle seems to us to be coarsely luxurious, and to want that kind of exquisite finish which is seen in the work of Froment-Meurice, and that artistic excellence which the Brothers Fannière produce. Still there is a great merit in some of Christofle's work, and while the crowd is attracted by the "*surtout de table pour S.M. l'Empereur*," and the grand silver-gilt galaxy of the "*surtout et service de dessert de la ville de Paris*," others, who are lovers of Art, could step aside and admire a little *cafetière*, coffee-pot, cream-jug, and sugar-basin, which, at the price of 2,500 francs, would put the purchaser in possession of a real work of Art. It is covered with small foliage, that here and there interlaces a figure, and has, by some process which the worker assures us is a secret, but which surely our silversmiths could easily reproduce, assumed a creamy tint, somewhat between a light oxidisation and our whiter and colder frosted work (*vide* Art-Journal Catalogue). M. VEYRAT, of the Rue Château d'Eau, exhibited a fine figure of bronze, silvered and oxidised, of Ganymede, which, of course, cannot be distinguished from silver work, and a silver *surtout de table*, which is very meritorious. Veyrat also in his work exhibited objects in enamel and gold, which, for

The beautiful object engraved on this page—one of the many admirable issues of Messrs. Hunt and Roskell—is the work of Antoine Veechte, by whom it was executed, in platinum *repoussé*, for his Royal Highness the Duke D'Aumale. It is the Cover of a Missal of



rare Art-value, commenced by an ancestor of his Royal Highness A.D. 1390. The subject of the cover is The Assumption of the Virgin. This production of the accomplished sculptor has been justly classed among the foremost Art-works of the Age—a *chef-d'œuvre* of the Exhibition.

delicacy of work, tone, and colour, go far to rival the Japanese work, and this is very high praise (*vide* Art-Journal Catalogue). M. Rudolphi, besides showing a fine dish, *oxidé*, chased in high relief with the subject, "*Joseph vendu par ses frères*," has a method of setting jewels in his silver-work which is a reproduction of a mediæval method that may now pass for a novelty. The small and delicate oxidised work of Rudolphi is of very high class. He exhibited a most beautiful vase set with emeralds; scent bottles and dagger handles; paper-knives made rather to stab the critic than to cut the book, and sundry articles *de luxe* which are worthy of great praise. There was a small group (*vide* Art-Journal Catalogue) of the Flight into Egypt, into which pearls are cunningly and artistically introduced. M. Coffignon, Aîné, had, among some curious chain work in oxidised silver and gold and silver, a *coup de chasse* which is worthy of remark, and a little casket purchased by the King of Spain, that does credit to the taste of his Majesty (*vide* Art-Journal Catalogue). Messrs. Marrel et Fils, of the Boulevard de la Madelcine, put forward several *pièces d'Art*, which are truly admirable; they exhibited also silver with blue enamel, swords with oxidised silver hilts, and a fine work of Art especially calculated to please the French taste—an ebony and silver arm-case, and an oxidised shield, with a fight chased

MM. Ch. Pillivuyt and Co. are manufacturers of Porcelain at Mehun and Nevers; they have establishments in Paris and in London, and are among the principal fabricants of France. M. Pillivuyt received a gold medal with the universal accord of all competitors. The pro-



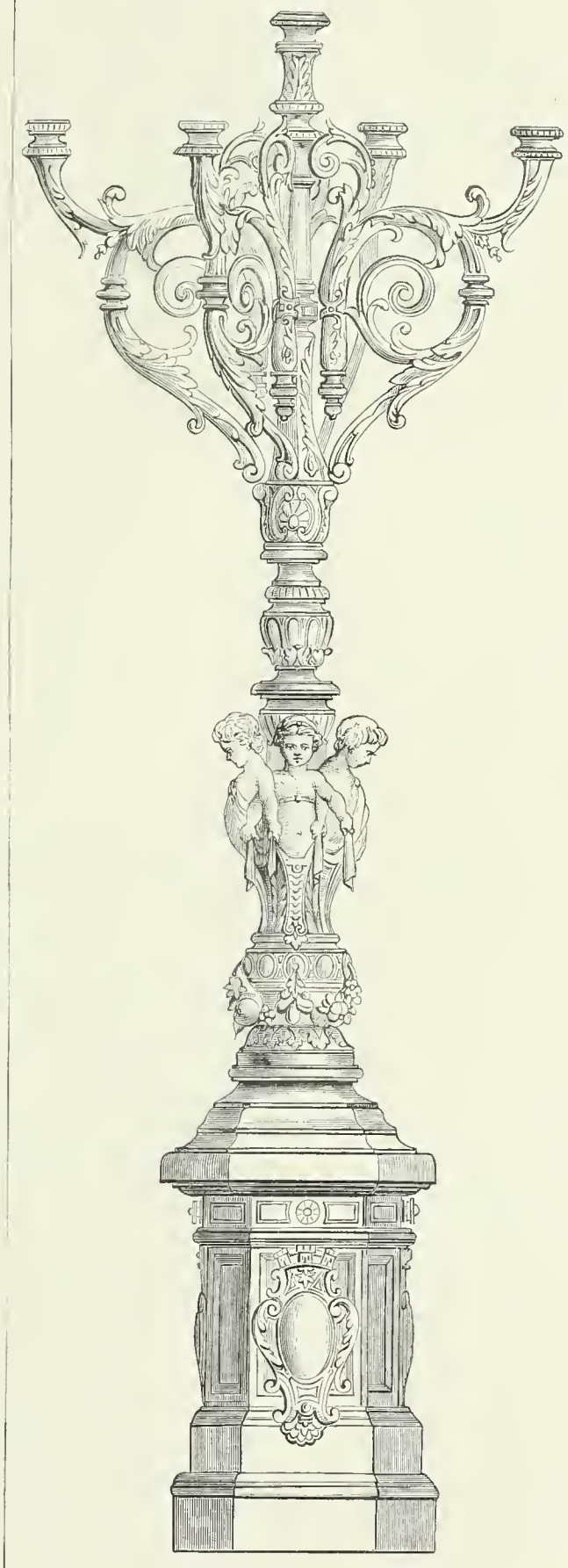
ductions of the firm are of the highest order. In all cases they are ornamented by the skilful pencils of accomplished artists. Their chief merit, however, consists in the originality of the colours employed; these are principally of subdued tints. The Court of Porcelain and Earthenware was full of suggestive objects—objects which have, no doubt, been carefully studied by manufacturers of other countries.

in high relief on it, which is not unworthy of Vechte. The French, who are fond of romance and Eastern reproductions, think very highly of an Egyptian necklace made by this artist-workman, in which the Egyptian scarabæus is introduced. M. Duponchel, who has not the pretensions of his larger rivals, exhibited some excellent plain clean work, good in form, sound in execution; and some worthy Art-work in silver and enamel, gold, enamel, and crystal—a substance not sufficiently often introduced in our objects at home—and some silver-gilt moresque work, which is pure and good.

French Art in the precious metals, and in copper, brass, and iron, has an impulse given it which at home few of us can wish for. This is in making images for the Roman Catholic Church, and in forming crucifixes, saints, madonnas, altars, and other church-work. Such productions come within our proper province to notice, and that notice must be one of great, although qualified praise. The two chief firms seem to be those of Armand Calliat and the MM. Poussielgue. The latter exhibits the designs of M. Violet le Duc, and produces some admirable work of the usual character, painstaking, even prayerful in tone, but conventional in style; the pyxes, crucifixes, monstrances, or ostensoirs, small shrines, lecterns, croziers, and church-work either in plain brass, brass gilt, silvered, or real silver, and sometimes in part of real gold, partly covered with enamel, are all pieces of excellent work, very conscientiously executed, the only fault perhaps of which is the conventionality that is simply inseparable from church tradition. Armand Calliat exhibited a very gorgeous collection of this work; some of his shrines are of immense size,

The varied articles in Cast Iron manufactured by M. DURENNE were objects of universal admiration: sharp, distinct, and brilliant in execution—rivalling, indeed, the best works in bronze—they gave to the coarser material an extent of popularity that cannot but "tell" advantageously for it as a branch of commerce; for its application is not only to necessaries, but to works of high Art. M. Durenne has achieved his success by employing artists of ability and eminence; and he has worked out their designs with the best possible effect. The FOUNTAIN was an ornament of the Park.



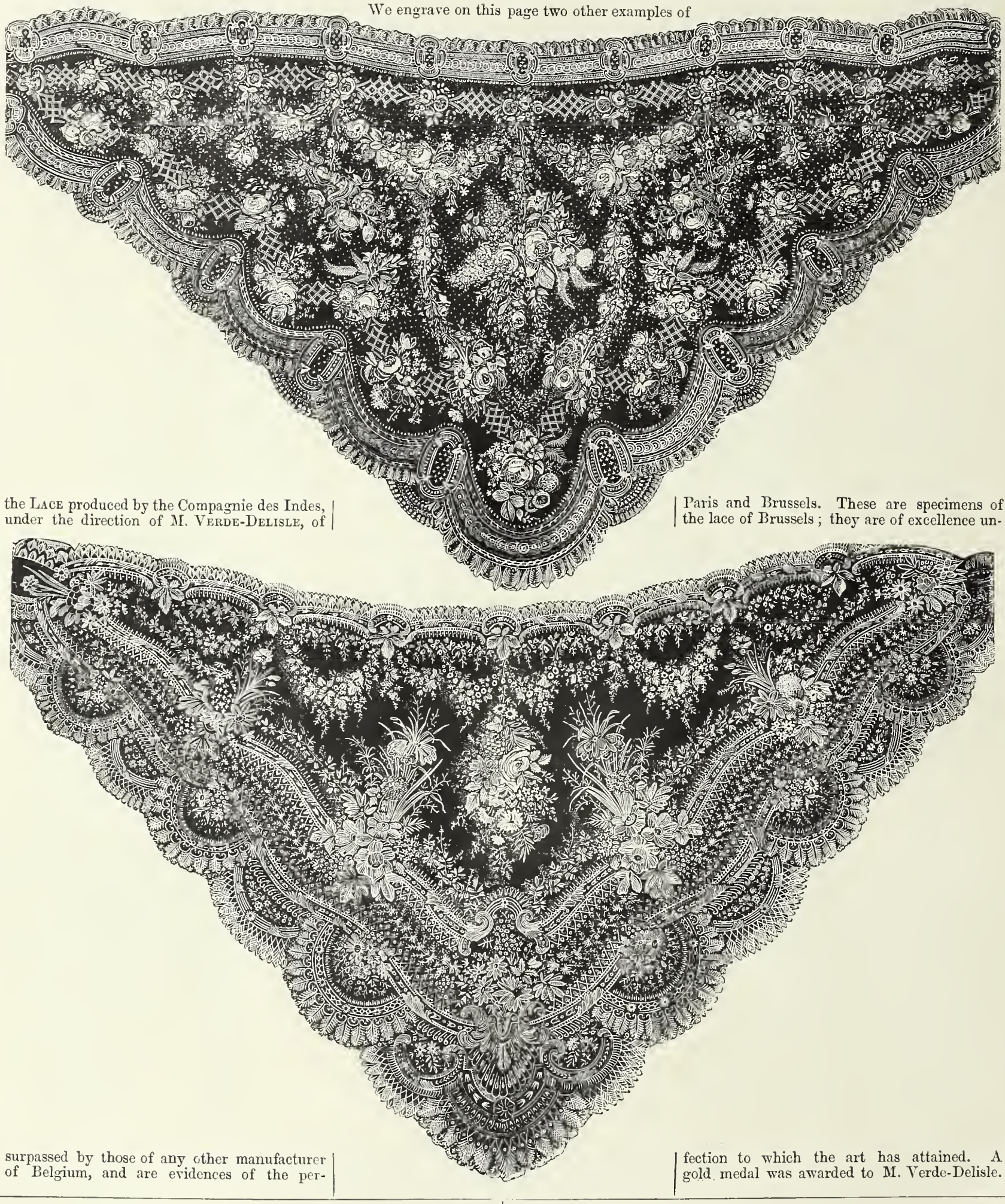


and covered with a profusion of Gothic work and figures, that give them the rich appearance which strikes every one so forcibly on going into a foreign cathedral.

Messrs. POUSSIELGUE-RUSSAND exhibited some very free and effective church-work, noble in design and sufficiently delicate in execution; there was a gilt candelabrum, with figures in oxidised silver, made for the Church of the Madeleine, which is remarkably good. M. BACHELET may here be mentioned also as having produced some fine large figures, which are very effective at a distance, and admirably adapted for ecclesiastical adornment; he had some fine monstrances in *argent-doré*, set with precious stones, recalling in their treatment the delicate painstaking manner of the mediæval artists. Referring to the Messrs. Poussielgue, we may recall to the reader the very magnificent gilt high altar for Quimpec Cathedral produced by these gentlemen. There is a richness as well as a grandeur about this altar which will delight our friends of Ritualistic proclivities.

M. THIERY, an admirable workman in the same branch of art, had a large and fine "tabernacle," covered with very worthy work, and designed "*pour l'Eglise de la Madeleine Nouvelle*," at Granada; so that we see the French ecclesiastical artists supply all the world. M. Thiery showed other work in smaller objects of a more delicate and finished nature, and equally worthy with his larger work. Messrs. ARMAND CALLIAT, of Lyons, may be mentioned by the side of these artists; and in addition to them, there were other exhibitors scattered up and down the Fine Art Court who proved that the art of church decoration has, in the middle of a century which has been termed eminently sceptical

We engrave on this page two other examples of the Lace produced by the Compagnie des Indes, under the direction of M. Verde-Delisle, of Paris and Brussels. These are specimens of the lace of Brussels; they are of excellence unsurpassed by those of any other manufacturer of Belgium, and are evidences of the perfection to which the art has attained. A gold medal was awarded to M. Verde-Delisle.



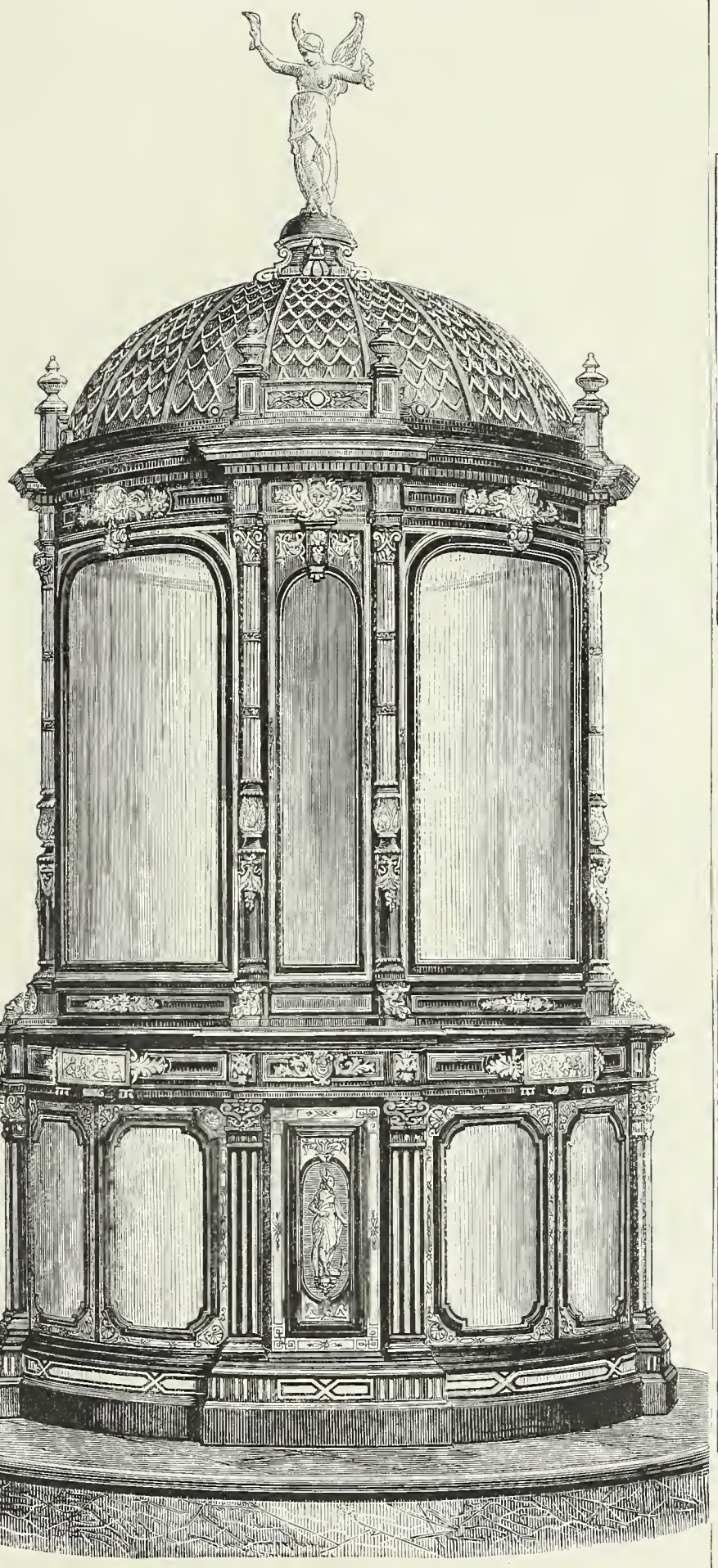
and materialist, reached a period of renaissance; but that, unfortunately, it is too easily content with admirable work servilely copied from Gothic patterns, and is without that freshness of invention and elasticity of design which can alone save Art from becoming degraded.

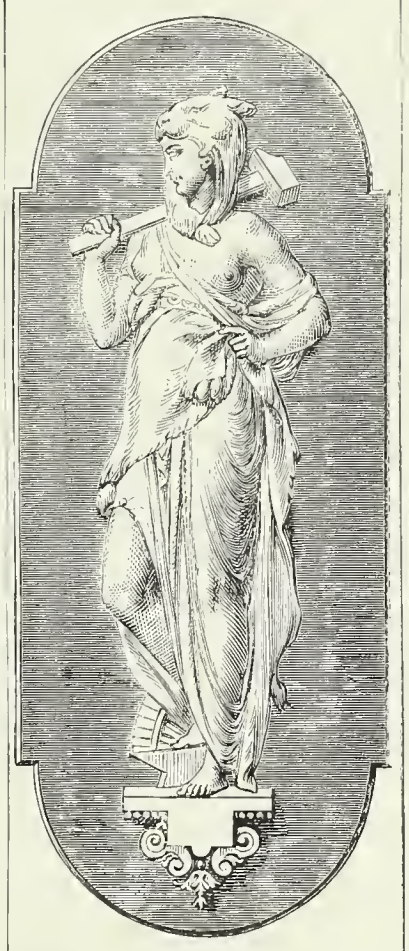
Let us now turn to the singular but not always happy invention and design which the French exhibit more than any other nation, and let us couple with it the scholarly reproductions and the learned Art by which they have, not for the first time, been so honourably known. We look in vain for the same spirit among our English houses. It is not alone that the English artist wants imagination and fancy: it is too often the fact that his employer has the narrowness of mind which springs from lack of education, has no feeling for beauty of design, or novelty of adaptation and accommodation, that is, for Art. Hence he is content to run on in a narrow groove, and rather to convey his designs from other producers, either foreign or English, than embark in anything which betokens *esprit* and mind. English work, therefore, shows a lack of fancy, design, novelty of shape and purpose, which to us should be a national reproach.

Of novelties, let us note that of substance first. In the aluminium-bronze, Messrs. Paul Morin & Co. produced cups, harness, several very artistic plaques, busts and statuettes, mountings of sticks and of harness, for which it seems to us this metal is admirably adapted. Messrs. Veyrat, of whose large statue of Ganymede I have spoken already, showed some enamel and gold work, which is a close copy of Japanese work, and has all the excellences of that work, and they are many, besides the great

The CABINET of ALESSANDRI is one of the most perfect productions of modern times. It is of ebony, but all







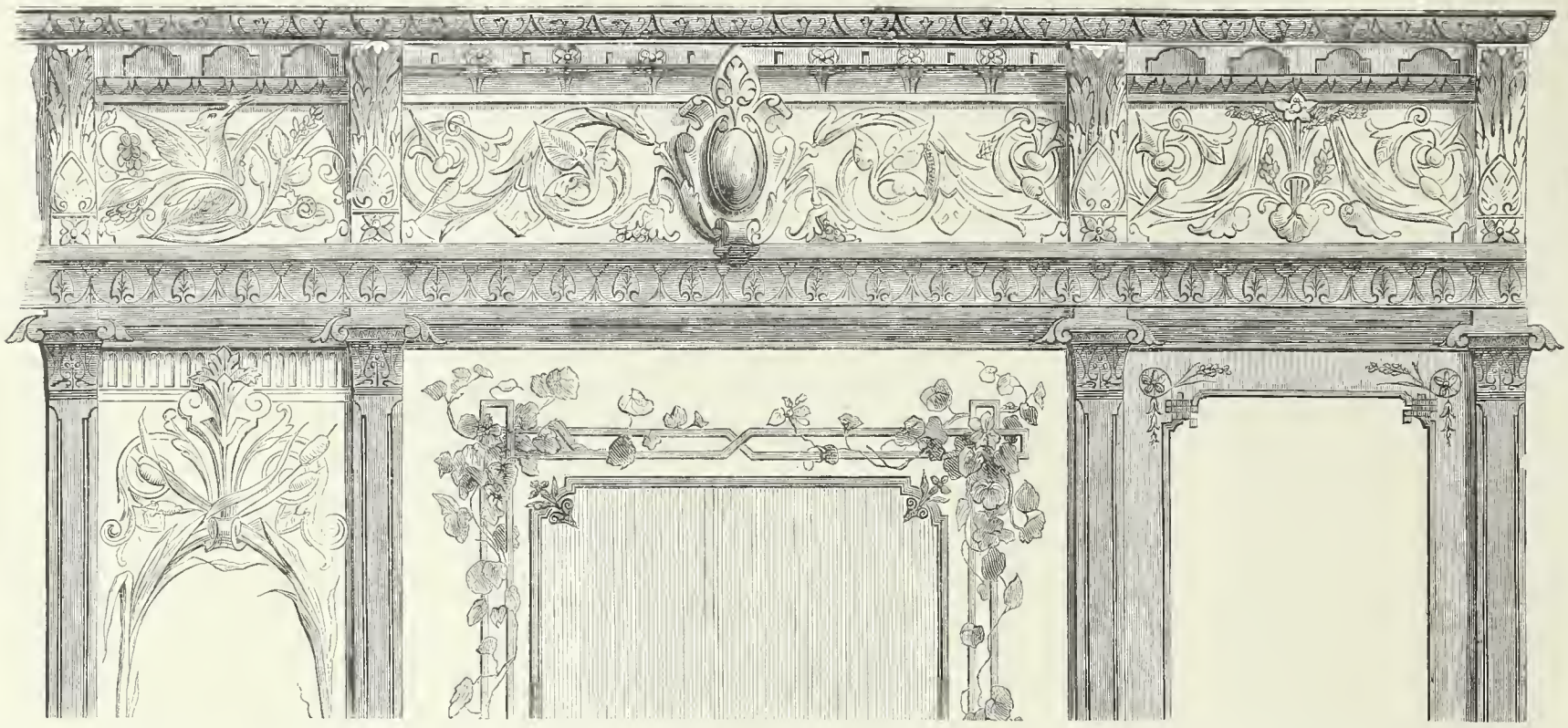




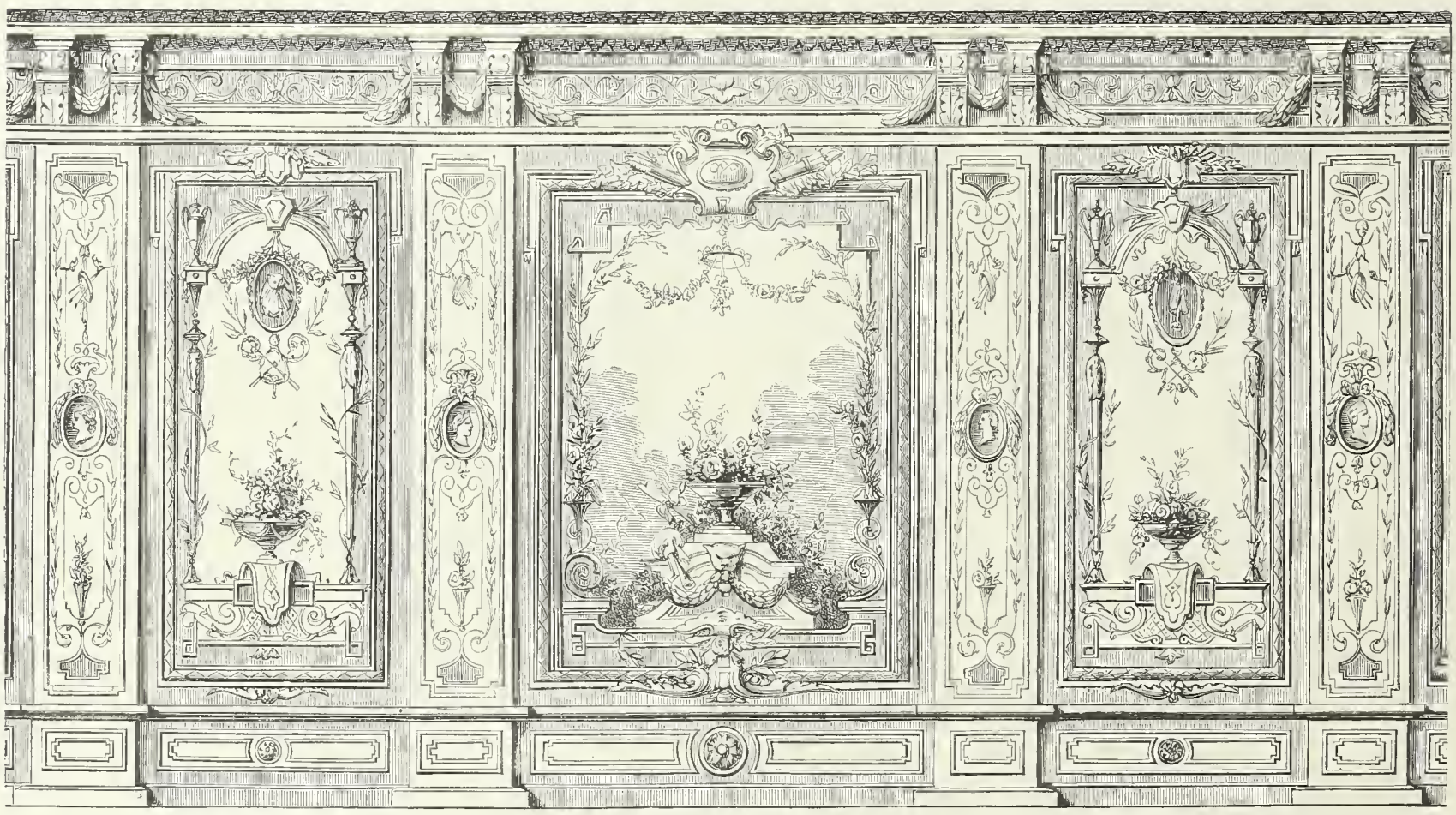
AND SON was not only a *chef-d'œuvre* of the Exposition: it is one of the most perfect productions of modern times. It is of ebony, but all the enrichments are of ivory—wrought by the hand of a sculptor—an artist of the very highest order. The four FIGURES that occupy niches in the base, the smaller figures in low relief, and the several minor details, are all admirable in design and execution.

merit to European eyes of perfect novelty. M. HERBERT gave us some admirable coral works, with many novel designs; Messrs. CHARLOT, ROBILLARD & Co., some silver work and gold work, modelled in leaves, flowers, and delicate tracery, very pretty and fantastic; and some modern Limoges, Faïence, and other enamels, which are beautiful in colour, and in many respects not to be distinguished from the antique. In a dozen precious little bits of work fancy and design are to be seen, and will at once be gladly recognised. M. DOTIN showed a cup of deep blue enamel, and Raffaellesque in ornamentation, which was purchased by a rich connoisseur, who has indeed reason to congratulate himself on his acquisition. I have already referred to the crystal *de roche* introduced with such happy effect by M. Froment-Meurice; other artists work agate, jade, and other hard stones, such as bloodstone, sardonyx, and cornelian, into form with much novelty and ingenuity. Such introductions, with enamel, oxidisation, and parcel-gilding, break up the surface of the work in precious metals, and at once add richness of appearance and intrinsic worth. In enamels, however, M. CHARLES LEPEC exhibited by far the most delicate and artistic. These are in modern Limoges and in Faïence; and the brilliance of colour and soundness of surface of the enamel, as well as the delicacy of the tracery and the excellence of painting, seem to us difficult indeed to surpass. No English house that we know of could, by English workmen,

The observations we have offered in reference to the PAPIERS-PEINTS of M. Hoock apply with equal force to those of M. BEZAULT, another of the leading manufacturers of Paris. His designs also are principally supplied by the facile and fertile pencil of M. VICTOR DUMONT; and



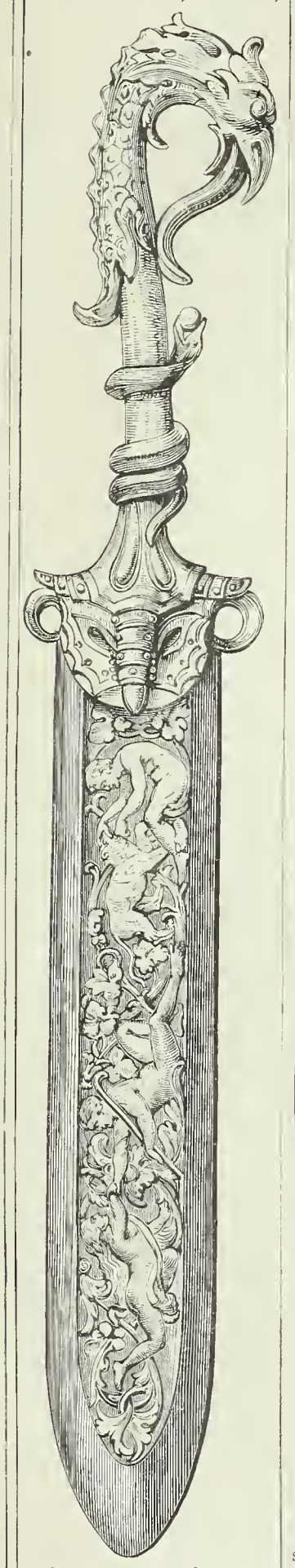
his productions have obtained fame in every country of Europe. M. Bezault, too, receives a gold medal. We engrave the decoration of the side of a room, and part of another. It is not only in objects of that class he obtains eminence: all the minor issues of his establishment,



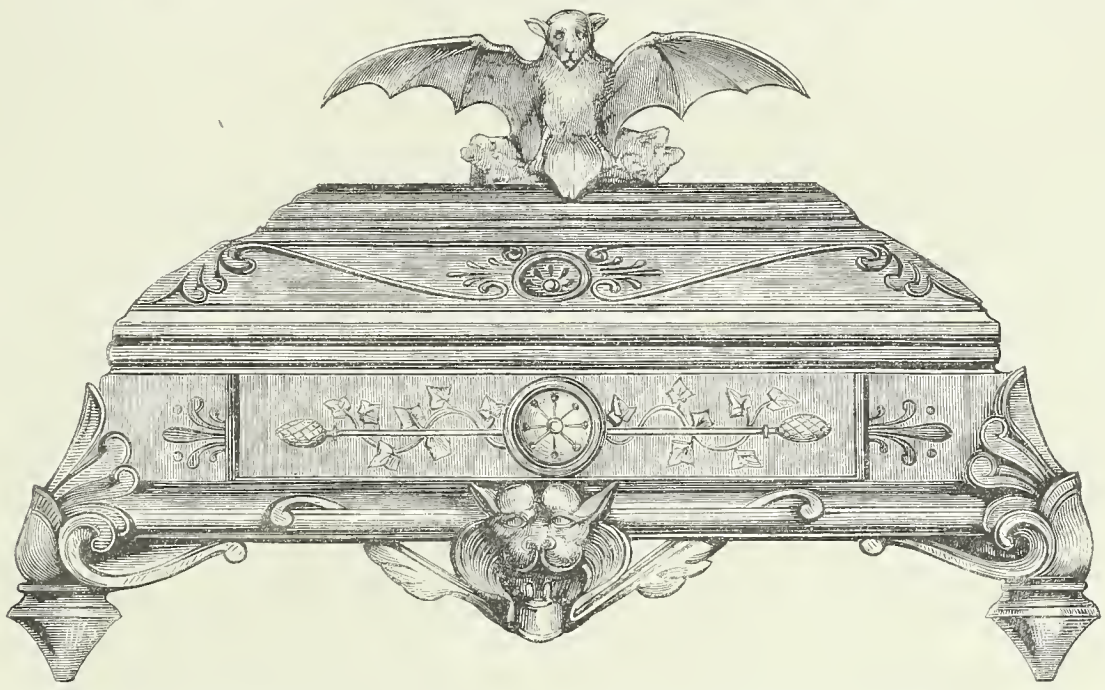
in several "styles," are of great excellence—refined and pure in design, harmonious in colour, and as perfect as works of the class can be in "neatness" and accuracy of finish. M. Bezault has a large connection in England, having a managing agent in Laurence Lane, London.

produce the equal of a dish by this house, on which is enamelled the Triumph of Cupid; a tazza which bears on it an Indian huntress; and a casket, whereon is an Indian girl on a gold ground.

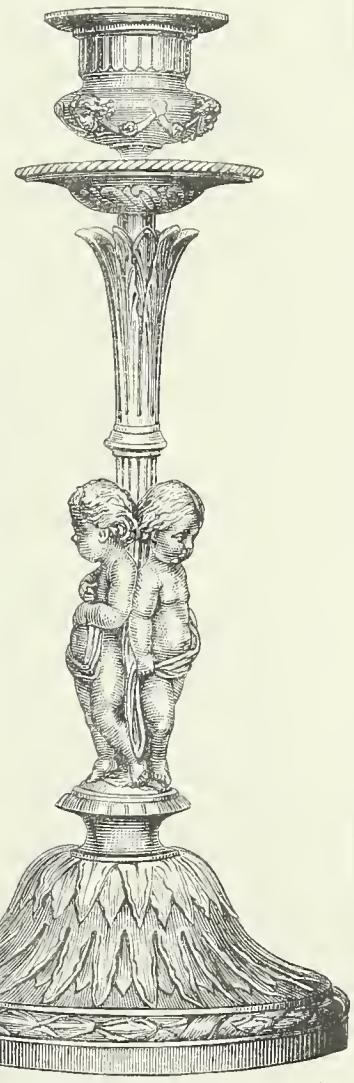
M. AUCOC—who proves his Art-knowledge in a tea-set which is an anachronism only in its pattern, of Pompeian or Greek form, partly gilt, and especially in a magnificent set of cameos which he put forward—had a curious but very effective set of jewellery, *insectes naturelles montés*—actual insects—flies, beetles, &c.—mounted in gold. Beautiful in form and brilliant in colour, these New World flies—they are inhabitants of the Brazils and Mexico—would, upon some ladies and with some dresses, create quite a sensation. Fancy and novelty in form are both shown by M. BOUCHERON, who exhibited a tea-set, the pieces of which are set on a plateau of three stages, which may afterwards be used as an ornament, or may previously have decorated the dinner table. The tea-set is remarkable, being gilt and inlaid in enamel, with red and black Greek ornament. Equally novel is the vase in silver by M. BOYER-CALLOT, made to the order of the Princess Mavro-Cordato; and not unworthy of being classed with the highest works is that by the MAISON FRAY—a frosted and gilt *Arc à la Paix, mère des Arts, du Commerce et de l'Industrie.* On the sides of this triumphal arch, in silver, as upon those of the *Arc de l'Etoile*, we find *bassi-relievi*—six silver plates, on which are innumerable little figures, illustrating the process of Commerce, Art, and Industry. The work is dedicated to a lady, Mdlle. C. Curtil.



M. Meissner, of Paris, is at once the designer, manufacturer, and merchant; a class of producers unknown in England, but by no means uncommon in France. His sale-room, various examples of Art in electro-bronze, charmingly modelled and delicately chiselled—vases, candlesticks, seals, tazze in great variety, statuettes, and, in fact, a hundred different articles, all good, and of much beauty. productions are chiefly the smaller objects which so frequently arrest attention as examples of pure, indeed, of high, Art; such as may be coveted by the educated connoisseur, although produced at prices which bring them within the reach of ordinary buyers of beautiful things. He exhibits in his atelier, which is his workshop and his







The Jewellery of M. Froment-Meurice exhibits much of the fanciful play that we have spoken of. It is said that Napoleon I. in his list of "jewellery" included harness and stable fittings; we may therefore safely include in ours a fine crystal vase with Raffaellesque ornament, gold or silver gilt, and cut into delicate tracery, and, as workmen term it, *brought on* the vase; also a fine emerald, pearl, and diamond suite, and a "*coupe et candelabres*," curiously and very effectively gilt in two colours, and purchased by "S.M. l'Impératrice," who may well be congratulated on her purchase. We have before referred to M. Christofle's charming little tea-set, which exhibits novelty and fancy in their most charming phases. M. Duponchel showed some remarkably good parcel-gilding, and exhibited an originality and freshness of design in a very fine diamond necklace set with heavy gold, that is worthy of remark. M. Soufflot had also some admirable specimens of settings to his jewellery and diamond work. In this kind of work we must remember the artist is circumscribed in space, has no colour save that contained in the flashing brilliance of the stones, and truly must be intensely careful to securely fasten the precious and transparent carbon which the world so much admires. It is said that a certain Prince Esterhazy never danced without shaking off several hundreds of pounds value from his diamond ornaments. This, with the usual French settings, would not only be possible, but so probable, that the question would merely be of the value of that which he lost. In the fine delicate work, for instance, of M. Wiese, of the Rue Richelieu, one is constrained to doubt whether the settings would be strong enough for the ordinary wearer of jewels. In jewels and gold work for personal decora-

MM. Braquenié, of Paris, eminent manufacturers of Carpets and works in Tapestry,



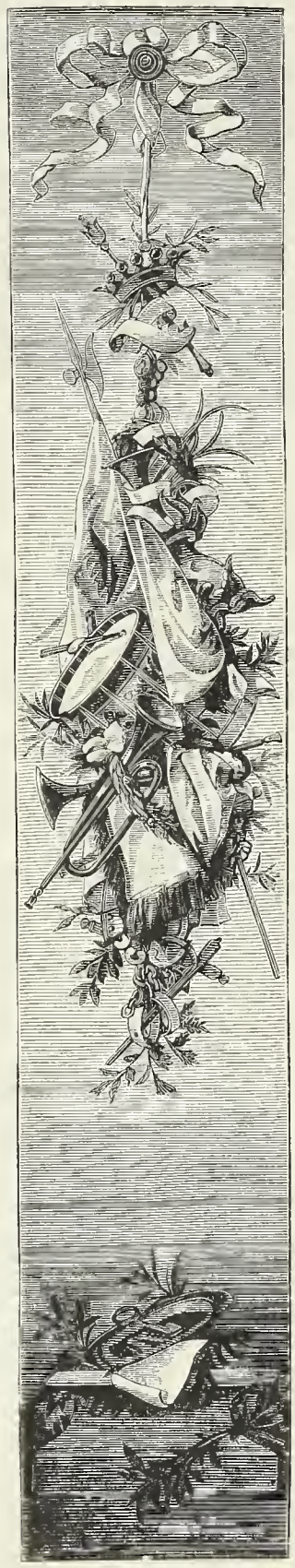
supply us with two examples of their manufacture—Borders of Tapestry—in which they have

We engrave a Vase, the master-piece of the Royal Manufactory of Berlin. It is good in form, and beautifully painted: the handles are of bronze-doré.



Prussia held a high position in the Exhibition, competing successfully with the best artists of France in the production and ornamentation of ceramic Art.

woven emblems, the one of Peace the other of War; they are of beautiful fabric, and admirable examples of the art. MM. Braquenié are among the extensive fabricants of France.



tion M. Lemoine distinguished himself by his gold bracelets; MM. Cadet-Picard by their coral and fancy jewellery; M. Quizille-Lemoine by some diamond, emerald, and pearl work, which is very fine and well mounted; and MM. Lemaitre, Chobillon, Billard, and Halley-Lasue by exhibits of French and foreign orders of knighthood, for which the French, a chivalric nation, seem to have claimed a certain *spécialité*. It is true, again, that these, if made in England—as, for instance, a star of the Order of the Garter or of the Bath—would, in solidity, sharpness, and in durability of make, far surpass those made in France; but the enamelling, the colour, and the heraldic designs of the French artist, would be better than that of the English.

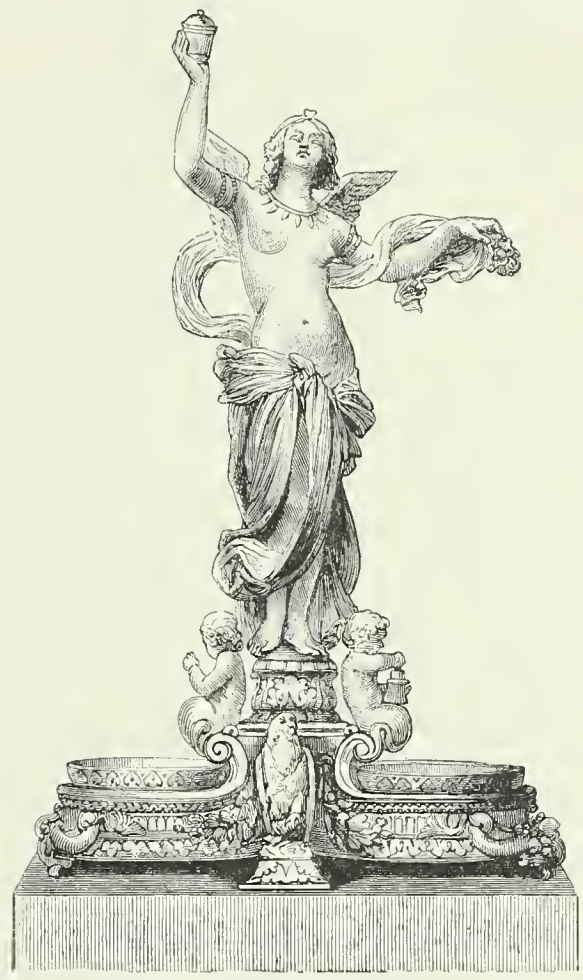
While, as a rule, the highest educated nobility, and those who have the greatest share of that special knowledge called the *savoir vivre*, such as the great Russian princes, the grandees of Spain, and the *haute noblesse* of France, made choice of English jewellery, on account of its intrinsic worth, solidity, fine make, and the simplicity of its setting and arrangement, no less than for the purity and value of its stones; the French jewellers are preferred by our own rich countrymen, and by the Americans, on account of their combined fancy and richness. Let us look for a sample of this at the case of M. Baugrand, at the Egyptian work in silver and gold, which is at once novel and pleasing, admirable in design, and classical in execution. Not far from this was a fine diamond fillet *à la Grecque*, that would adorn the head of a Rachel, which would make severe ugliness look imperial and remarkable, and grace the head of the sweetest and gentlest beauty. M. Baugrand also showed a very magnificent emerald

"The Education of Achilles," for so this very beautiful VASE is entitled, is one of



the many marvellous works of the renowned firm of CHRISTOFLE; they are modelled by the artists of the establishment, MM. MATHURIN MOREAU and MADROUX.

The two exquisite SALT-CELLARS which fill this column, also the productions of M. CHRISTOFLE, are from models by the



late admirable sculptor, KLAGMANN, to whose genius the manufacturers of France owe a large debt of gratitude. The

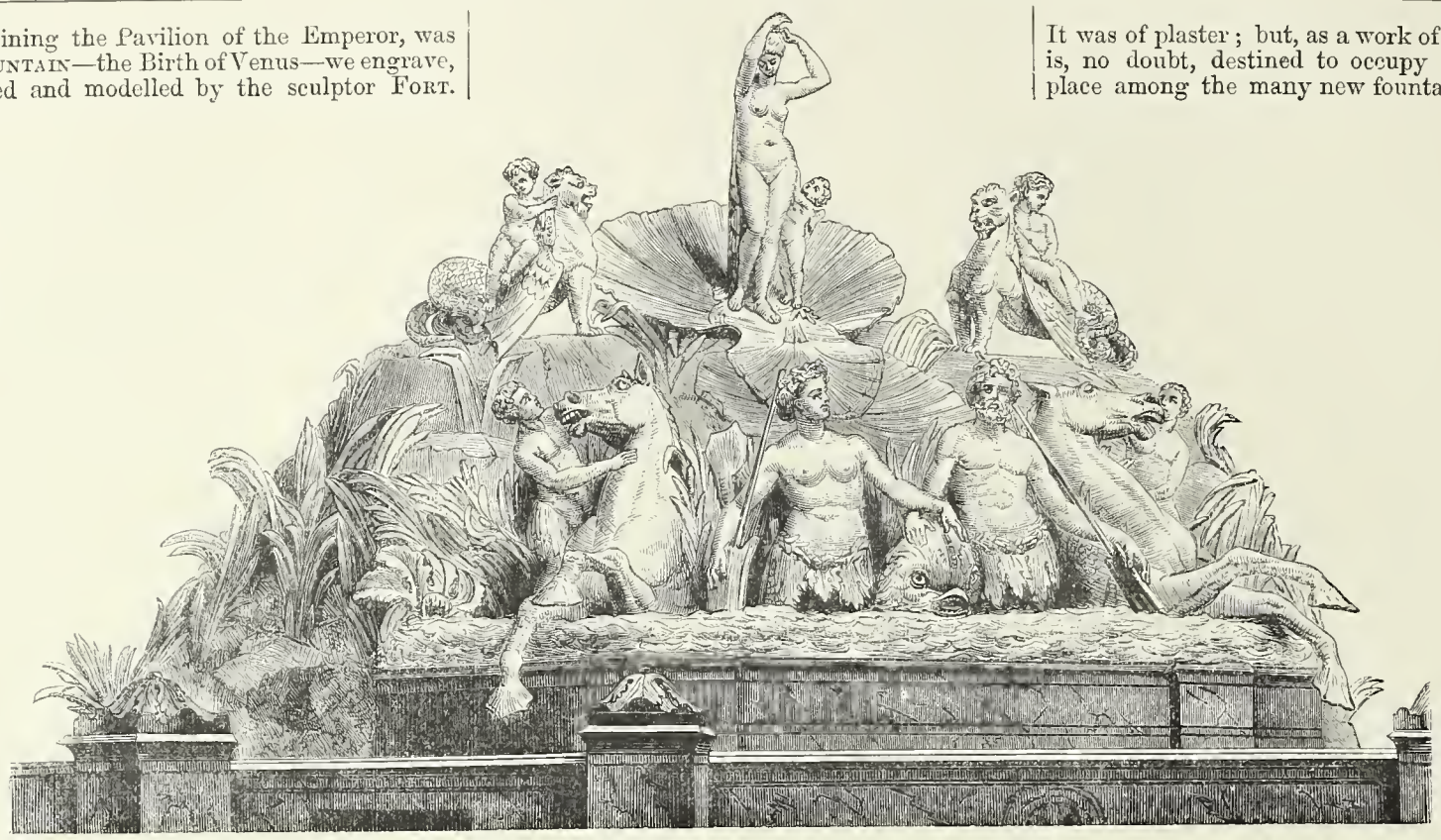


figure, in each case, represents Ondine; the two Cupidons are described as tasting—the one the pepper, the other the salt.

brooch with pendants, a charming clock-case with enamel figures, the hours of the dial set with diamonds; but to M. MELLERIO the palm must be given of having exhibited the finest jewels—as regards jewels or precious stones *purs et simples*—for he showed a set of sapphires which we should think were the very richest and purest in all France—nay, in all the world. These stones are so fine that—those who have studied the subject will understand us—they look as if they were the completest imitations, such is their size and freedom from flaw. It will be remembered that emeralds and sapphires are the two stones most easily imitated. It was only requisite to look at the abundant evidence furnished by the theatrical jewellery-makers of Paris, *faux brillants et morceaux de crystal*, so disguised with foil and colour that it was difficult to distinguish at a short distance the false from the real.

M. DURON showed us another *spécialité* in Fine Art work—by far the best and largest cups in jade, onyx, lapis-lazuli, and crystal, cut out of the solid stone, that were in the Exhibition (*vide* Art-Journal Catalogue). Nothing could be more beautiful of their kind than these cups. The amount of patience and hard work which the harder stone, onyx, jade, bloodstone, and crystal, must take to cut is no doubt immense. M. FONTAINE exhibited a very large kingly crown, and several commendable *suites* in sapphires, emeralds, rubies, &c.; MM. DUBOIS and DEMARCHEZ two gold crowns,—an every-day and a Sunday one,

Adjoining the Pavilion of the Emperor, was the FOUNTAIN—the Birth of Venus—we engrave, designed and modelled by the sculptor FORT. It was of plaster; but, as a work of great merit, is, no doubt, destined to occupy a prominent place among the many new fountains of Paris.



We engrave a CHANDELIER and a CANDELABRUM, the production of Messrs. KISSING AND MOLLMAN, of Iserlohn, Prussia; they are of iron, but bear all the delicacy and refinement of bronze. This firm has obtained high renown; it exhibited many admirable works in 1862, and has since made large advances, obtaining admirable designs from accomplished artists, and executing them with consummate skill.

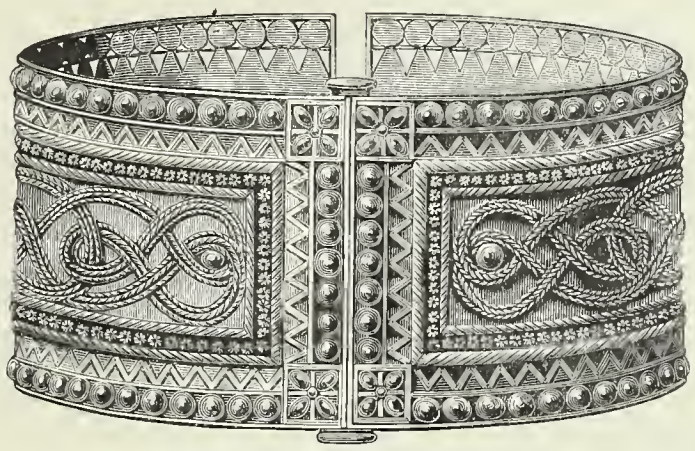




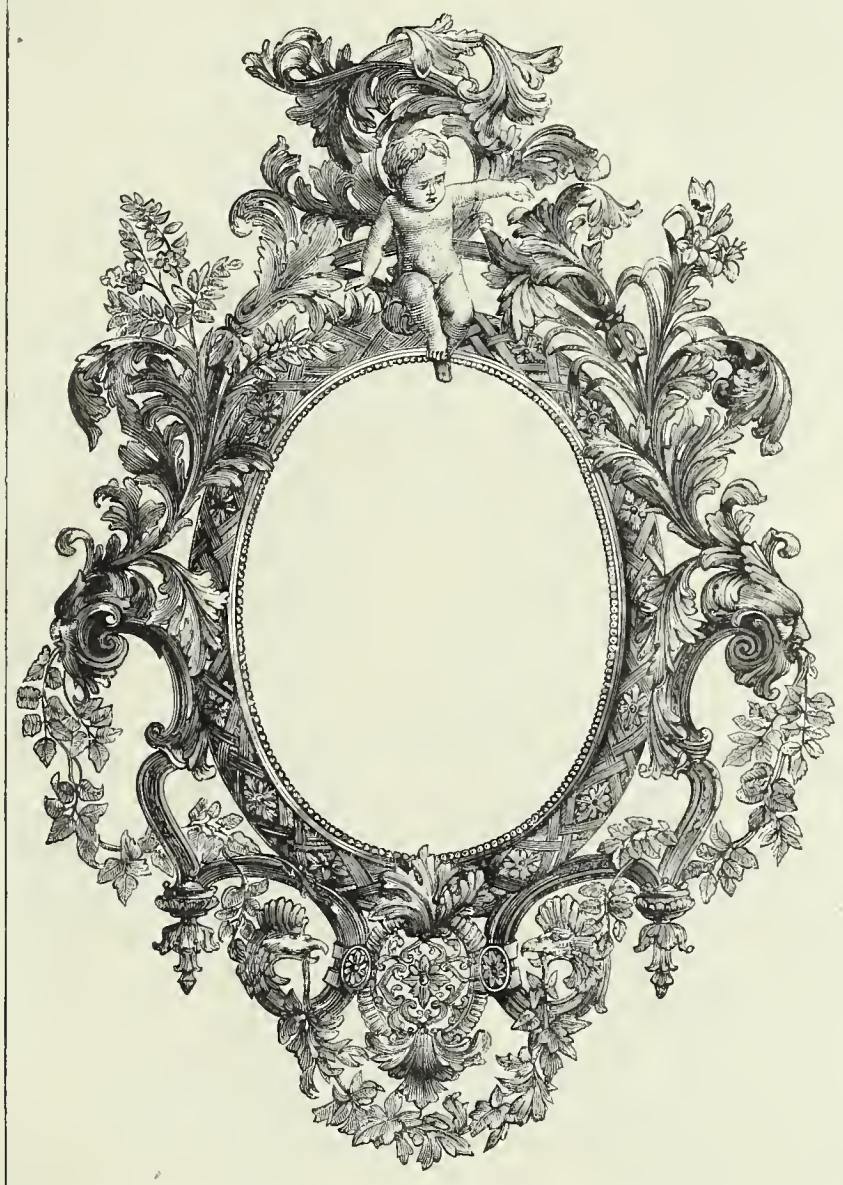
as boys say of their suits of clothes,—made for the Queen of Madagascar; M. BOUCHERON a pink coral necklace, very valuable, and also a necklet set with large single diamonds, which must be very effective on the wearer; M. MELLERIO a fine large amethyst set, and a crown prettily disposed, and made of leaves studded with small diamonds; M. FONTENAY is to be especially praised for his Pompeian jewellery; M. BAPST showed some diamond crowns, an emerald and diamond *suite*, fine diamond stomacher, crown, and *collier*, very worthy of being illustrated and handed down to posterity, although no illustration could do justice to the beauty of the work and stones, or to a pearl head-dress, which is very remarkable. M. CHALLOUX showed as his *spécialité* a goodly collection of those Russian snuff-boxes which are covered with a dark and most durable enamel; and M. BUMEAU some gold snuff-boxes very admirably made; and let us tell the reader that the goldsmith who can make a really fine snuff-box, perfect in closing and opening from the very lip to the joint, is no mean workman. M. ROUVENAT showed some diamonds and precious stones admirably set (*vide* Art-Journal Catalogue); M. CONSTANT VALES numerous fine pearls; M. TOSSAIT some imitation pearls, in which, as we have hinted, the French are unsurpassed; M. O. MASSIN a fine diamond aigrette for the Pasha of Egypt.

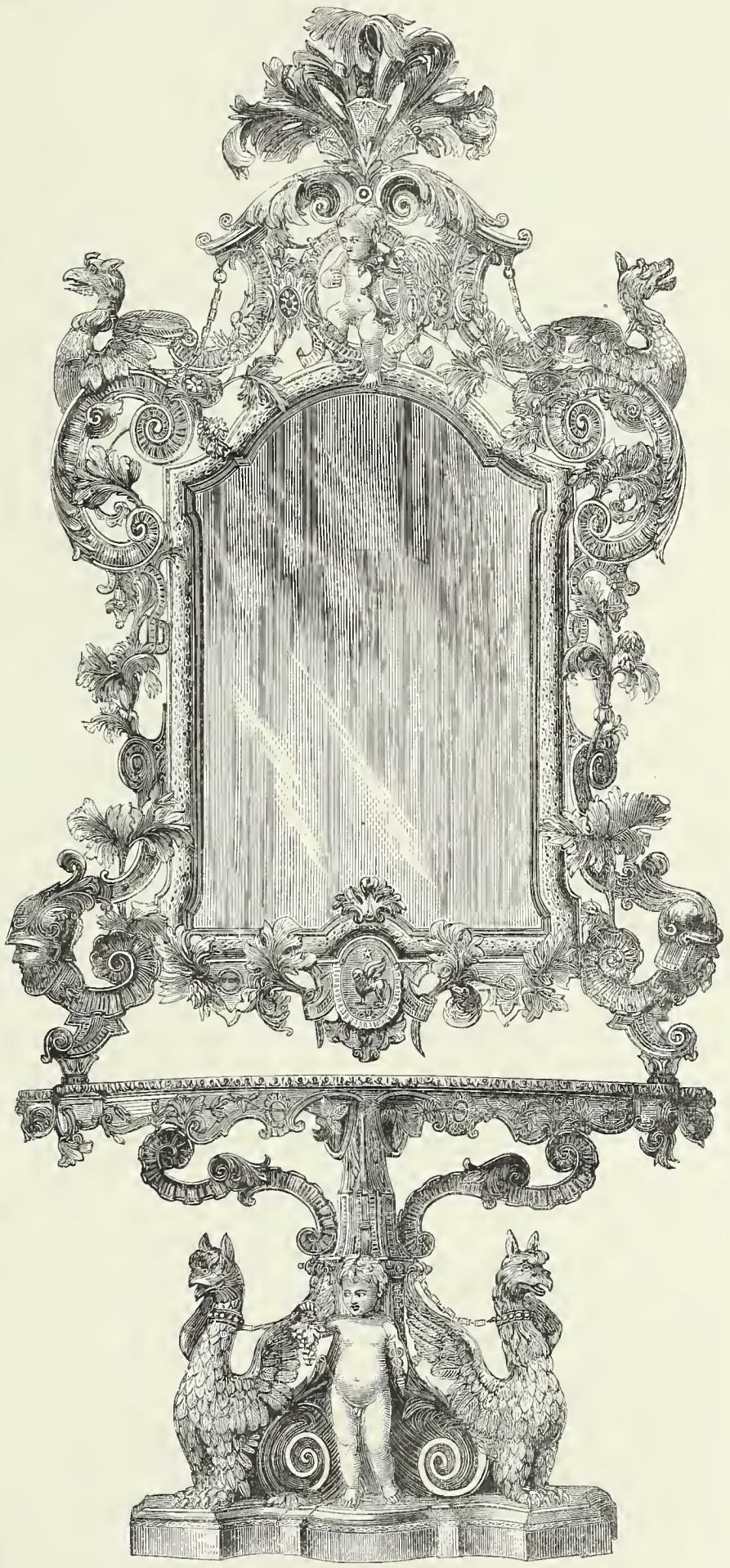
The English jewellers we have placed, as guests, next after those of France. There can be no doubt that the best work in the world is to be found in these two countries, and each country has its peculiarity. As a rule, the English manufacturers are inferior to the French in novelty, in design, in education and in fancy; and this remark applies more particularly to the heads of

We give another of the Bracelets of Herr Christessen, of Copenhagen, one of the many beautiful works in gold by that manufacturer.



We engrave two exquisitely carved Frames, the work of Signor Dominico, of Venice; they were foremost among the many admirable productions of the class that graced the Italian Court—proofs of the revival of Art in that ever interesting country. The exhibitors, generally, held the rank of artisans, working with their own hands: but they





are true artists, giving evidence of skill in finishing and genius in designing.

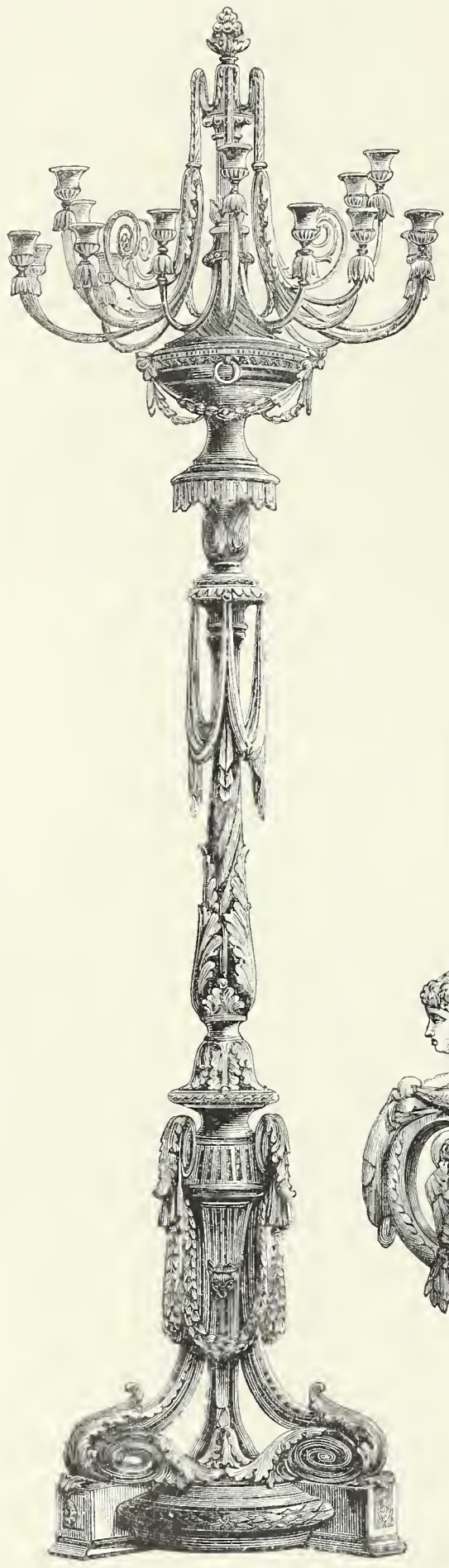
firms. On the other hand, they are superior to the French in sound work, in solidity, endurance, finish, richness, and excellency both of material and execution. Hence it is that true perfection—so far as an age can advance thereto—is to be found in a firm with workmen combining both qualities.

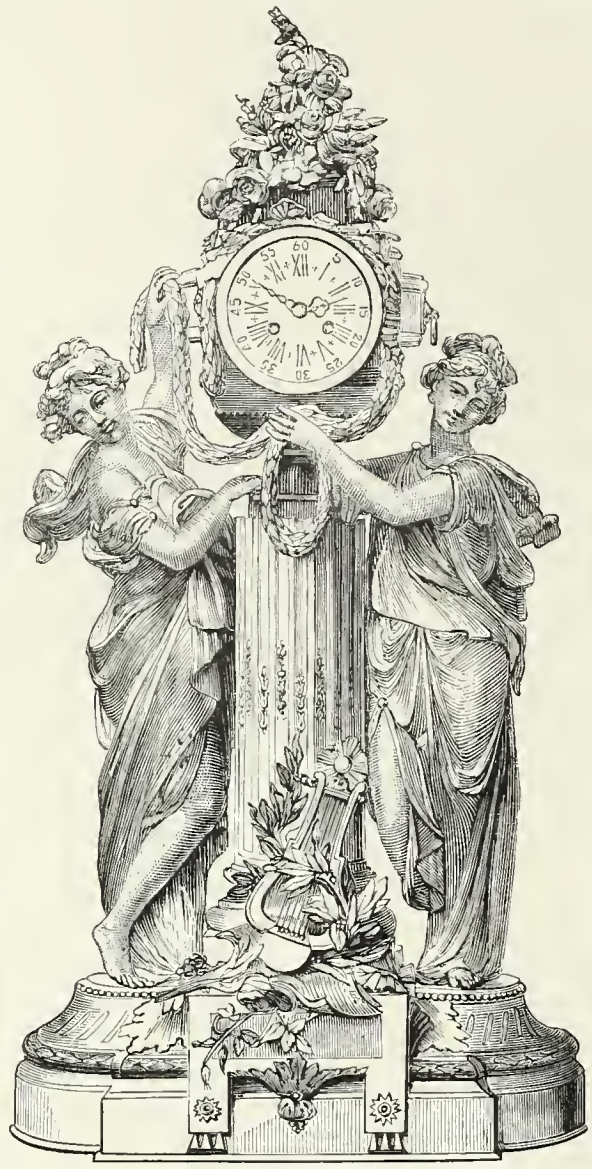
In France there are fewer lets and hindrances to the judgment and capacity of the individual than there are in England. The purchaser is more often brought face to face with the designer or executant of his order; hence there always will be more liveliness and vivacity of taste apparent in that of the Frenchman; while from the shopkeeper, naturally looking to finish in the work he produces and getting blunted as to novelty of design, we obtain plenty of solidity and finish without any originality. It is possible that new relations between master and workmen will materially alter this in England.

There is also another thing to be observed: that apparently the great English firms have become tired of the expense, without any adequate return, which these exhibitions cost them, and have remained quietly satisfied with their indisputable position at home without seeking any further honour abroad. Hence we met in the cases of our English goldsmiths and jewellers certain old familiar forms over which we are surely not required to linger.

Mr. Harry Emanuel, of London, exhibited a swan in silver, with a movable jointed neck, neither very novel nor very good; one or two tazze of excellent form and execution; a fine silver shield, and many articles in jewellery. Messrs. Crouch, of

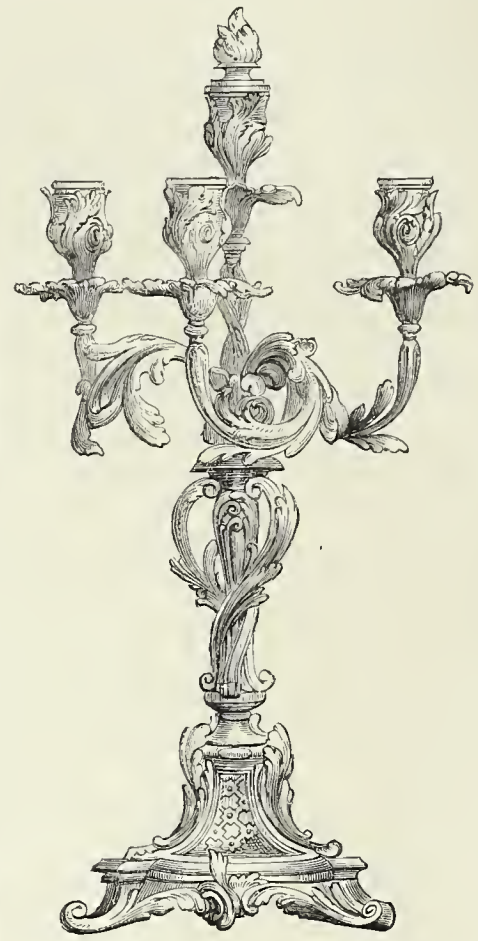
We engrave another page of works in Bronze





They were exhibited in great variety, principally

designs supplied by some of the best artists of France: for example, the CLOCK is from a model by JOSEPH CHÈRET. But M. Ernest



Royer is himself an artist; hence the great merit of the several issues of his establishment, from the simple CANDLESTICK to





manufactured by M. ERNEST ROYER, of Paris.

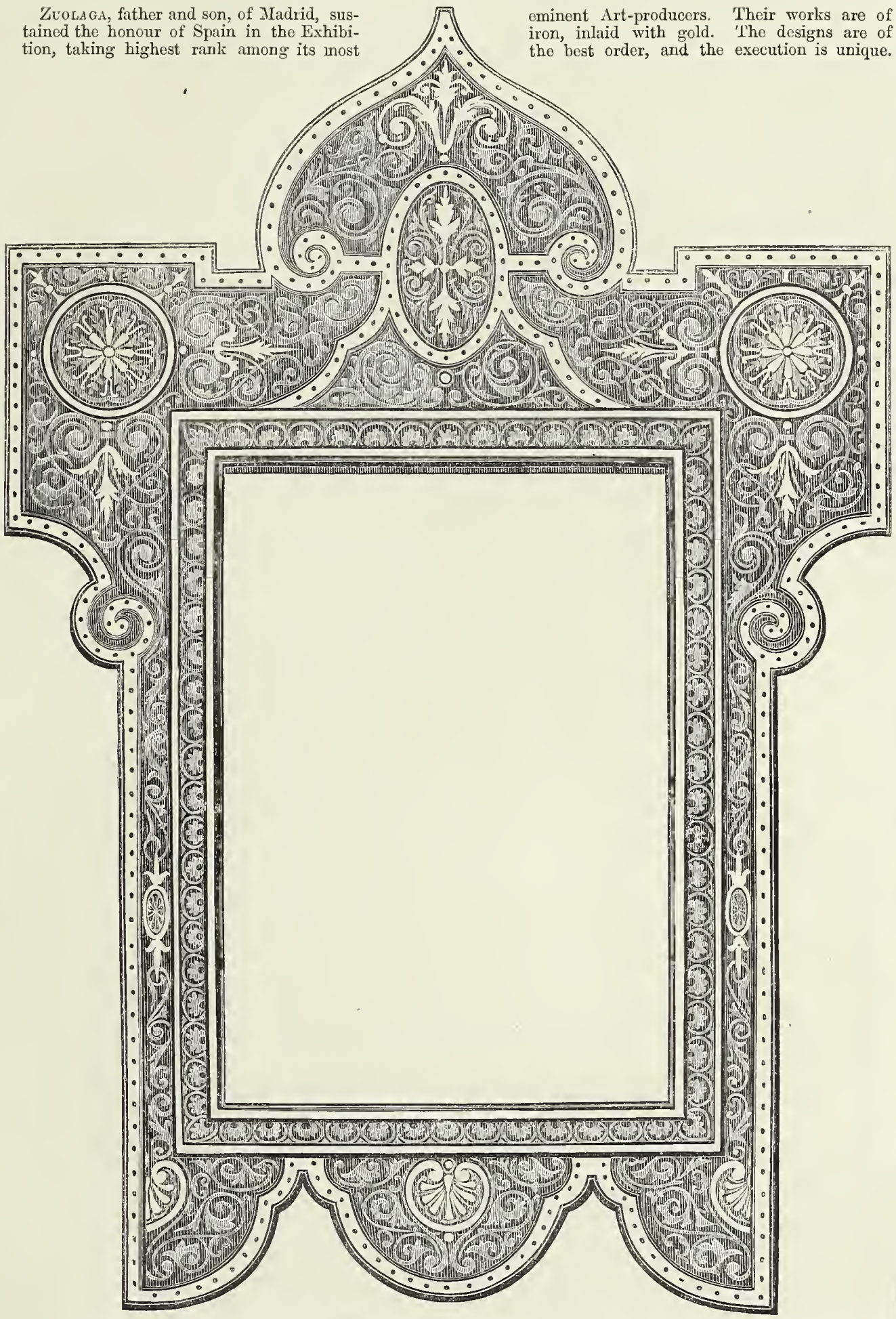
gilt, and were all of admirable workmanship, from

the elaborate and highly ornamented VASE.

Edinburgh, had some good brooches in cameo, and other sound jewellery work; Mr. DONNE, a silver-engraver, a fine plate of the Resurrection of our Lord, a fox's head after Landseer, well engraved, and a subject from Bartolozzi, in which the Cupids are remarkably good; Messrs. SHORE AND FISHER some capital Britannia metal-work tea-services, &c.; Messrs. HOWELL AND JAMES various novelties in metal-work, gilt, silver tazze, and table ornaments; Mr. BENSON, in addition to his clocks and watches, some fine claret jugs, and two remarkable caskets, made to contain the Freedom of the City, and presented the one to H.R.H. the Prince of Wales, and the other to the Duke of Edinburgh (*vide* Art-Journal Catalogue); Messrs. CATTYWARS, of Calcutta, silver filigree-work of excellent kind, of native manufacture, and some silver-work imitative of the English. Messrs. C. F. HANCOCK showed some table clocks of various designs and excellent workmanship; Messrs. ELKINGTON a baptismal present to Prince Albert Victor from the Queen; shields and tables in oxidised silver *repoussé;* a silver oxidised service, with a centre-piece of very novel form, introducing enamels of boys, beautifully painted and designed by Willms; a ewer of enamel and gold, with salver to match, very beautiful in form and charming in execution; indeed, all the work exhibited in the case of Messrs. Elkington deserves especial commendation.

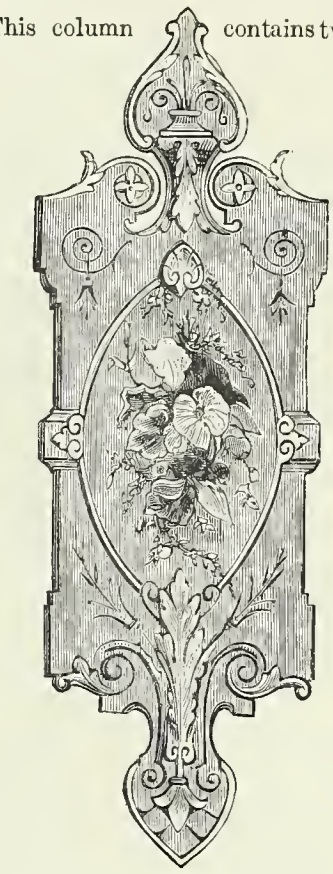
The Messrs. PHILLIPS, of 23, Cockspur Street, to whom the gold medal has justly been awarded, exhibited some diamond and other work in precious stones, pink coral, &c., of the very finest character, admirable in design, rich, and at the same time chaste, and of very excellent execution; in fact, leaving nothing to be

Zuolaga, father and son, of Madrid, sustained the honour of Spain in the Exhibition, taking highest rank among its most eminent Art-producers. Their works are of iron, inlaid with gold. The designs are of the best order, and the execution is unique.

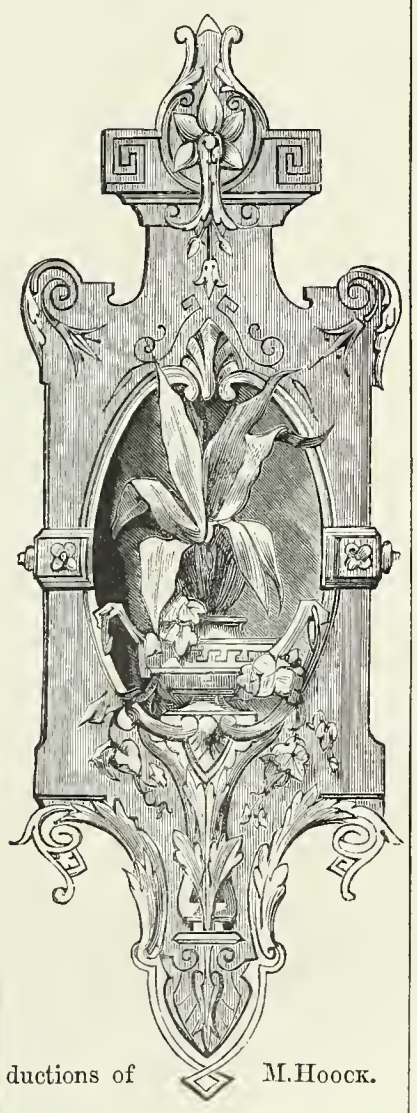


We give, as an example, one of the Frames for miniatures; but the art is applied to productions of greater magnitude, the applications of the ingenious and peculiar process being very numerous and very varied.

This column contains two



panels—"Papiers-peints"—pro-



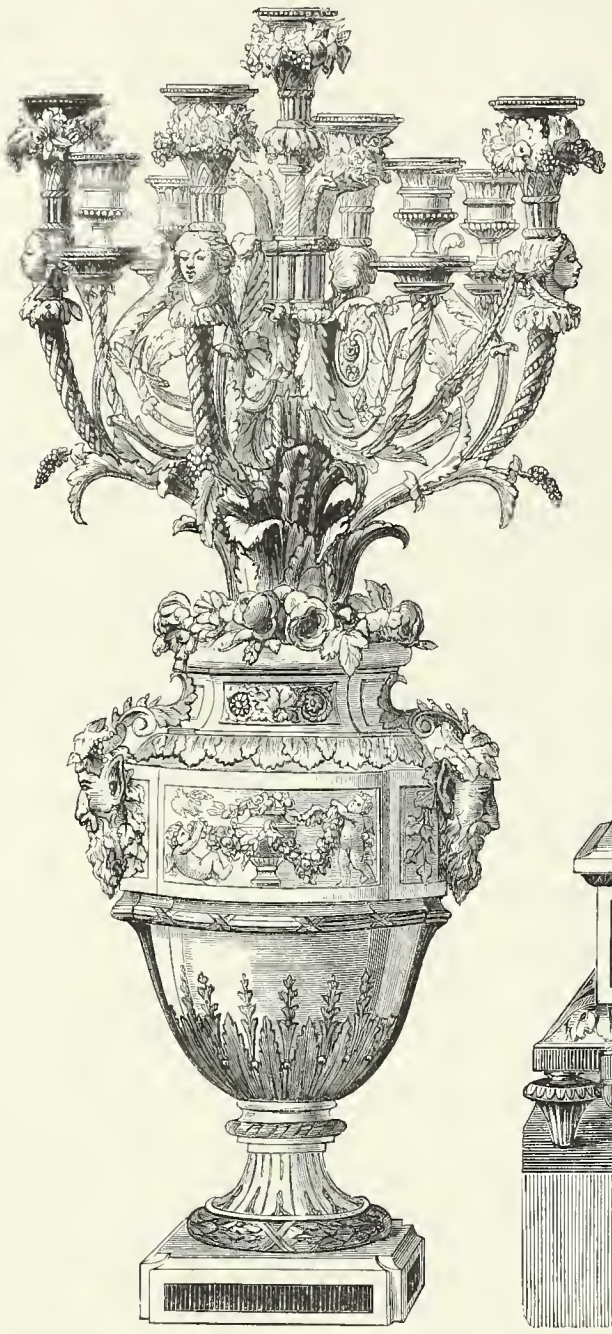
ductions of M. Hoock.

desired; Mr. W. J. Thomas, of Oxford Street, some excellent diamond work; Messrs. Skidmore some gold and silver plate, artistically designed (in the Architectural Court); and Mr. John Brogden, of Henrietta Street, Covent Garden, gold chains, bracelets, and other jewellery, for which the firm has become justly celebrated.

In silver work Messrs. Hancock had in the centre aisle some very fine English cups, one by Monti, illustrative of the poetry of Great Britain—a cup thus dedicated to, and illustrative of, Lord Byron; a tazza to Thomas Moore; another to John Milton. These are very good. Mr. Hancock showed, in another case in the avenue, two parcel-gilt cups of sound work; the Doncaster race cup; a testimonial presented to their commanding officer by the officers of the 1st regiment of the Life Guards, with troopers in the uniform of a regiment at three periods, 1671, 1742, 1855. In another case we noticed four English groups and cups, the Doncaster of 1863, the Goodwood of 1864 and 1866. These are perhaps more than usually carefully finished; but it is time we had more variety and more utility introduced into these large and generally useless masses of silver, which are now simply memorials of the triumph of a particular racehorse.

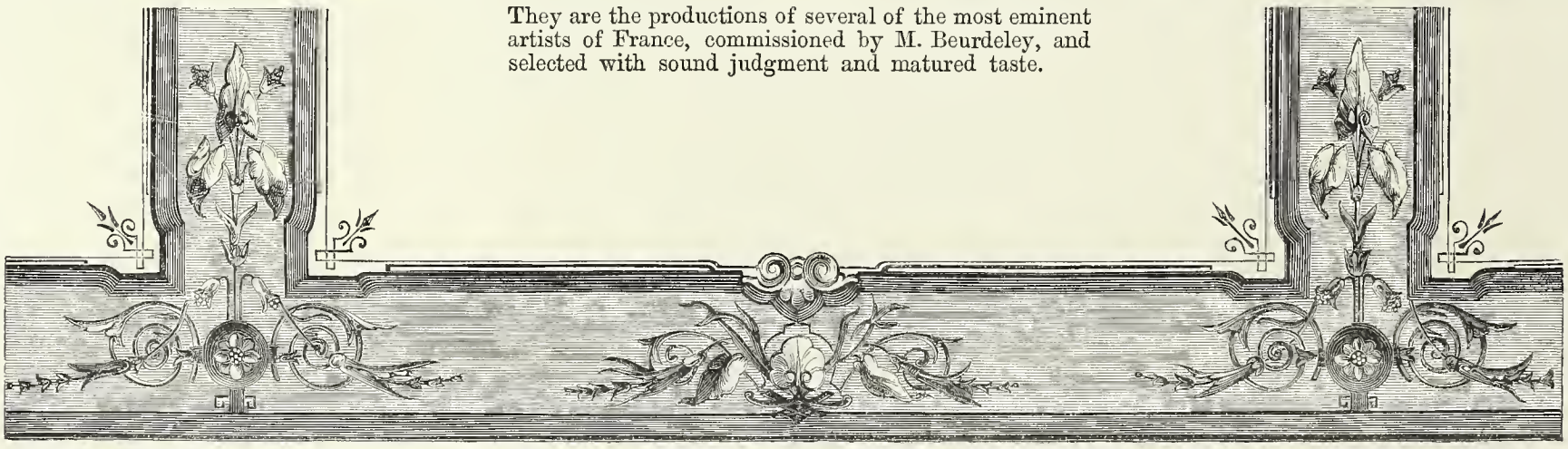
Of the same class Messrs. Attenborough showed a fine cup of the York races, made by Messrs. Bell, of York. There were also exhibited a series of all the race prizes won since the year 1855, the work of various English silversmiths, which present the sameness and general want of possible adaptation to any use,

We engrave a CLOCK and a CHANDELIER, part of a very beautiful *suite* in ormolu exhibited by M. BEURDELEY. He was not a large, but a





valuable, contributor of Art-gems of varied character, some of which are in England, having been purchased by the Earl of Dudley. They are the productions of several of the most eminent artists of France, commissioned by M. Beurdeley, and selected with sound judgment and matured taste.

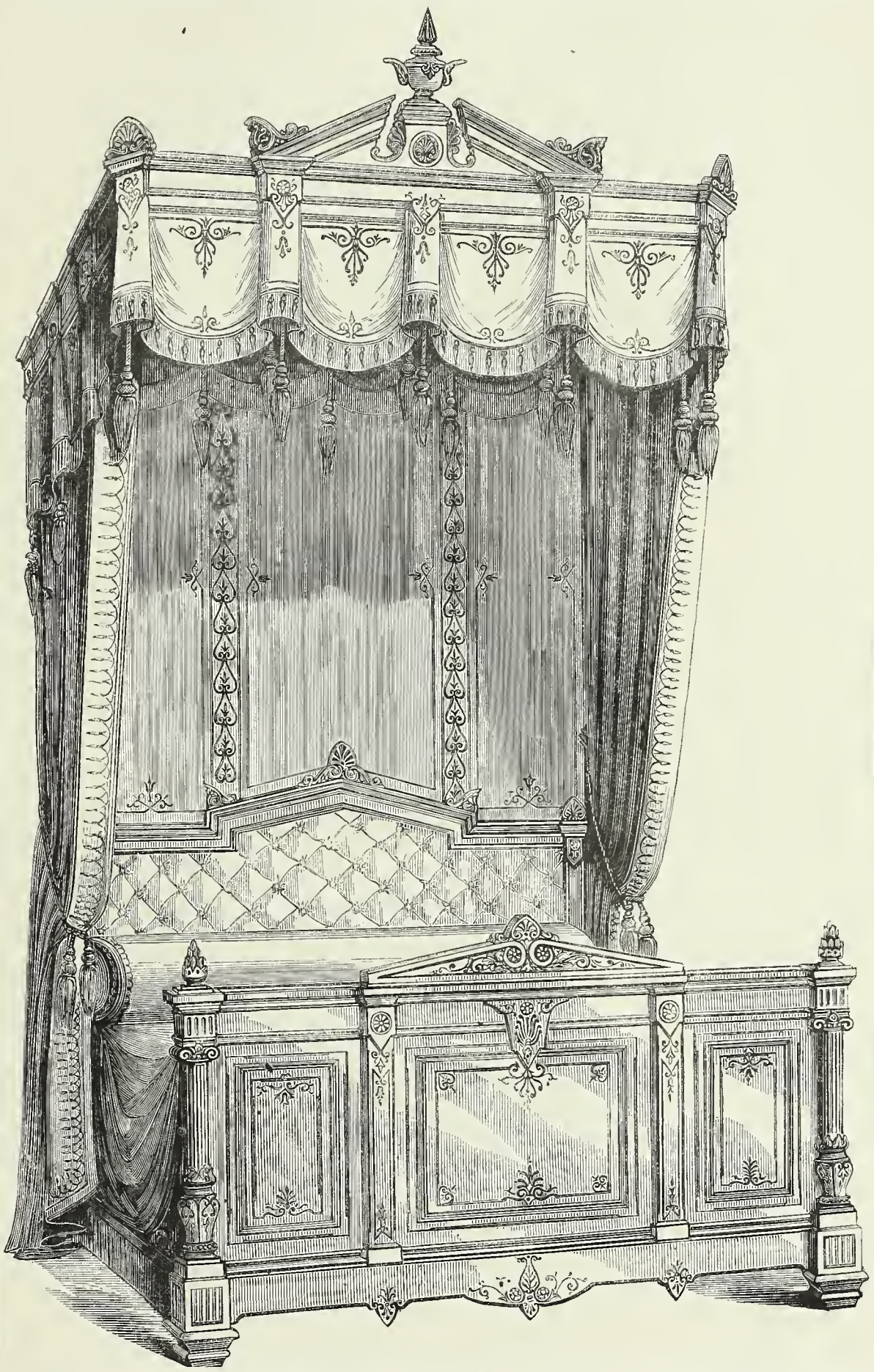


We fill the page by selecting a "bit" from one of the Decorations for Rooms, the production of M. HOOCK, manufacturer of "Papiers-peints."

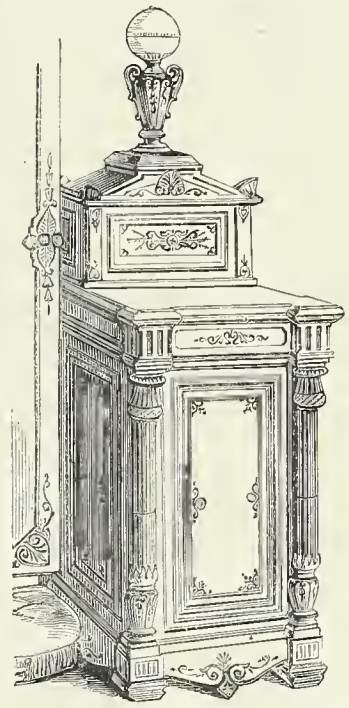
of which we have complained. Messrs. EMANUEL, of Portsmouth, showed a cup good in design, rich in colour, but wanting in finish, won at Stockton in 1865; while Messrs. PRESTON, of York, sent the York cup for 1866, also partly gilt, and evidently made from the same design as the Stockton cup; Messrs. GARRARD the Ascot cup of 1866; Messrs. HUNT AND ROSKELL one also at the same place, and in the same year. The Goodwood cup of 1865, made by Messrs. Hunt and Roskell, exhibits a model of Queen Elizabeth on horseback, carefully executed. The Bath cup of 1865 is of sound work, made by GARRARD; and that of York, of 1865, made by T. SMITH, of London, is also good.

We have reserved to the last the firm of Messrs. HUNT AND ROSKELL, which, under the names of its founders, Storr and Mortimer, made a great reputation. Although Messrs. Rundell and Bridge, and one or two other silversmiths, in the beginning of this century did something to elevate a mere trade into an art, yet the pieces produced were heavy and inelegant, although remarkable for sound workmanship and clean finish. It was reserved for Mr. Storr, in conjunction with Mr. Mortimer, to introduce such an artist as John Flaxman as a designer for silver, and the late Academician Baily, as one who superintended Art-work in silver. To these artists may be added the names of Vechte, Armstead, Brown, F. Hunt, and Barrett, with others. The list suffices to show that this firm should be recognised as one that has gone beyond the old routine of mere shopkeeping, and has endeavoured to bring to bear upon work in the precious metals the higher instincts of the artist.

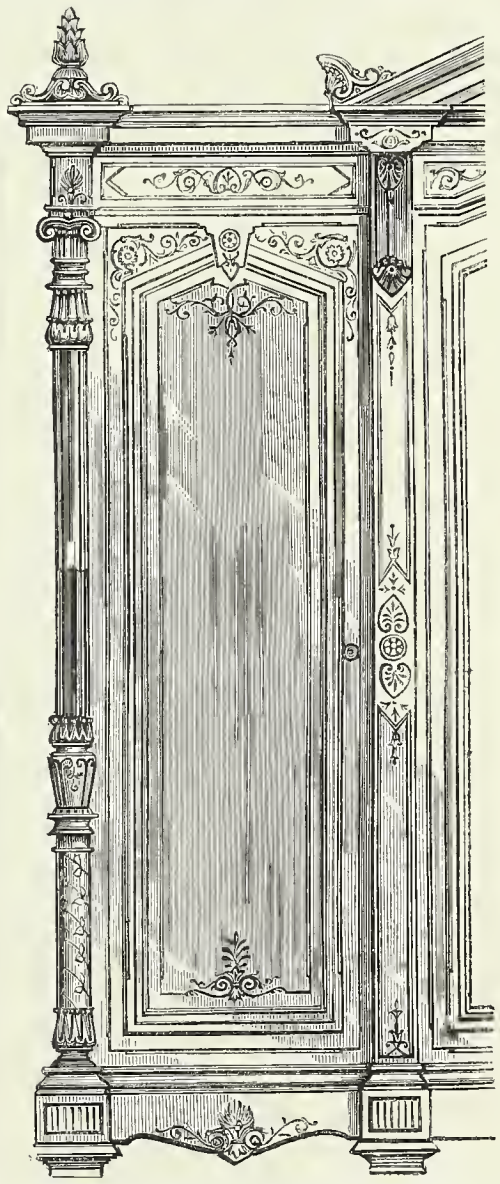
Messrs. Heal and Son, of London, are the great bed-makers of the world, counting by hundreds of thousands those to whom they give "balmy sleep." Their trade is limited to articles for bed-



rooms, and in these it is but justice to say they surpass all competitors, producing works of great excellence, from very costly "fittings" to fittings common and cheap. The Bedstead, "complet," and the Bedroom Furniture *en suite*, of



which we give engravings, are designed with



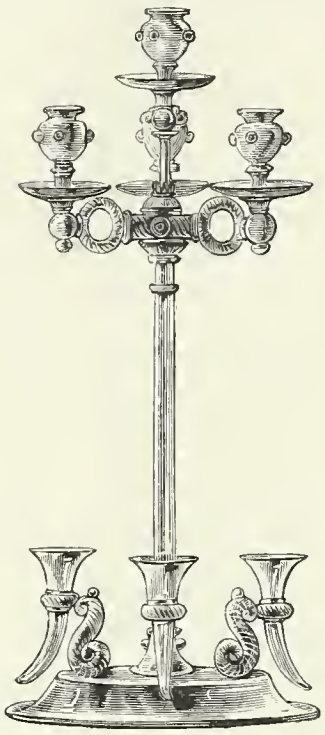
judgment and skill, and admirably finished.

## PORCELAIN AND POTTERY.

BY JAMES DAFFORNE.

From an artistic point of view there is no department of manufactures so attractive, and which possesses such varied elements of beauty, as that described under the generic term, Ceramic Ware. To constitute excellence it must have either form or colour, or, better still, the union of both; and either of these admits of such infinite variety, and offers so wide a field for the taste of the designer and the ornamentist, that there is scarcely any limit to the range of their labours. One thing, however, must always be borne in mind, that no artistic work—no decoration, elaborate as it may be; no pencilling, however truthful and brilliant in colour—can, in the least degree, compensate for the absence of graceful form. Form must ever be the first consideration with the potter who seeks to produce a beautiful object: it was this special quality which, above all others, has given such enduring value to the ceramic works of the old Greeks, who were accustomed to submit all novelties to a jury of themselves; by whose order every object was destroyed which did not attain to their idea of excellence: no wonder, then, that we see in all which have come down to us from that remote period—whether it be a sumptuous vase for the ashes of the illustrious dead, a wine-flask for the use of some Athenian voluptuary, or

The firm of PHILLIPS AND PEARCE held a foremost position as producers of Crystal Glass; of varied and very beautiful forms, and admirable as examples of cutting and engraving; their



productions merited and obtained universal "applause." Mr. Pearce is, indeed, unrivalled in England as a designer of works in glass; adding great experience to artistic skill and



thorough knowledge of the capabilities of the material. The principal object engraved on this page was a *chef-d'œuvre* of the Exhibition. In design it is unique, carrying pendent baskets

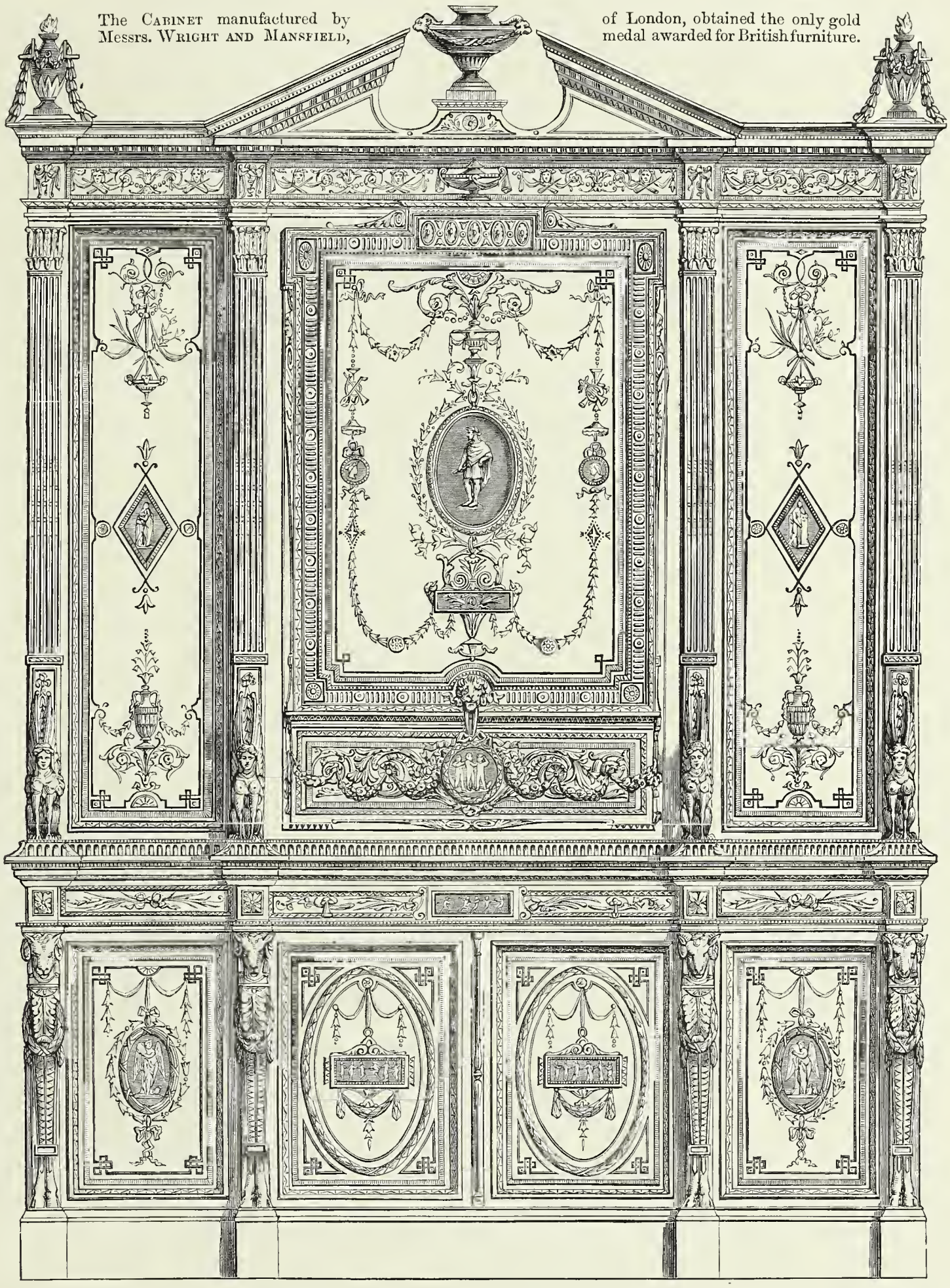


for holding bouquets of flowers, and being enriched by pendent ornamental pieces, perfectly novel, suspended from branches. As a specimen of glass-making it is perfect; no wire or metal of any kind has been used in its construction. The difficulties surmounted must have been great; the work is indeed a triumph of Art.

a cup out of which the helot quenched his thirst—forms and shapes which have served as models for the great potters of after ages.

The art is almost "as old as the hills;" as old, that is, as the clays which are the potter's materials. Possibly Adam and his immediate descendants may have drunk of the cooling waters out of the hollow sea-shell, or made a cup of the tough rind of some fruit; but, certainly, men learned at a very early period to employ earths for articles of domestic and other uses, and so we may trace back the art of the potter to a period long antecedent to that we read of when Joseph interpreted the dream of Pharaoh's chief butler, and afterwards rode in state in the second chariot of the Egyptian monarch. Yet is it no less singular than true that modern taste and Art-knowledge have added nothing to what has been handed down to us from remote ages, except in the way of decoration, and, it may be, in the employment, or adaptation, of materials. No country, however high it has stood, or still stands, in the civilised Arts, has improved on the forms which were familiar among the polished nations of the world more than two thousand years ago: and the reason is obvious. Nature supplied them, as it has done their descendants, with models, and they so well applied them that others could do no more. The floral and vegetable world has always been the "manual" of the designer; and among the paintings left on the walls of ancient Thebes may be traced one of a drinking-cup, the archetype of which was the *lotus* of the "flowery Nile," as well as others showing designs of similar floral origin. But even among these bygone peoples there were degrees of progress: the Etruscans acquired their knowledge from the Egyptians, and improved upon what they had

The Cabinet manufactured by Messrs. Wright and Mansfield, of London, obtained the only gold medal awarded for British furniture.

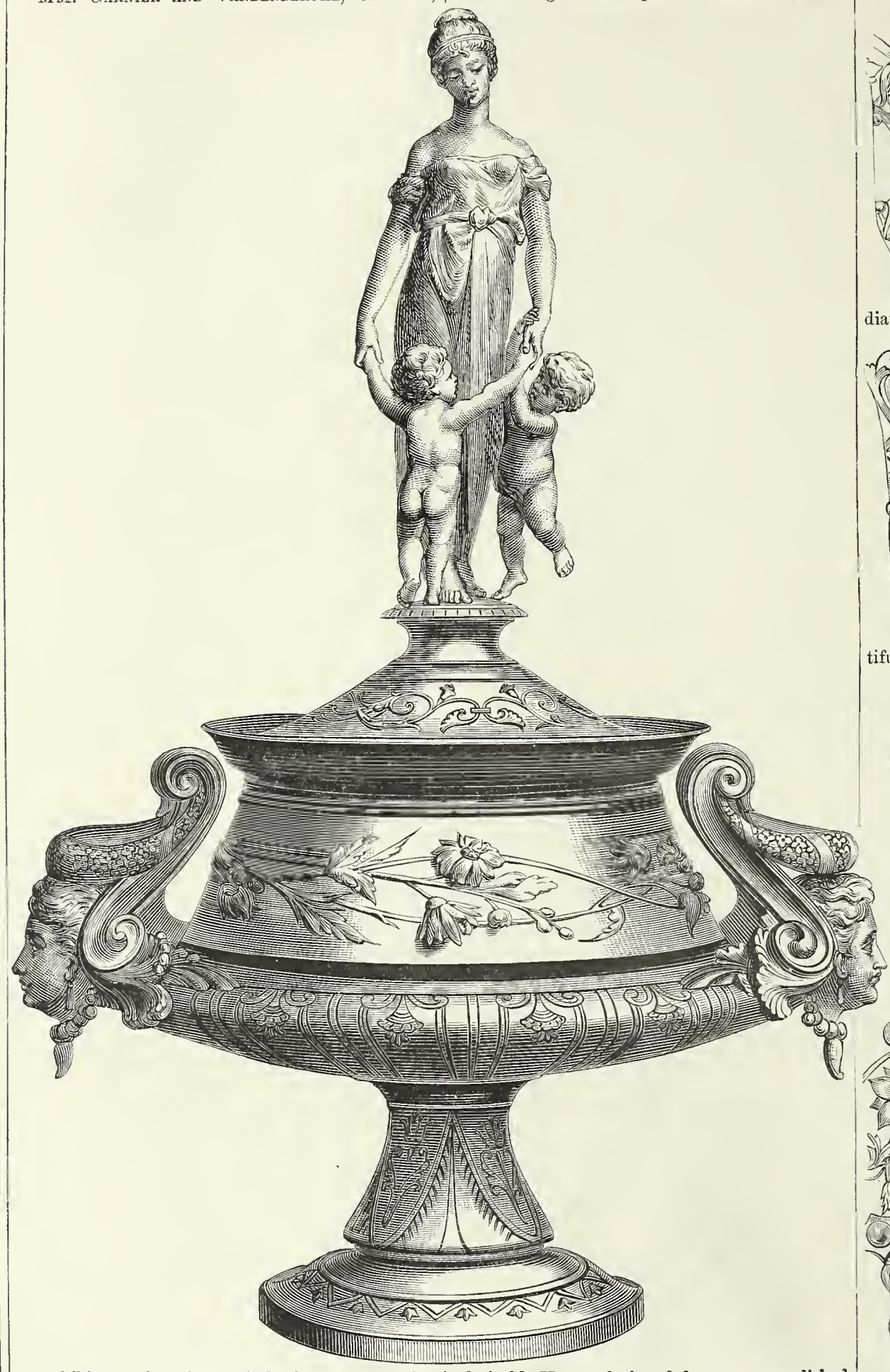


The foundation is of satin-wood, the ornamentation of the panels being of various coloured woods, inlaid with marqueterie. The panels are filled by Wedgwood plaques. As a specimen of manufacture it is not surpassed by the production of any age or country, and will be memorable as the design of an English artist, Mr. Crosse, executed entirely by English artisans. It has been purchased for the Museum at South Kensington.

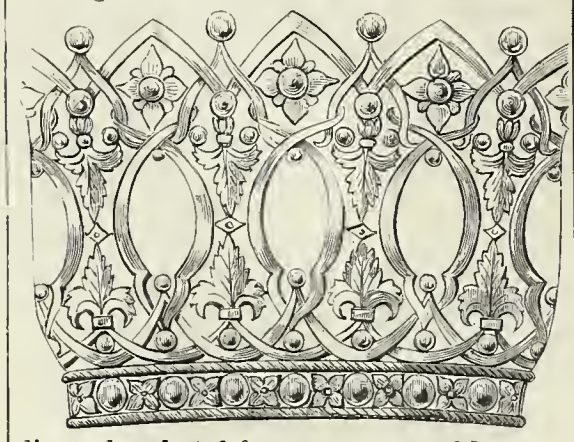
learned from them; while the Greeks, who had studied in the schools of the Etruscans, surpassed their masters in grace and purity of form.

Perhaps it would be impossible to suggest any Art-industry which exhibits so marked a triumph over the comparative worthlessness of the materials used as do pottery and glass. Woods and metals have a pecuniary value in themselves, so also have such raw productions as silk, cotton, and other materials for textile fabrics, from the cost of cultivation: but clay, sand, flint, &c., are held in cheap estimation, indeed, until converted into "things of beauty" by the skill, ingenuity, and taste of man: then they sometimes become, in their new condition, objects of inestimable value. The exercise of plastic art, it has already been remarked, must belong to the very infancy of mankind; and it would naturally be suggested, as was said twenty years ago by a writer in our journal, the late Dr. W. Cooke Taylor, "by the impressions made by the feet or hands in the soil when moistened by a shower of rain. This conjecture," a very ingenious one, by the way, "is corroborated by the fact, that the earliest fictile establishments were placed in the neighbourhood of rivers, more or less subject to periodical inundations; the Babylonians, the Egyptians, and the Etruscans became potters from

MM. Garnier and Vandenberghe, of Paris, were among the most prominent and successful exhibitors of works in imitation bronze—Zinc d'Art. We select for engraving one of their admirable Vases, designed by an accomplished artist, and manufactured with surpassing skill.



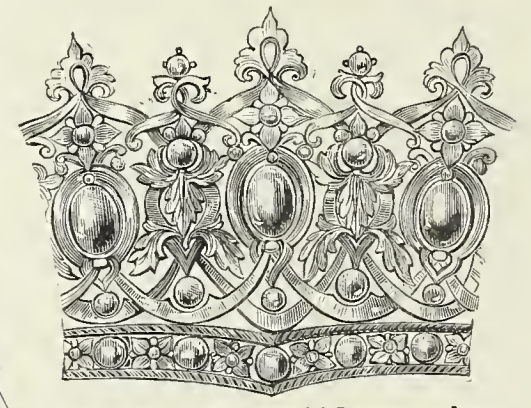
We engrave the centres of four Diadems of



diamonds, selected from many rare and beau-



tiful jewels, the productions of Tchitcheleff,



a renowned jeweller of Moscow, whose



productions demanded universal admiration, and to whom a gold medal was awarded.

their vicinity, respectively, to the Euphrates, the Nile, and the rivers of Northern Italy. The discovery that the forms given to the moist clay might be rendered permanent by heat and pressure, was indicated by Nature herself whenever an inundation occurred; the soil became hardest where foot-prints had fallen." The observation of this natural fact would necessarily lead to its artificial imitation; and hence, as the knowledge of it spread among nations dwelling in more temperate climates, they learned in time to substitute artificial heat for that supplied by the solar rays. Thus originated the process of burning in the oven.

The potter's wheel is almost of as ancient a date as is the art itself to which the machine is applied. Many centuries before the prophet Jeremiah wrote,—"Then I went down to the potter's house, and behold he wrought a work on the wheel,"—it was in use; and, singularly enough, the wheel of the present day differs but little from that which was employed in the time of Moses and the Pharaohs.

The practice of the potter's art may be called universal; for there is not a country, however rude and uncivilised, which cannot show some examples of this branch of industry.

It was long an opinion that the earliest attempts to make a compact earthenware with a painted glaze originated with the Arabian dwellers in Spain, about the ninth century; but the glazed bricks discovered in the ruins of Babylon, the enamelled tiles found among the deserts of the East, and the glazed coffins exhumed from the ancient burying-places of Assyria, all carry

We copy two CLARET JUGS, of engraved glass mounted in



ormolu, productions of the firm of LOBMEYR, of Vienna,



whose works were unsurpassed by those of any other country.

We engrave a VASE of bronze, the work of Mrs. AUGUSTA FREEMAN, a sculptor resident in Rome. It was a leading attraction of the Roman Court—a production of great merit; one of the examples of female genius so rife in our age. It is in

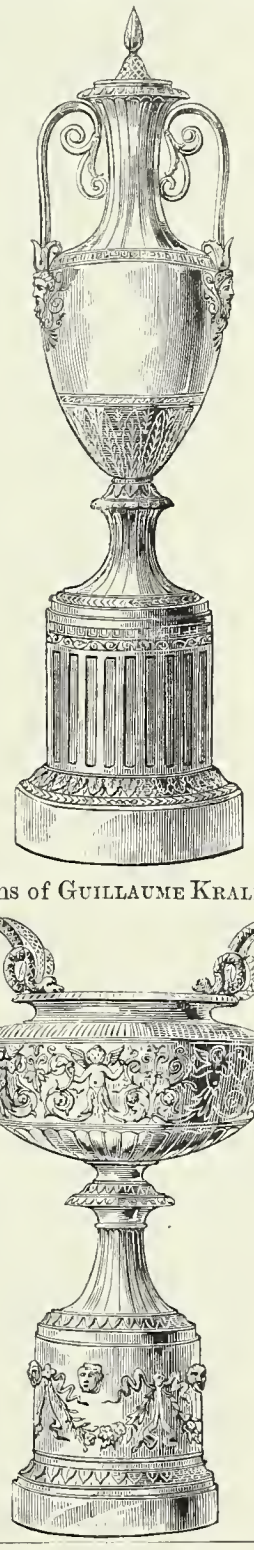


depicting children that the talent of the sculptor is principally displayed. The vase is two feet in height, of corresponding width; an alto-relievo, representing a Bacchic feast. The effects of the carousal are indicated by figures at the base.

These engravings are of excel-



lent BOHEMIAN GLASS, contri-



butions of GUILLAUME KRALIK.



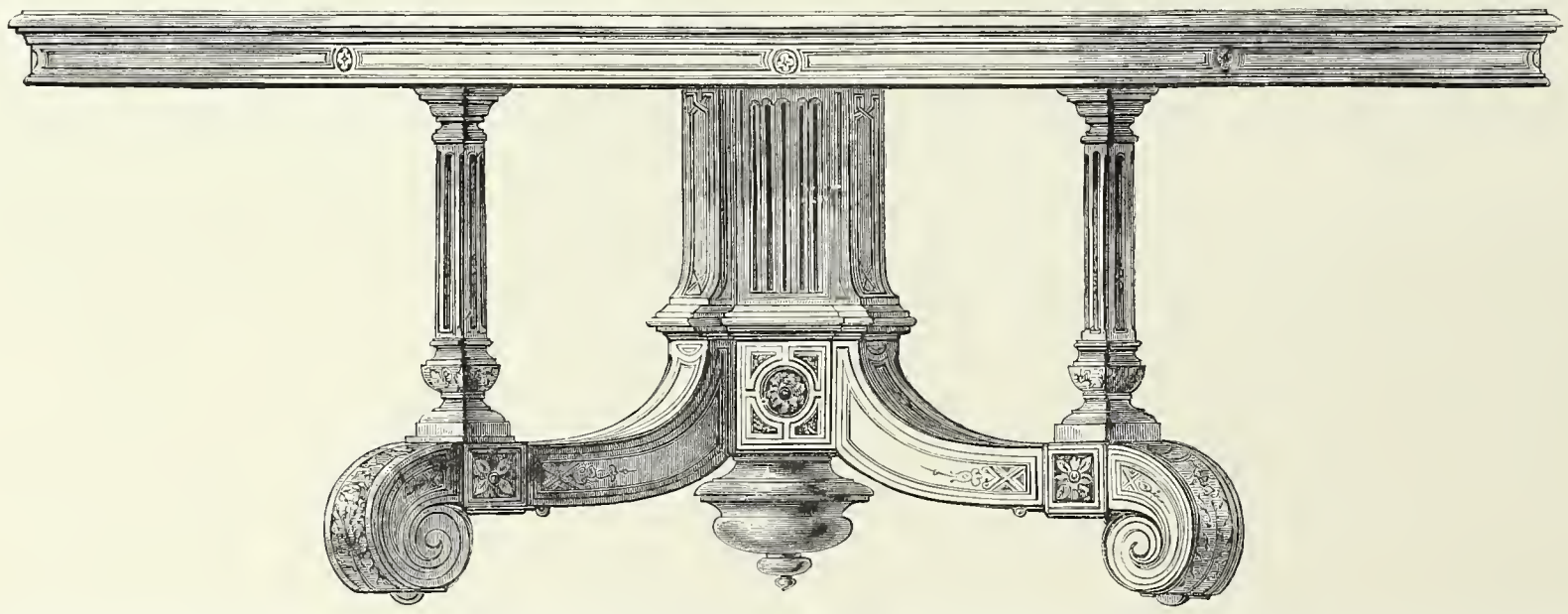
the invention back to a much earlier period. It appears, however, tolerably certain that these Spanish Arabians carried the art—or, at least, that it was taken either by them or others—into the island of Majorca, where it was practised with no little success. In the fourteenth century articles made in Majorca found their way into Italy, and there received the name of *Majolica*. From the time of the Romans to the date of this introduction, pottery appears to have attracted little notice in Europe, but the Italians now turned their attention to it, acquired the art of making the Majolica ware, and erected the first manufactory at Fayenza, in the Papal States; whence the French term *Fayence*, or *Faïence*, as it is sometimes written, is derived. Some writers have given the credit of the invention of Majolica to the Florentine, Luca della Robbia; but the best and latest authorities are of opinion that he only improved, and very considerably, upon the labours of his predecessors, by the use of finer materials, and the discovery of more perfect glazings. At the close of the fifteenth century and the beginning of the sixteenth, Oruzzio Fortalano, of Pezzaro, carried on an extensive manufactory of ornamental earthenware; and about the middle of the last-mentioned century, Bernard Palissy, whose history is so well known, in our own country especially, established a factory of what is called "Palissy ware," at Saintes, in France. This ware is distinguished for its successful imitation of animals and plants, and is remarkable for its beautiful glaze. The dukes of Tuscany, and more particularly, Gondobaldo de Rivira, patronised the new Art by every means in their power.

Towards the middle of the sixteenth century, the Dutch, who,

Messrs. Jackson and Graham, of London, exhibited the Table of which we give an engraving, designed by the accomplished artist of the establishment, M. Alfred Lormier, and manufactured with the rare skill, delicacy, and finish, for which the firm is renowned. It is of



Amboyna wood, inlaid with marqueterie of various woods. The centre is of the finest light-coloured Amboyna, surrounded with a narrow bay-leaf pattern in box-wood, the principal border consisting of bands of various coloured woods, enclosing a delicate scroll-work of box-wood on



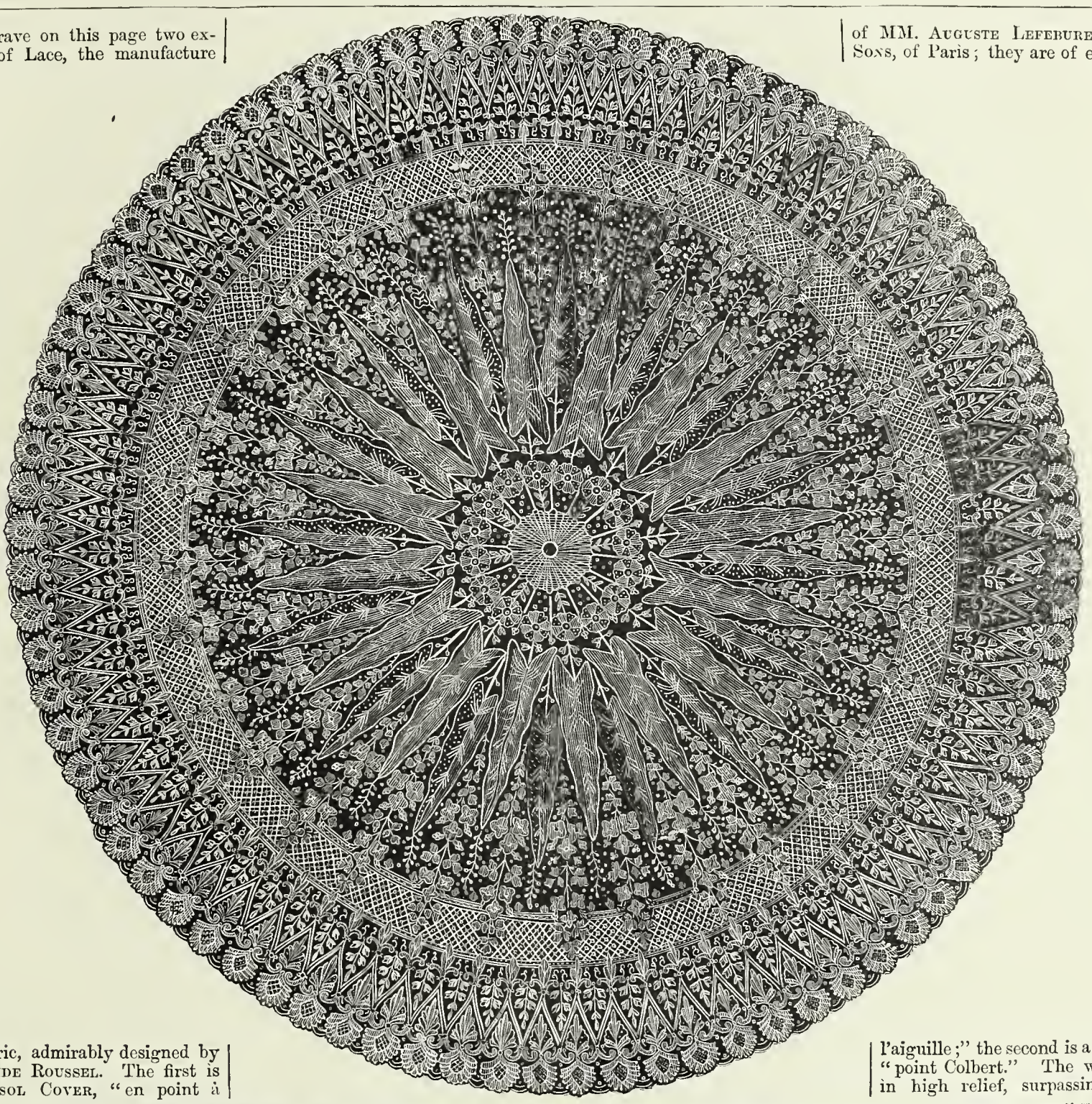
a ground of dark Amboyna; the top is completed by a moulding of ebony. The lower part is in harmony with the top. There was no work of its class that demanded and deserved greater admiration. Mr. Peter Graham being of the Jury, the firm was "*hors de concours*."

among their importations from China, brought the ware of that country into Europe, commenced for themselves the manufacture of a substantial and somewhat graceful and ornamental description of pottery which obtained the name of Delft-ware and Delft-porcelain. In 1709, Böttcher, a native of Dresden, acquired a reputation for his imitation of Chinese porcelain, which he made at Meissen (Dresden); whence the manufacture spread to Berlin, Munich, and other places in Germany, and ultimately to Sèvres, where the famous porcelain works were established.

The earliest known potteries in England were in Staffordshire. these existed as far back as 1500, if not previously. In 1670 an establishment for the production of a coarse description of earthenware, coated with a common lead glaze, was founded at Burslem. This may be considered the germ of the numerous and important factories now existing in that county, to which the taste and genius of Wedgwood have given an immortality of renown—one not unworthily maintained by his successors in that locality.

It is not our intention here to offer an account of the manufacture of the various processes, and of the materials used in the production of the diversified objects which come under the general term of pottery; but the brief sketch we have drawn of the early history of this most beautiful and important branch of Industrial Art will not, it may be presumed, prove an unnecessary introduction to a notice of modern porcelain and pottery—of "all nations"—as exemplified in the late International Exhibition in Paris. We purpose to arrange our remarks according to

We engrave on this page two examples of Lace, the manufacture of MM. Auguste Lefebure and Sons, of Paris; they are of exquisite fabric, admirably designed by M. Alcide Roussel. The first is a Parasol Cover, "en point à l'aiguille;" the second is a Band, "point Colbert." The work is in high relief, surpassing the ancient "point de Venise," which it resembles while it rivals. These productions are foremost among the most perfect of their class.



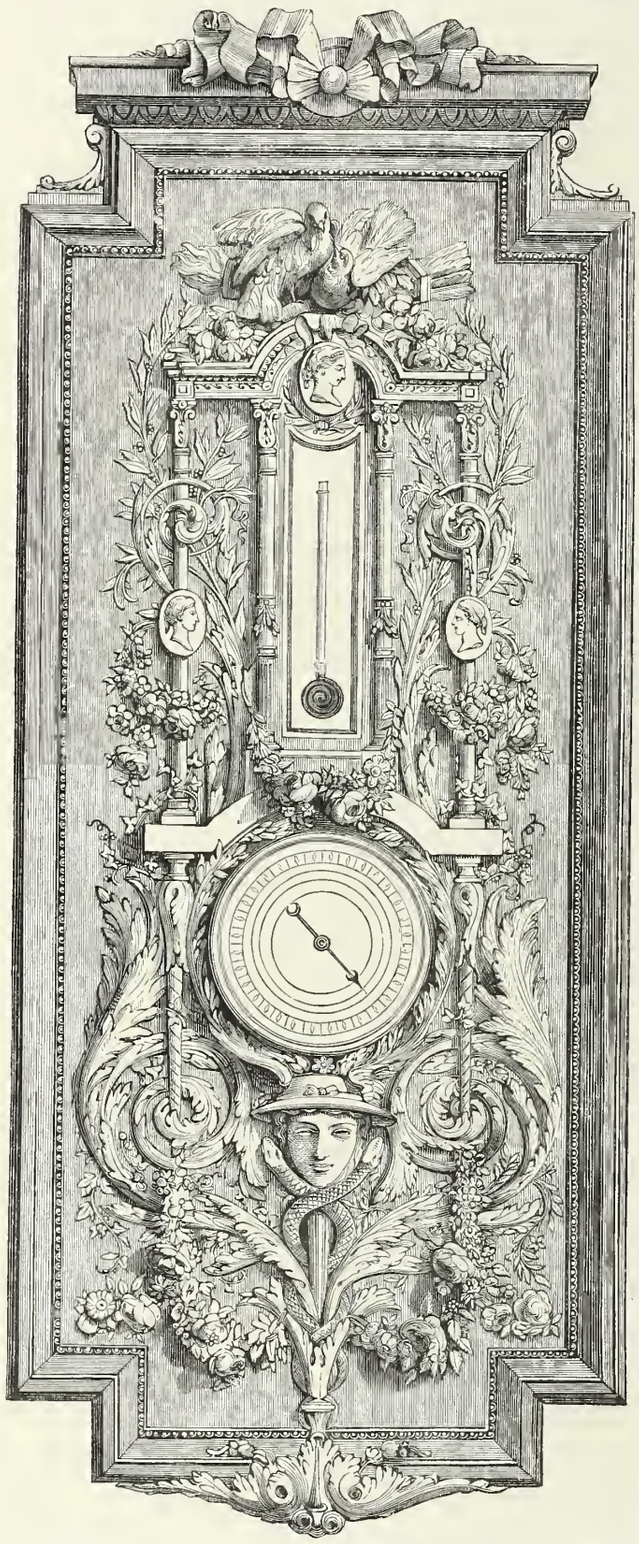


the countries which contributed; and as France was the most extensive exhibitor, and also the most comprehensive, she is entitled to precedence of notice.

France.—In any and every discussion of French porcelain, the Imperial Manufactory of Sèvres must always claim primary consideration. It is from this establishment that France derives so large a portion of the ceramic *objets de luxe* which adorn her palaces and the mansions of her nobility and wealthy classes. The Sèvres porcelain would be out of place wherever it was not surrounded by befitting accompaniments in the way of costly furniture and splendid decorations. In its soft yet brilliant colouring, its glowing landscapes, its gay figure-subjects, often set in a frame-work of gilding, it not unfrequently almost rises to the dignity of Fine Art. It must be borne in mind that in its production a very large staff of most skilful and thoroughly-educated artists are employed; and it would be strange indeed if, with such aid and with all other essential means and appliances at command, the most successful results were not attained. But though the Imperial Manufactory unquestionably takes the lead in certain qualities of its ware, there are, as we shall hereafter show, other producers, both in France and elsewhere, who have proved themselves not altogether unworthy to rank with it.

How far the ornamentation to which porcelain of every kind, and of most countries, is frequently subjected—we refer especially to pictures of the Boucher and Watteau class, and to figure-scenes generally, as well as to landscapes—is the most suitable and most in accordance with strict propriety and refined taste, must be

We engrave a Barometer, the production of MM. Gueret Frères; a



work of refined beauty in design, and exquisitely carved. It was, in all respects, a *chef-d'œuvre* of the Exhibition, and bought by the Emperor.

A Statuette in imitation bronze—"Zinc d'Art"—a work of very great



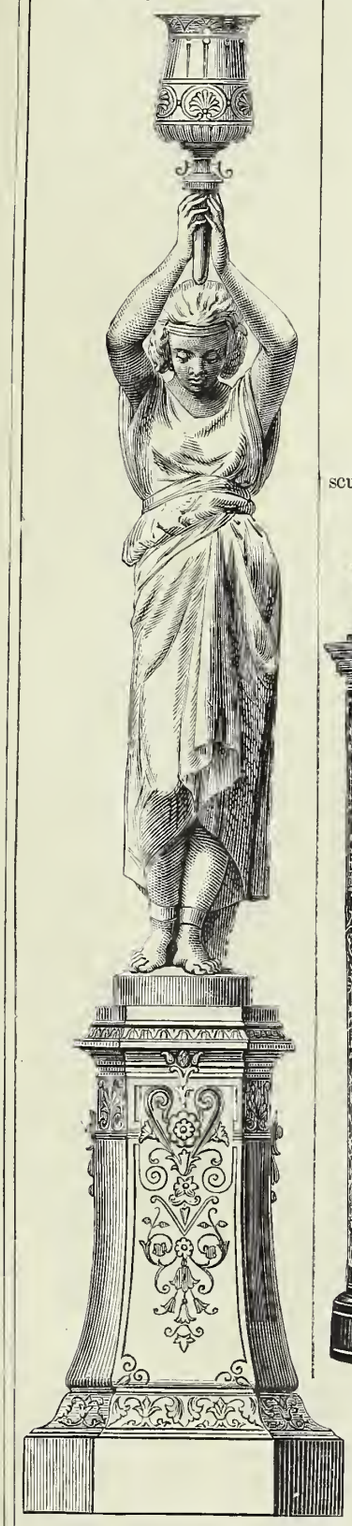
excellence both in design and execution, the production of M. Boy. The figure holds in one hand a clock, and in the other a barometer.

matter of opinion: it is, and has long been, the fashion, and therefore, it may be presumed, has passed the bounds of criticism. The Etruscans and Greeks certainly decorated their pottery with figures; but they had not learned the Art of applying the painter's pharmacopœia to their productions; and if they had so learned, we may reasonably doubt their using it for such purposes.

Where beauty and magnificence are the objects aimed at, where perfection of design, and the gorgeousness of colour, and purity of material, and delicate workmanship are sought after, whatever the cost may be, it is only reasonable to expect that the examples exhibited in the Sèvres court should be what we found them. And yet the productions of to-day are scarcely an advance upon those which were sent out from the factory a century ago: they had even then reached a point of excellence which no subsequent scientific knowledge and practical experience have been able, greatly, if at all, to surpass. We recognise in the recent productions, better, because more elegant and symmetrical, forms, and improved taste in the decorative paintings introduced; but beyond these qualities of refined progression there is little to distinguish old Sèvres porcelain from new.

They who are unacquainted with the nature of the Ceramic arts should know that there are two kinds of porcelain—one made of soft paste, and called by the French *pâte tendre;* the other of hard paste, termed *pâte dure.* The materials differ in each; the

This column contains one of the many beautiful HALL



LAMPS, in cast iron, by BARBEZAT.

We engrave four FIGURES in terra-cotta, by MARCH, of Charlottenburg, Berlin, from the models of a great



sculptor of Prussia. Herr March has carried his art to high perfection, and has obtained honours in all Exhibitions.

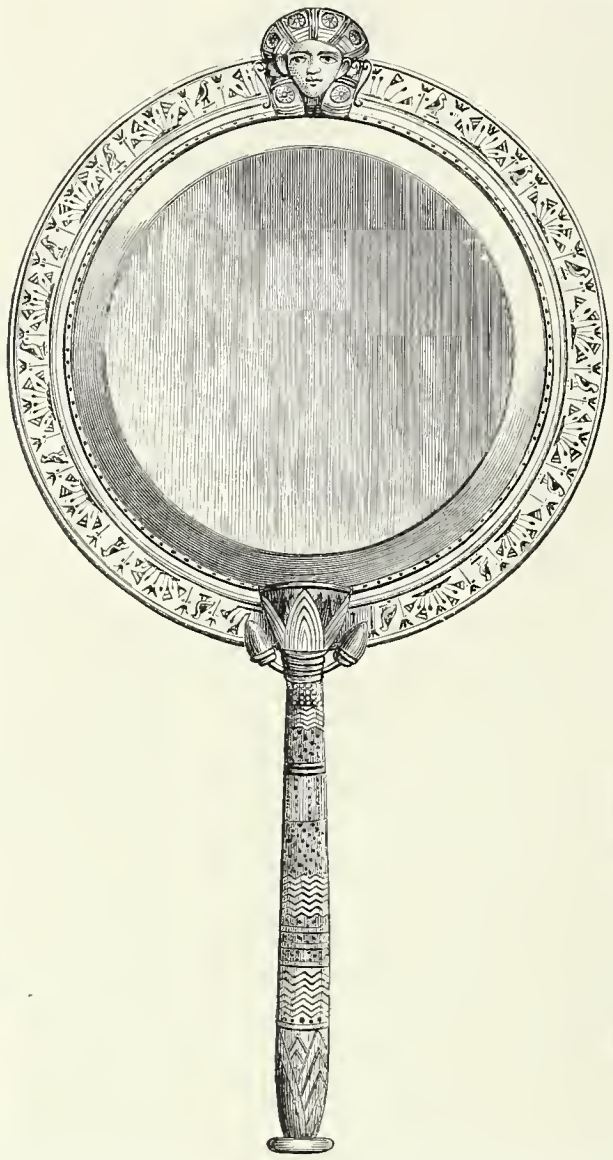


This CABINET by GATTI, of Rome is one of the choicest of the many choice works of the class contributed by Italy. It is of ebony, inlaid with ivory, most beautifully designed, and executed with rare skill.

latter being made of powdered granite and felspar, the former of a combination of chymical substances; the hard porcelain requires but one firing, the soft is subjected to two bakings. The result, when each has passed through the artist's hands for painting, is, that the surface of the latter, when painted, is somewhat rough under the touch, while the former is perfectly smooth. At Sèvres they make both, though the examples of soft porcelain are of secondary importance; in England, our principal manufacturers use the other. Old Sèvres may be distinguished from modern by the difference just explained, inasmuch as it is almost without exception made of *pâte tendre;* and the colours, if less brilliant, are softer and richer, because they have sunk into the glaze of the materials used. And as in a picture on canvas hard colouring produces in appearance what artists know as hardness of texture, so does it also when employed in ceramic wares. Speaking of colour, we must not omit to mention the beautiful and delicate *palish* green of some of the Sèvres porcelain; it would be impossible to produce any tint so agreeable to the eye, and so adapted to the requirements of good taste, as this.

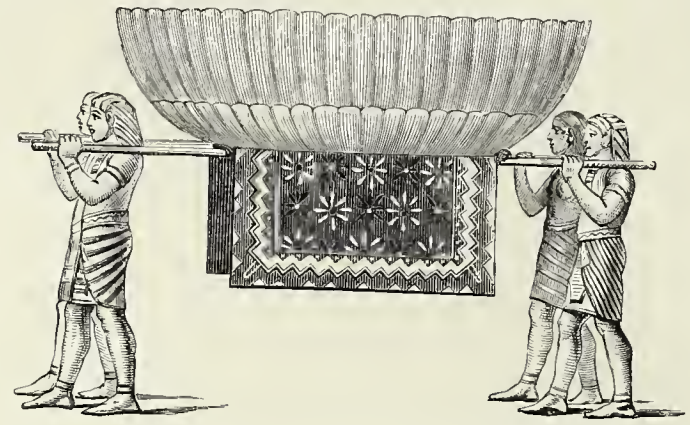
To attempt anything approaching to a systematic detailed description of the contributions from Sèvres would require more space than we can assign to it; moreover, such account would be little more than a repetition of words. We found objects of almost every conceivable form into which clay, or other plastic material, can be moulded by the potter's art, and of sizes varying from two or three inches in height and diameter to four and even

We devote another page to M. Baugrand, the eminent jeweller and goldsmith of Paris. The principal





object is a Clock, ornamented with enamel and many rare jewels, a production of surpassing elegance in design and execution. It has been acquired by the Earl of Dudley. The Peacock is of emeralds and diamonds: the Mirror and Jewel-casket (of jade) are of Egyptian origin, of great beauty and delicacy of finish.

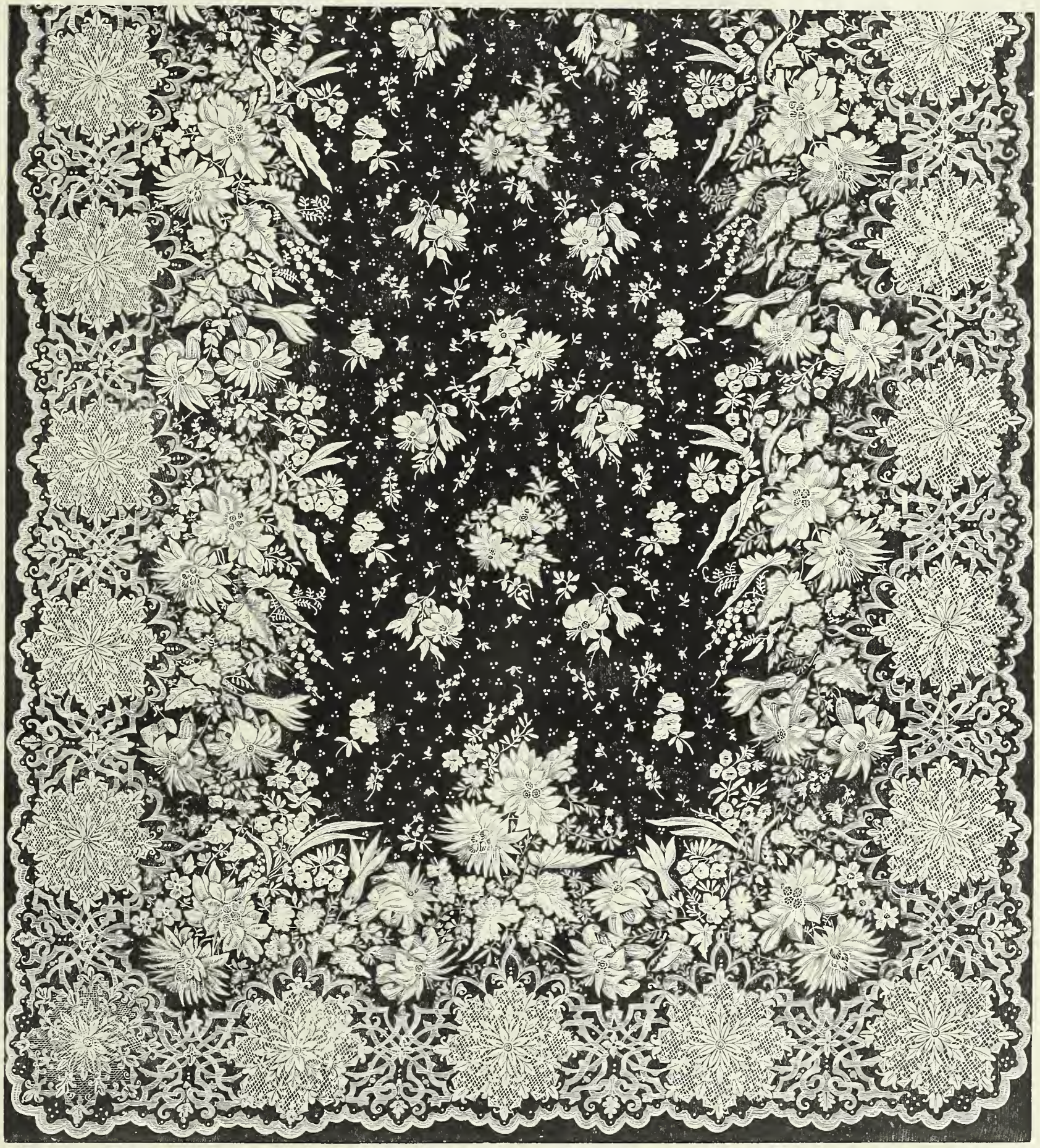




five feet. Cups, dishes, plates, vases, *plaques*, &c. &c., were there, not in profusion, but in variety and abundance enough to satisfy the most *exigeant* collector and to please the most fastidious connoisseur. Some were decorated with pictures which a Meissonier might have painted, some with landscapes, and others with birds and flowers of the most brilliant hues. A few of these, enough to show as specimens, have been engraved in the Illustrated Catalogue of this Journal (*vide* pp. 53, 163, 214, 223). We noticed two large vases, which particularly attracted our admiration, one painted by M. Solon, the other by M. Lorne.

Among the most skilful disciples of the Sèvres school, to adopt an artistic term, is M. Pillivuyt, of Paris, whose exhibition of *pâte dure* was in every way excellent, both in pure white and in decorated porcelain; his show was limited almost exclusively to dinner-services, liqueur-stands, objects for the toilette and the bed-chamber. Levassor-Boyer, of Paris, had some porcelain, especially dinner-services, of a good order; still better, because more thoroughly artistic in decoration, were the productions of C. Le Rosey; a dessert-service exhibited by him is the perfection of painting; he, like Pannier-Lahoche, who was also a first-class exhibitor (*vide* p. 108), is simply a decorator. Both purchase white porcelain from the best makers, and employ the most skilful artists they can find to ornament it. For works of pure white porcelain, Gibus and Co., of Limoges, were pre-eminent;

This beautiful CURTAIN, of tambour-work, is the manufacture of RAUCH AND SCHAEFFER, of St. Gall; it attracted general admiration at the Exhibition, and made its title good to the highest honour—receiving one of the gold medals It was purchased, with many other



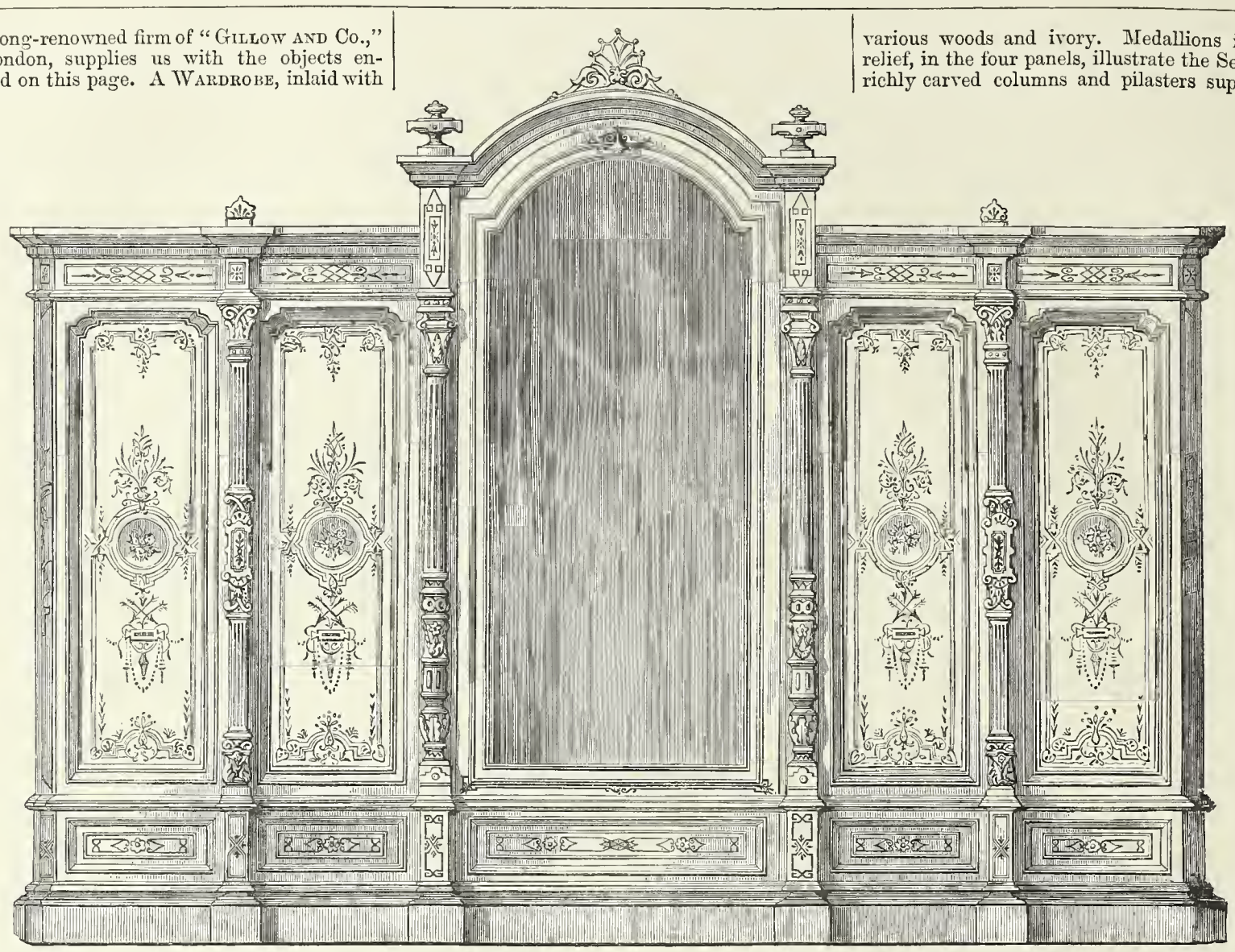
choice productions of the class, by the firm of SWAN AND EDGAR—a firm eminent for collecting productions of all orders, and from all countries, in which Art is combined with excellence of fabric —making a "speciality" of curtains, from the most costly to those of comparatively small price.

the texture of their ware is most delicate, and well suited for the best decorative purposes, for which it is extensively purchased.

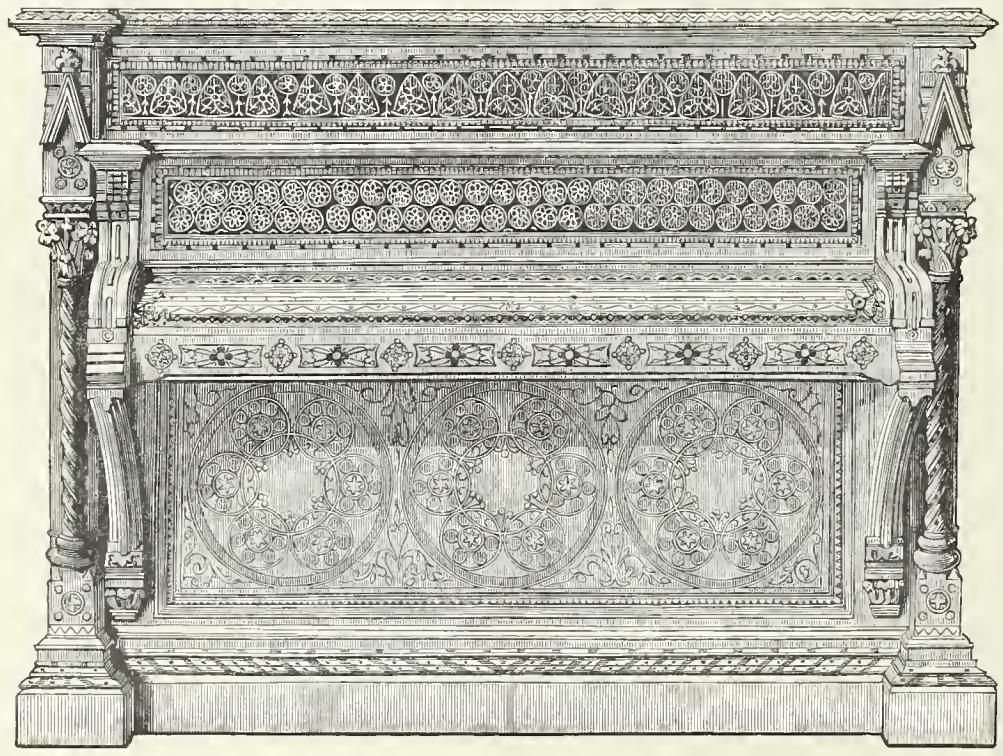
J. MACHEREAU exhibited some good porcelain in *pâte dure*, decorated with taste and very considerable artistic talent; but we do not like the bronze mounting of several vases shown by him; it imparts a heavy and inharmonious appearance to the objects. To the large mass of visitors to the Exhibition the stall of E. ROUSSEAU (*vide* p. 127) proved less attractive than those of many others, for here were none of the richly-painted and splendid productions to be seen elsewhere. M. Rousseau's ceramics are mostly of a peculiar kind, both in construction and decoration; and perhaps for this reason it is that they are most acceptable to the connoisseur. He abjures colour in the ordinary sense of the word, but he has a peculiar method, which we believe to be entirely his own, of painting the figures and other ornaments of his porcelain, and his enamelling is excellent.

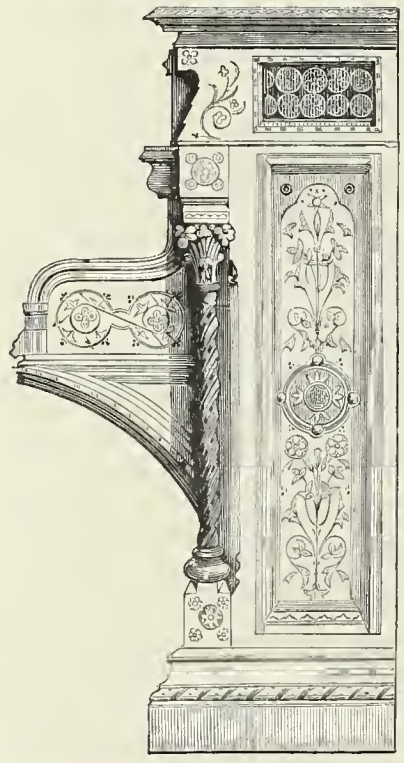
At the head of the several exhibitors of Faïence must be placed M. DECK. His productions are admirable, both in style and execution. Among other objects we especially noticed were plates and dishes, the pictures on which are painted with remarkable vigour, and are most brilliant in colour. These seem to have attracted the special notice of English collectors, whose names, as purchasers, appeared on numerous specimens. It would be unjust to two artists in particular, employed by M. Deck, to omit mention of their names; these are MM. Ranvier and Anker, whose paintings merit all commendation.

The long-renowned firm of "Gillow and Co.," of London, supplies us with the objects engraved on this page. A Wardrobe, inlaid with various woods and ivory. Medallions in low relief, in the four panels, illustrate the Seasons; richly carved columns and pilasters support a



frieze, also inlaid with choice woods. It was rightly classed among the best works of British Art-manufacture in the Exhibition. We engrave also a Piano of great merit and beauty; it is of satin-wood, richly inlaid, and ornamented in the best style of the fourteenth century.





Scarcely, if at all, inferior to the productions of Deck are those of A. Jean, whose show was in every way as good as it was large. The forms are, in most instances, unexceptionable, and the ornamentation, in its special style, pure. Some large vases are elegantly decorated, and his imitations of arabesques in the manner of Raffaelle, outside the Faïence Court, are of the highest kind of such work. The colours he chiefly employs are blue and yellow, and this combination gives to his ware a greenish tint, which is rather agreeable than otherwise. Among other objects exhibited by him may be noticed an immense candelabrum of bold design, and a large epergne.

Another notable exhibitor in the Faïence Court was H. A. Pinart, whose works were described as "earthenware painted on raw enamel, and double baked." J. Aubry's (of Meurthe) imitations of old Japanese, and P. Lebourg's imitations of Japanese and Chinese ware, are very remarkable for their truth and their excellence as specialities. H. F. Signoret (of Nevers) exhibited a vase and a fountain, both highly meritorious in design and artistic ornamentation; Boutigny had a noble vase with painted pelicans; F. Laurin (of Bourg la Reine) some vases, cups, and flower-stands, of a superior class; and Utzschneider and Co. (of Arreyne mines, Moselle) some well-painted porcelain. The show of porcelain by M. Baccarat was extensive, and contained a large proportion of objects highly commendable for form and execution. MM. Collinot and Co. were large and attractive exhibitors of Faïence and other ceramic works; one of their

Messrs. Henry Wilkinson & Co.



upheld the long-established fame

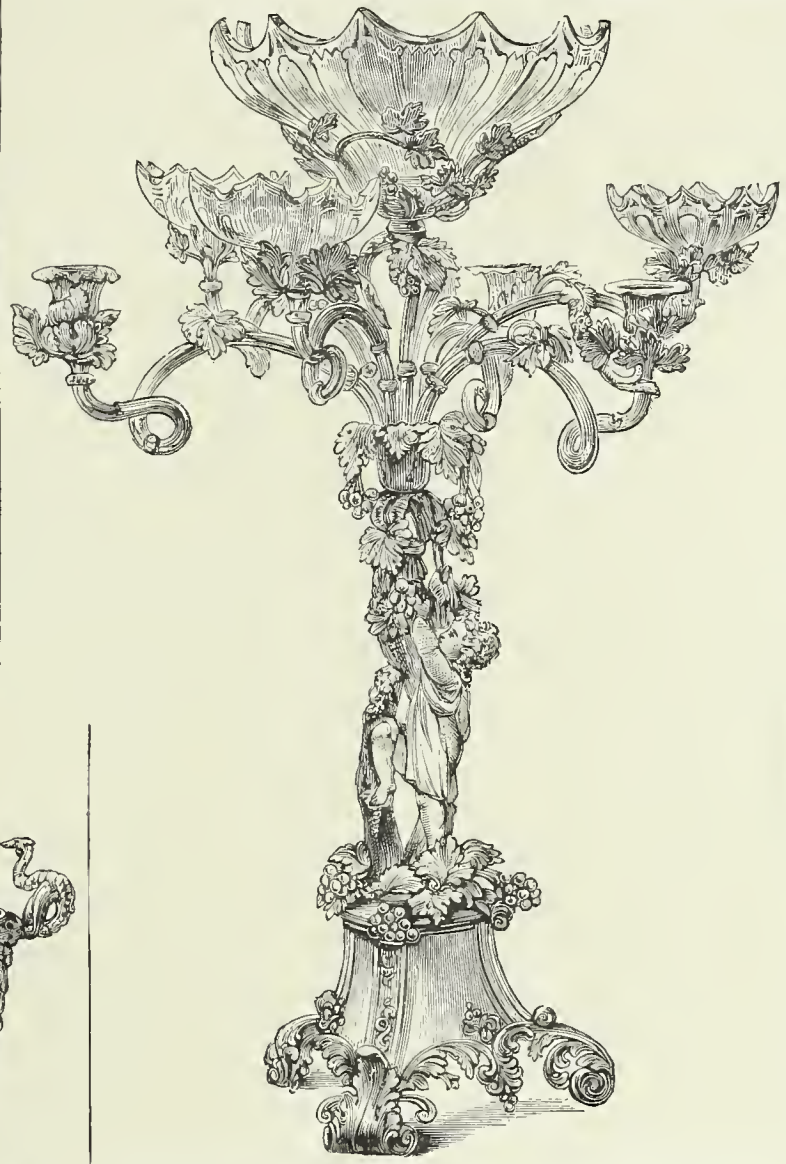


of Birmingham, as the best producers



of Plated Ware. Their collection was

varied and of great excellence, manifesting much satisfactory advance

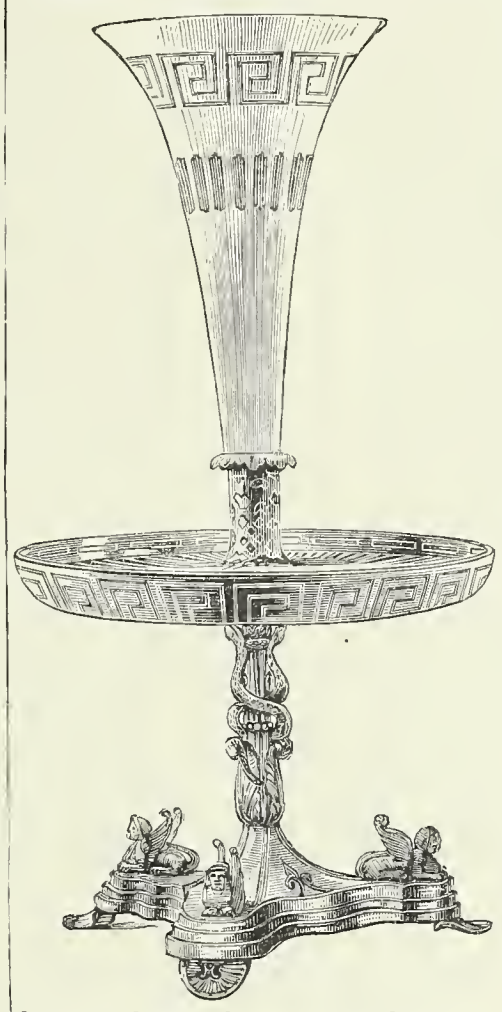


in design, and more than the usual care in finish. Their productions are, often, from admirable models, gracefully and effectively ornamented, the graver and the chisel having been



used by experienced hands. We engrave a selection. Bir-

mingham contributed higher works of Art,



but none better of their class; the great town is much indebted to Messrs. Wilkinson & Co. for the spirit with which they



entered into rivalry with "All Nations."

principal objects, an Arabic mural fountain, of considerable dimensions, we have engraved (*vide* p. 249).

The two great modern rivals of Barnard Palissy are MM. Barbizet and G. Pull. If we express unqualified approbation of their works, it is not because we admire the productions themselves except for the wonderful skill which is able to turn the potter's art into a kind of natural-history museum. We would rather possess a dozen examples of genuine Wedgwood, on which a Flaxman had employed his genius, than a whole room-full of the fishes, reptiles, &c., which the two manufacturers we have named turn out from their ateliers in such profusion, and so life-like. This may be called want of taste in objects so much coveted by many, but we must plead guilty to any such impeachment. Both M. Barbizet and M. Pull undoubtedly surpass the old potter Palissy in every quality but invention: in truth of portraiture—if the term may be applied to these imitations—of the lowest orders of the animal world, and in delicacy of execution, they leave the originator of this class of ceramic ware far behind. But, unquestionably, the most remarkable example of Palissy Faïence was a magnificent chimney-piece, exhibited by M. Pull, which, as we were told, occupied him three years; for, with the exception of mixing the clay, it is entirely the work of his own hands; each piece of

The noble FOUNTAIN, of Cast Iron, engraved on this page, is the work of the famous firm of BARBEZAT. It is a production of great beauty as well as grandeur, the figures are modelled by some of the best sculptors of France. It stood near the grand entrance to the Exhibition, and was an object of universal attraction. The productions of Barbezat,



although of iron, suffered nothing by comparison with those of the more costly metals. They were, in all cases, true examples of Art.

earthenware being manipulated by him no fewer than fourteen times. We must notice, also, two specimens, by the same artist, in imitation of the famous Henri Deux ware; both very creditable to his skill and ingenuity. M. BRIANCHON exhibited some good Palissy vases, plates, &c., and numerous clever specimens of imitation shells most delicately tinted. Another meritorious exhibitor of Palissy was M. AVISSEAU, of Tours, whose productions are remarkable for finish.

The practice of decorating earthenware and porcelain by chromolithography is followed by some French manufacturers with as much success as could reasonably be expected from such a comparatively mechanical process. The principal exhibitors were M. COBLENTZ, M. KLOTZ, and M. MACE. M. POYARD and M. PINOT called photography to aid in the ornamentation of their productions.

At the corner of one of the passages leading to the avenue where the porcelain-manufacturers "most did congregate," stood a very beautiful chimney-piece of pure white porcelain, the work of M. J. M. GILLE; it was notable for the good taste which characterises the design, and the simplicity united with richness of its ornamentation; all testifying to its being the production of a true artist. The enamelling rivals the most exquisite polish of the finest marble. M. Gille also exhibited a great variety of other objects, vases, epergnes, statues, statuettes, birds, architectural

Messrs. C. F. Hancock, Son, and Co., Jewellers and Goldsmiths of London, exhibited many works of great merit, beauty, and value, in jewels and in gold and silver plate: occupying a high position. They had the honour of a gold medal. We engrave the "Tennyson Vase," designed and modelled by the accomplished artist H. H. Armstead. It is of silver, partly gilt, illustrating the poems of the Laureate, "Morte d'Arthur" and "Guinevere." The work is one of rare excellence; every portion of the vase—handles, neck, and base—contributes to the story, the lesser ornament being Byzantine Gothic of the twelfth century. This admirable work upheld the renown of England in the Exhibition



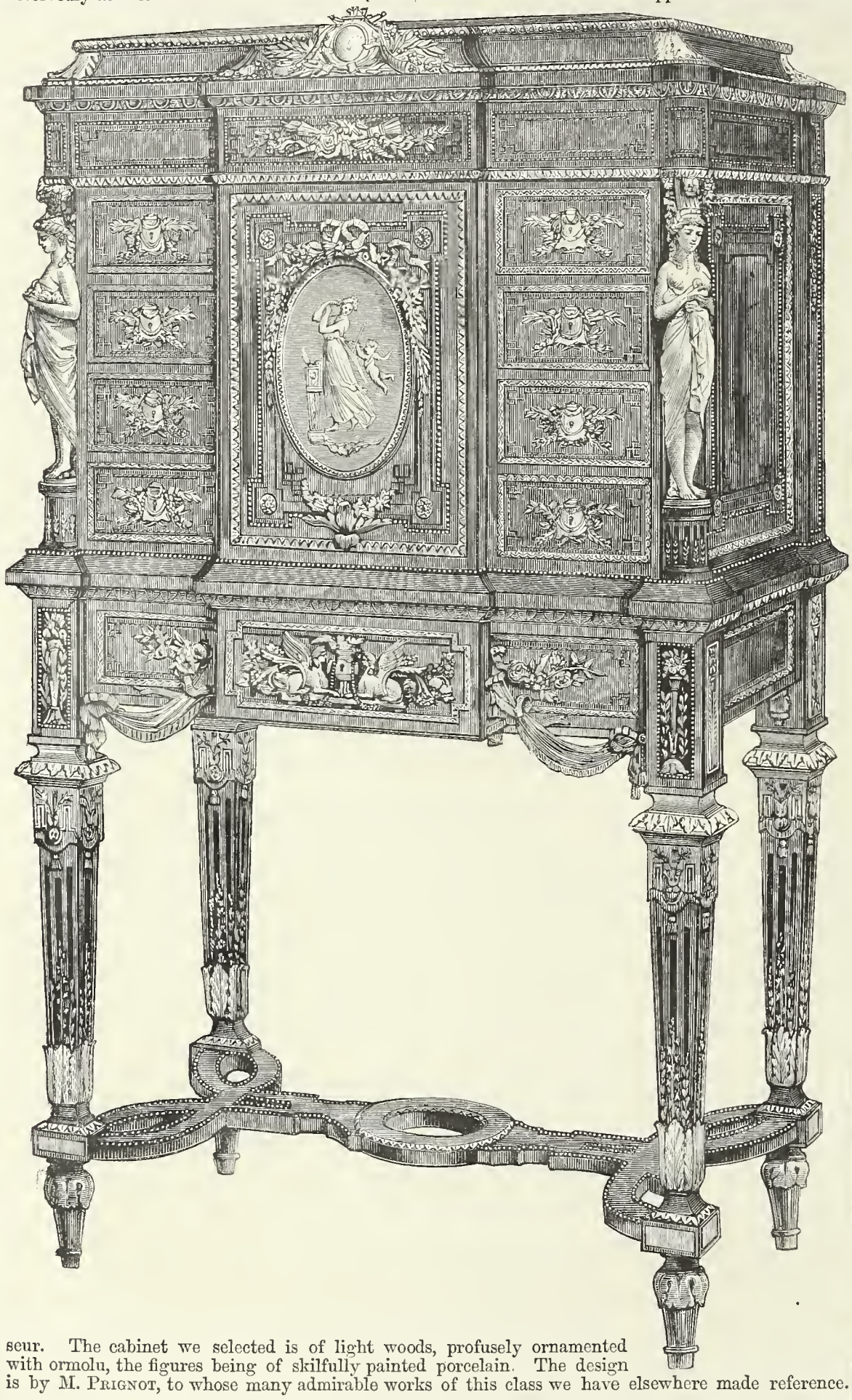


ornaments, &c., mostly of pure white material—*bisque* and *semi-bisque*; some were painted, but the white is evidently his speciality.

Allusion has hitherto been made to objects intended for ornament rather than use, except by the wealthy. If our examination is extended to productions for ordinary domestic purposes, adapted to the requirements of the middle and lower classes, we find the manufacturers of France infinitely below our own. This, undoubtedly, is owing to the taste— or want of taste, according to English ideas—of the French people of these classes. Their "crockery," to use a common phrase, is, generally, such as would not find admittance into an English household, even where the means of the family are but very limited. Take, as an example, their tea, or rather coffee-services; which everywhere are found to be thick, heavy, clumsy, and ill-shaped, such as their forefathers used a century ago. An English cottager would disdain to see such objects on his plain deal-table. The same may be said of no small portion of their dinner-services. Luxurious as our continental neighbours may be in their style of living, it is evident enough that they think far less of the plates, dishes, &c., on which their meals are served, than of the delicacies that may be placed on them. Art of any kind finds no place here, although a few services were exhibited of a somewhat better order.

France makes comparatively little show in terra-cotta, that is, fire-brick clay, both red and white; a material of which, for purposes of architectural ornament and for certain kinds of pottery, we in England are beginning to learn the true value.

We engrave one of the CABINETS of SORMANI, a distinguished Ebeniste of Paris, whose works deservedly attracted the admiration of the public, and received the marked approval of the connois-

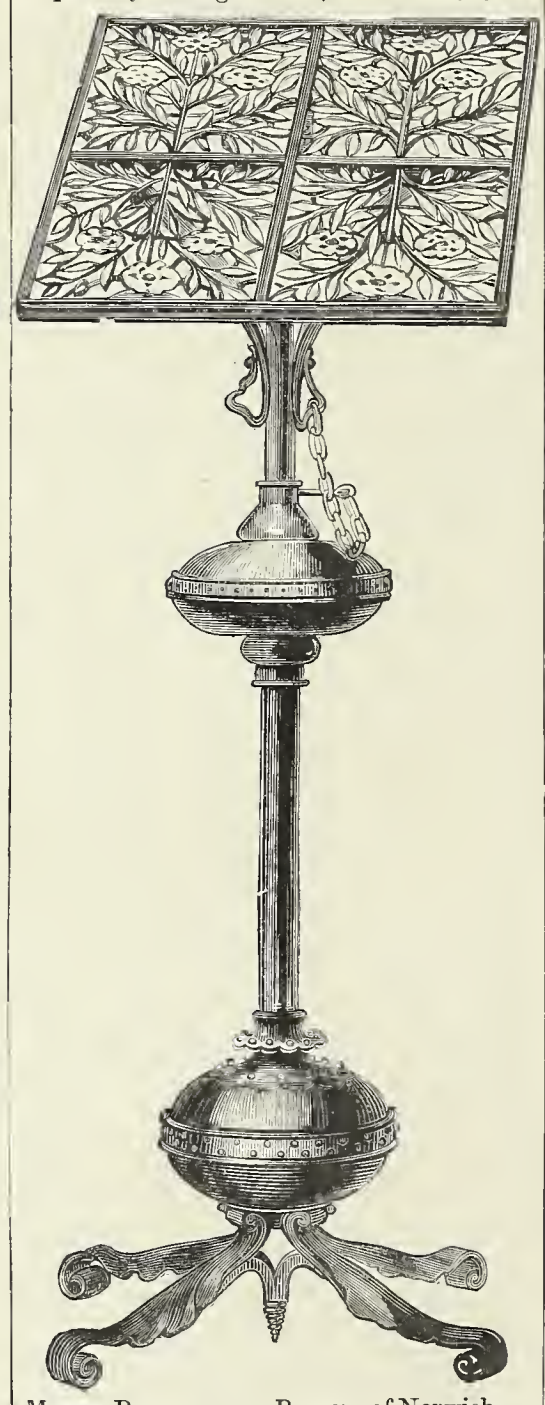


seur. The cabinet we selected is of light woods, profusely ornamented with ormolu, the figures being of skilfully painted porcelain. The design is by M. PRIGNOT, to whose many admirable works of this class we have elsewhere made reference.

We give on this column a bracket CANDLESTICK and a LECTERN, in



exquisitely wrought iron, the works of

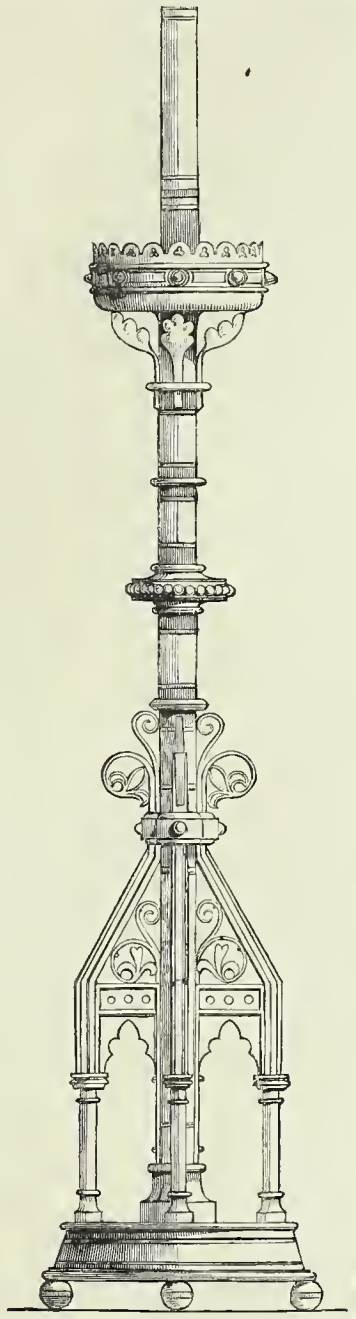


Messrs. BARNARD AND BISHOP, of Norwich, made by their foreman, JAMES CLITHEROE.

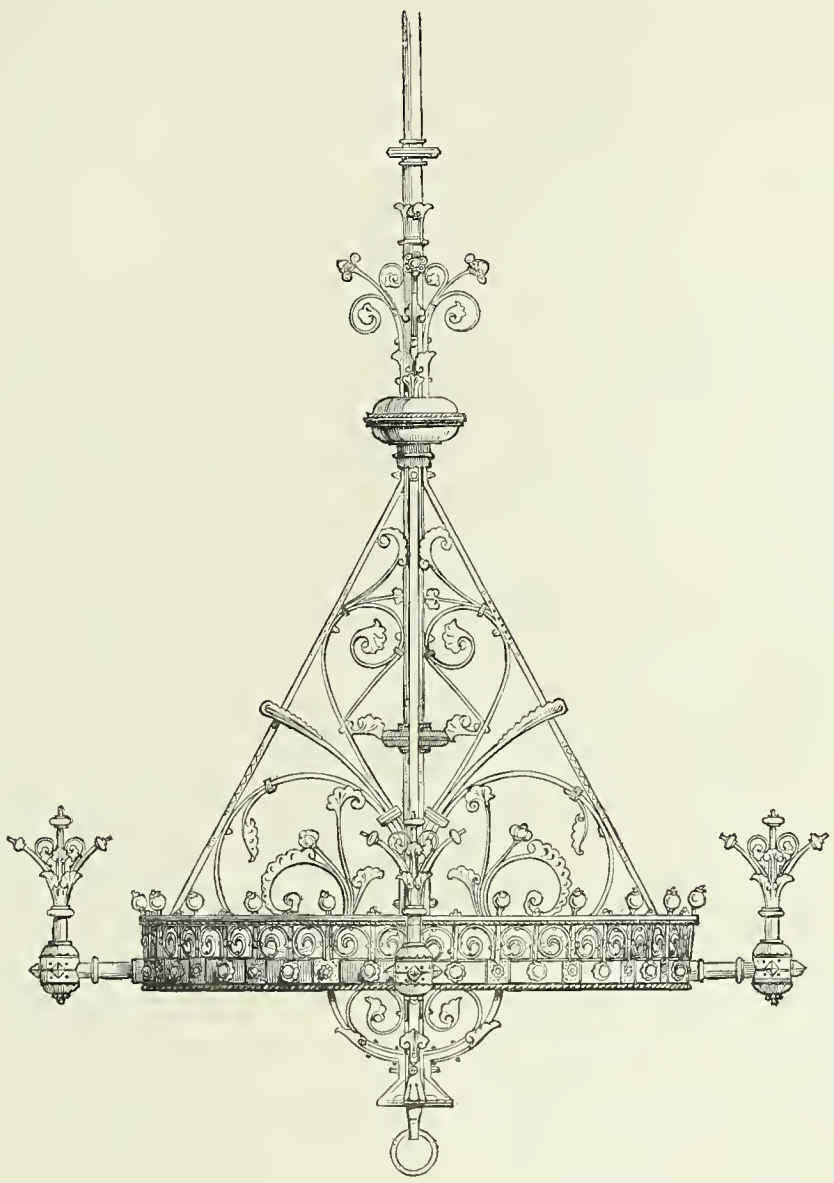
Terra-cotta, in what may be termed its natural state, and as ordinarily used, has no glazing; but it admits of it, as we find in the works of J. DEVERS (p. 151), who produced some excellent vases and other objects in glazed terra-cotta. M. Devers' factory is, we believe, at Milan, but he has an establishment in Paris, and exhibited in the French Department. H. F. SIGNORET, of Nevers, whom we have already mentioned; C. CHAMPIGNEULLE, of Metz; E. AVISSEAU, of Tours, a name previously referred to; C. FELIKER, of Choisy-le-Roi; MM. GOSSIN, Brothers; and others, were the chief French exhibitors of terra-cottas; and among their productions were found numerous objects worthy of notice for elegance of form and good decoration. In the Park, outside the building, were many large examples of terra-cotta, particularly a Byzantine altar-piece, in which are figures of the Virgin and Infant Jesus, with the prophets, apostles, and painted Scriptural subjects: it is by VIREBENT, Brothers, and Son, of Toulouse. Not far from this object, there was, among many others, a large *jardiniere*, decorated with a circular bas-relief representing a Bacchanalian dance, in which the figures are finely modelled. The work is French, but at the time of our visit we were unable to ascertain the name of the producer. Some admirable bas-reliefs and other ornaments in terra-cotta were exhibited by J. CHÈRET (*vide* p. 5), an artist of great ability, rising into fame. M. DE BOISSIMON, of Langrais, showed numerous works, principally for out-door use (p. 237), evidencing much taste in the art of design.

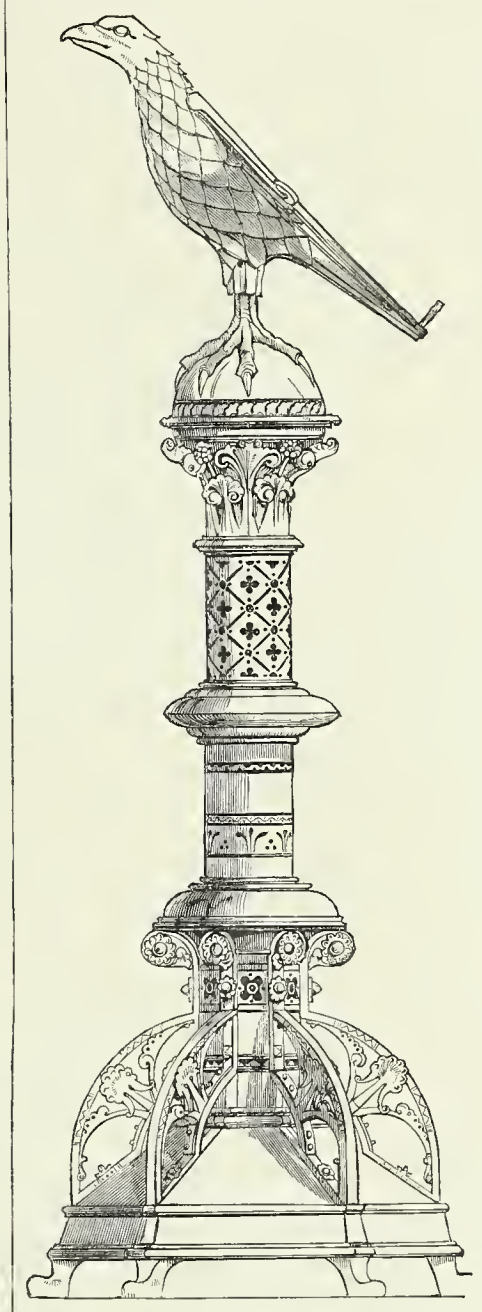
In many of the more important examples of French cabinet-work, the visitor would doubtless have noticed the introduction of

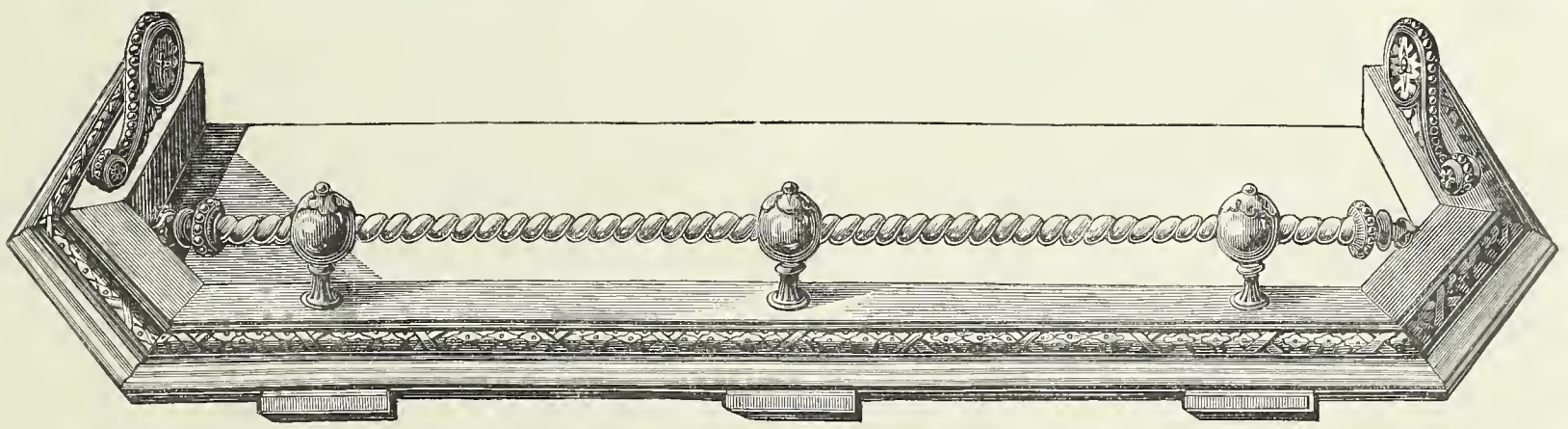
The objects that head this page



are selected from the many admirable examples of BRASS-WORK, principally for church uses, manufactured by Messrs. HART, of London. The contributions of this firm did much to uphold the character of England in that class of Art, in design as well as in soundness of workmanship; basing the former on approved "authorities," and carrying the latter to a degree of perfection unsurpassed.







We engrave another of the FENDERS exhibited and manufactured by Messrs. STEEL AND GARLAND, of Sheffield; they are of admirable make, and, generally, of excellent designs. Unfortunately, Sheffield was insufficiently represented, and but for the energy and enterprise of this firm, would have been almost undistinguished at the Universal Exhibition of all Nations. Sheffield, therefore, owes much to Messrs. Steel & Garland.

imitation Wedgwood *plaques;* these, it may be presumed, are also French; and the majority of the specimens are good in design and clever in execution, but are a long way behind, as are our own modern imitations, those on which the genius of Flaxman was exercised.

ENGLAND.—Taking into consideration the extent to which the potter's art in all its diversified branches is carried on in our own country, English manufacturers who contributed were exceedingly few in number. Several of our principal "firms" were altogether absent; yet had we a display which in quality was surpassed by that of no other nation, even by those who have all the advantages of state-patronage. English manufacturers have to rely on their own resources entirely, on their own capital, and their own taste and judgment in the selection of those on whose skill and Art-talents they depend for success. The advance we have made of late years is almost more than could have been expected by the most sanguine believer in British enterprise and perseverance.

The merit of maintaining the honour of England in the highest classes of this branch of Art-industry was due to the well-known firms of COPELAND AND SONS, MINTON & Co., and WEDGWOOD AND SON. Taking the first-named firm in the order in which we have placed them—alphabetically, and not on account of priority of excellence, where all stand on equal ground in the artistic value of their productions—we proceed to point out some of the more prominent contributions of each.

Messrs. Copeland's display (*vide* pp. 11, 87, 209) was most extensive, and included in it almost as great a variety as ceramic

Mr. James Green, of

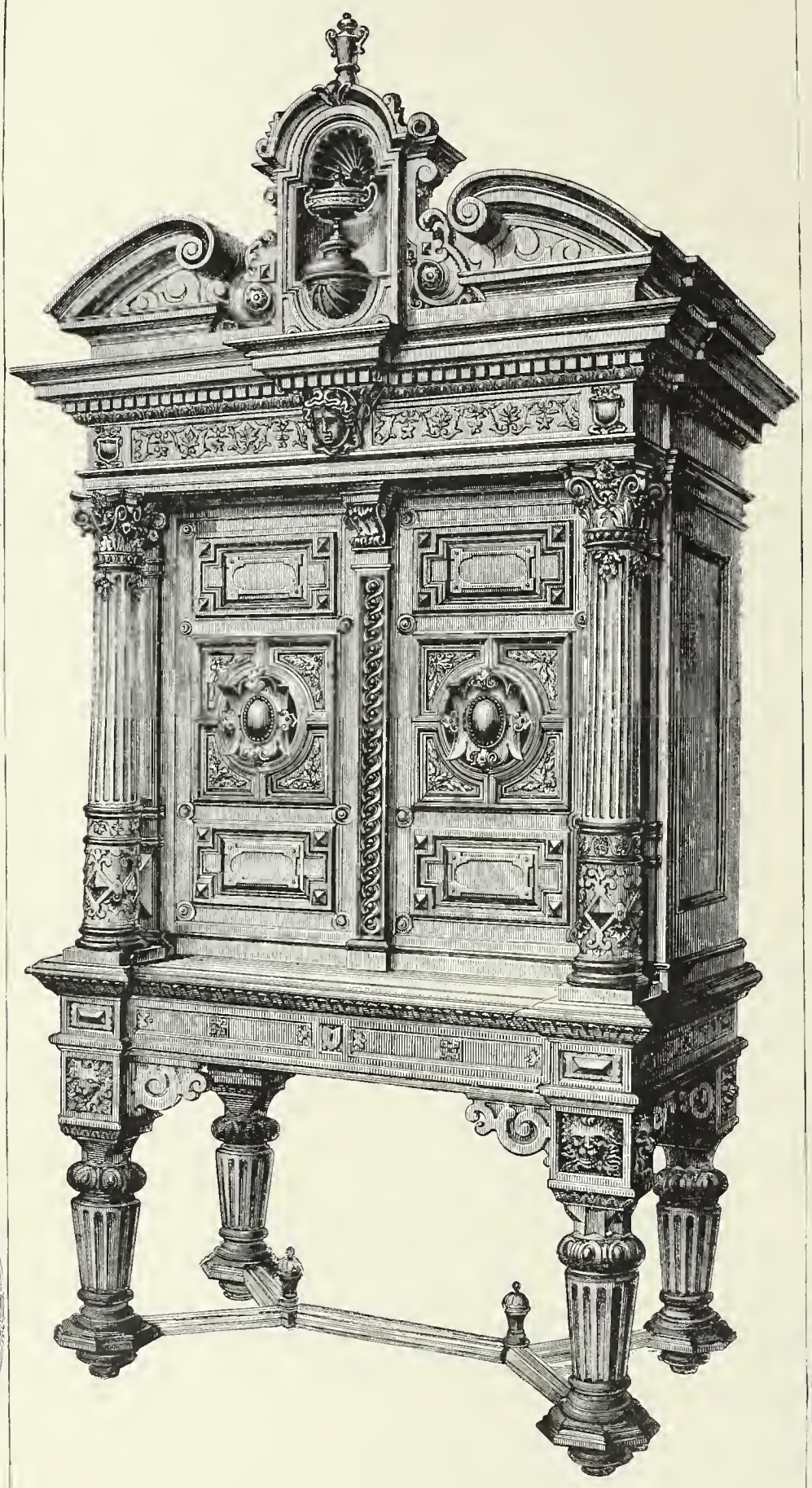


Thames Street, London,



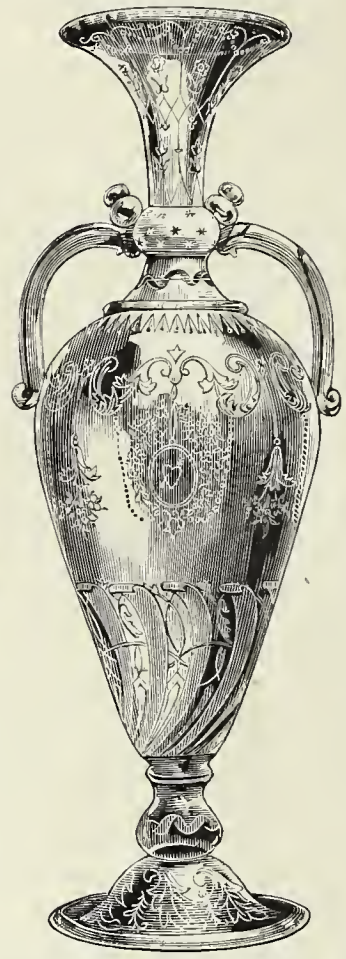
exhibited a collection of

Herr Friedrick, of Dresden, an eminent upholsterer of Saxony, supplies us with this excellent example of his art. It is of carved oak, of great merit, both in



design and execution. The interior, as well as the exterior, gives evidence of labour directed by judgment and skill Germany was admirably represented in this Class.

Table Glass that merited, and



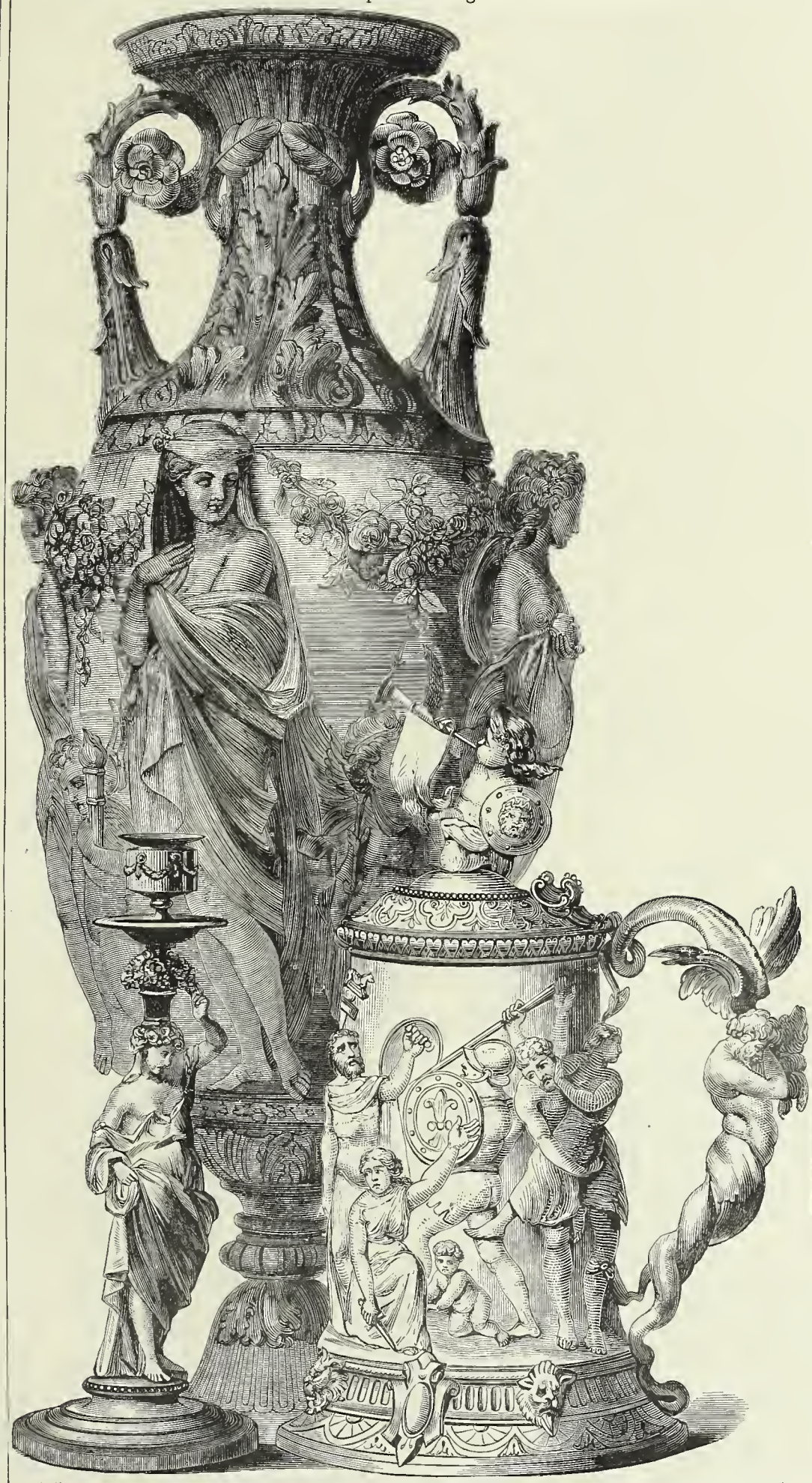
obtained, universal approval for



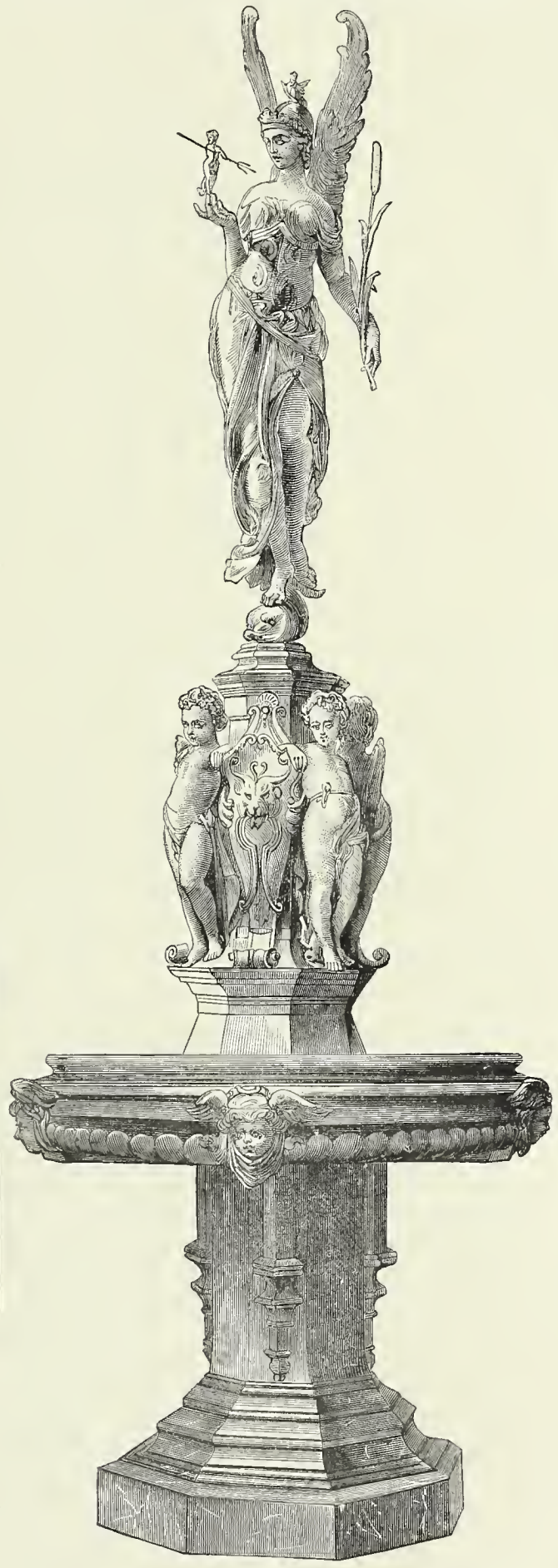
purity of metal and excellent art.

art in its highest development can produce. Though deprived by death, since the last great International Exhibition, of the valuable aid of Mr. Thomas Battam, the superintendent of the Art department, this firm has found an able successor in Mr. G. Eyre, who certainly deserves a word of commendation for the manner in which he carried out the object of his employers, that is, to maintain their position among the leading manufacturers not of England only, but of the world. As examples of the highest class of decorative porcelain, nothing could by any possibility be richer and more beautiful than their large collection of vases; the forms of these are based on the purest models, and the ornamentation, though, perhaps, a little too redundant sometimes, is exquisitely painted. Ignoring, for the most part, the figure-subjects which decorate so large a portion of the best French, Prussian, and Dresden porcelain, Messrs. Copeland's artists direct their attention chiefly to flower-painting; and we noticed some groups of this kind which the old Dutchman, Van Huysum, or our own lady-artists, the Misses Mutrie, would not disdain to call their own. There was one vase especially, of colossal size, the body of which shows a magnificent floral display, arranged with consummate taste in the disposition of the groupings, and with true judgment in the harmonious arrange-

M. Victor Paillard holds a first place among the Bronze manufacturers of Paris.



We engrave a Fountain, one of the most charming of his works. In the accompanying group, the principal piece is a Vase of great beauty—a very triumph of Art. M. Paillard is an artist as well

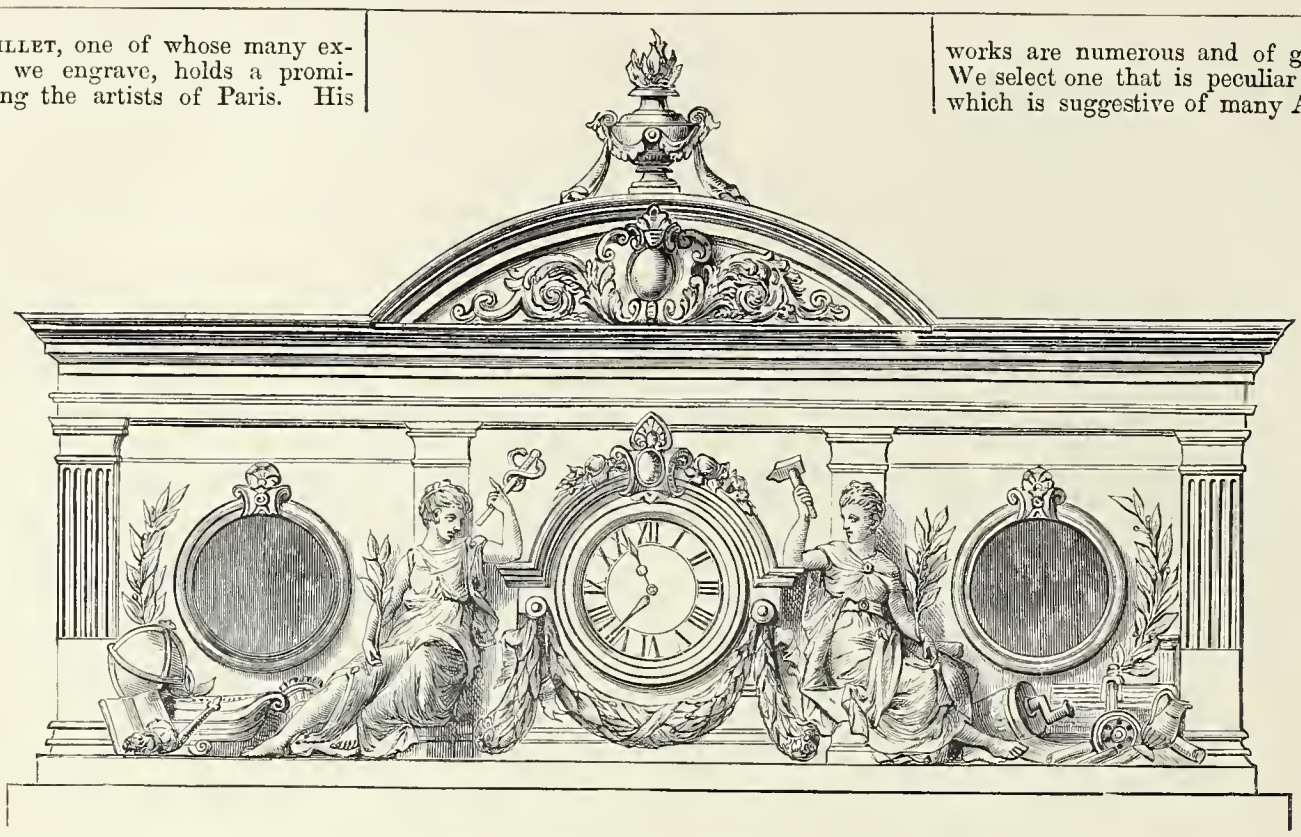


as a manufacturer. He is also the merchant—a combination unknown in England, though common in France.

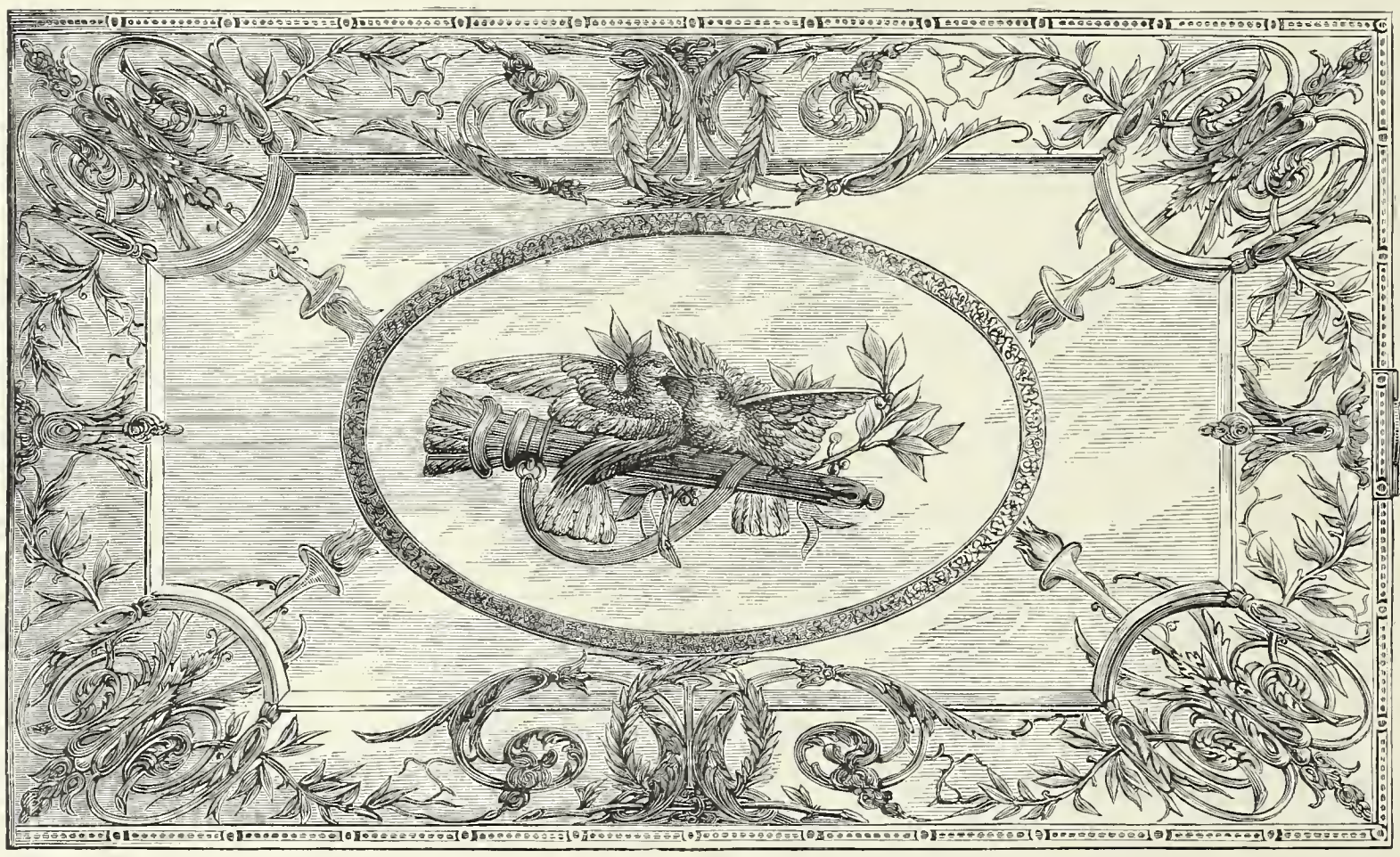
ment of colours. The ornamentation of the neck and foot is elaborate, yet not too much so, and is graceful throughout in design. If, however, Messrs. Copeland had contributed nothing to the Exhibition beyond the magnificent dessert-service made for the Prince of Wales, they would well have maintained their ground against all foreign rivalry; a portion of this service has been engraved for the Illustrated Catalogue published in this Journal (p. 11). The groundwork of the service is white, on which is some very beautiful painting; the borders of the dishes and plates are delicately perforated, and when placed, as we saw some of the pieces, in large dishes of the crimson glass of Bohemia, a glow of colour almost magical was given to the whole, by means of this open-work. The centre-piece consists of two dishes, or baskets, perforated, on a plinth, at the base of which are four female figures, in parian, representing the four quarters of the world; these were modelled by J. Durham, A.R.A. It is right we should state that the artists to whom the credit belongs of painting the principal objects in Messrs. Copeland's display are Messrs. Hürten, Lucas, and Smith.

Less ornate, generally, than the works of the manufacturers just noticed, the porcelain of Messrs. Minton (*vide* pp. 21, 93, 257) exhibited qualities which in every way merit the highest encomiums. Their principal artists, Messrs. Allen, Mitchell, and Simpson, and a German, Herr Yahn, may claim to rank with tho

M. Noel Guillet, one of whose many exhibited designs we engrave, holds a prominent place among the artists of Paris. His works are numerous and of great excellence. We select one that is peculiar to France, but which is suggestive of many Art-applications.



We engrave the Cover of an album, of great beauty in design and of much delicacy and refinement in execution. The ground is mother-of-pearl, the ornamentation is of silver, and silver gilt. It is the manufacture of F. Pingot. of Paris, whose works of this order

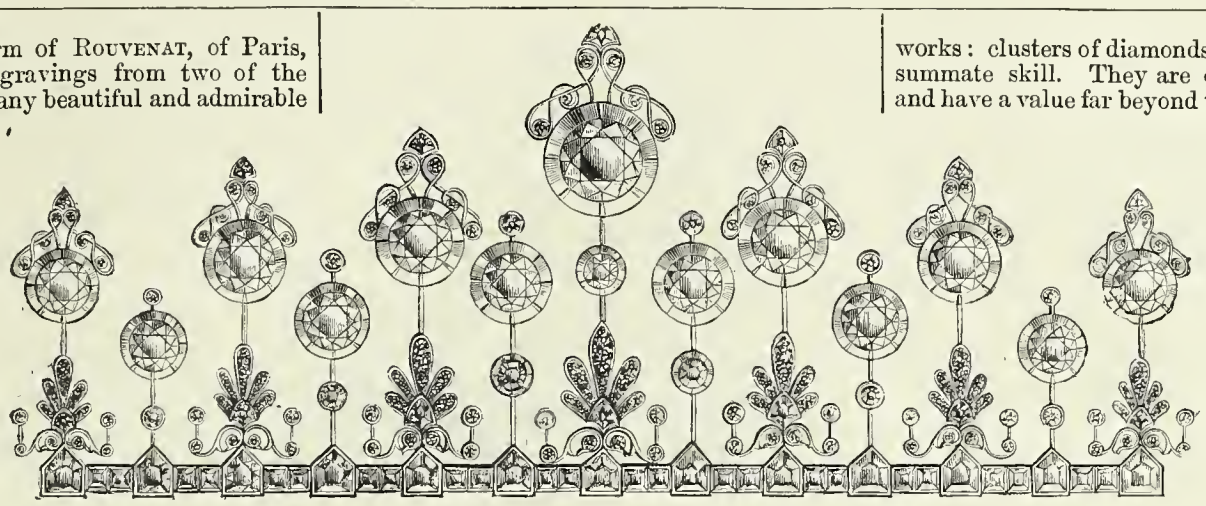


attracted general attention and admiration. They were acquired, chiefly, by the eminent firm of Messrs. Houghton, of New Bond Street, who, as stationers, are unrivalled for the taste and judgment displayed in the selection of articles to which their attention is devoted.

best that France or any other country can boast of at the present time. Figure-subjects, landscapes, and flowers are rendered with equal skill, and with the highest finish in all their details, on vases, jugs, cups, plates, &c. These paintings, too, are remarkable for the delicacy and transparency of their colours. Foremost among the contributions of Messrs. Minton is a magnificent vase, decorated by Herr Yahn with figure-subjects in the manner of Watteau; of its kind there was nothing finer than this vase in the Exhibition.

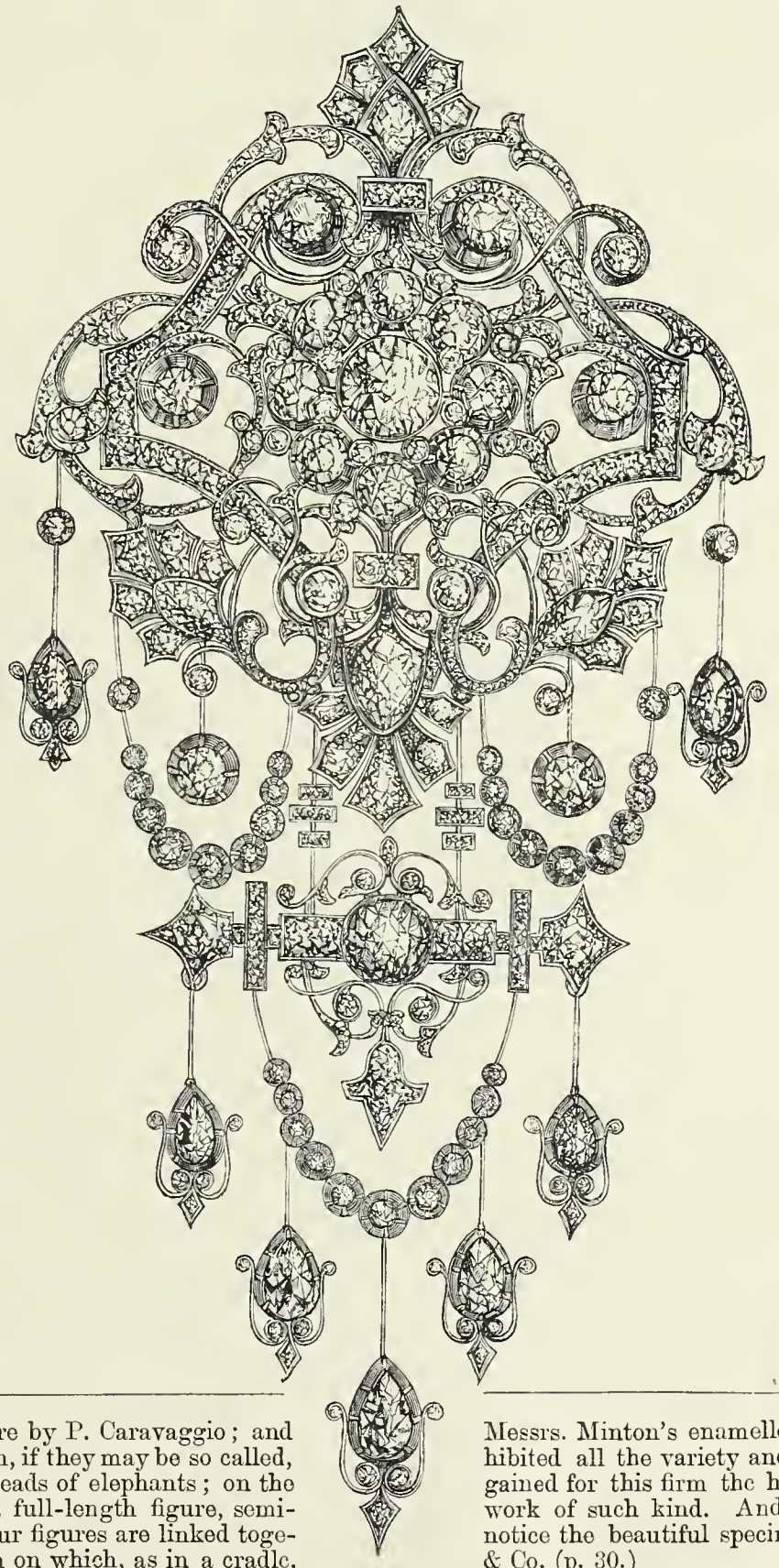
There is, however, one description of decorative porcelain in which Messrs. Minton leave all rivals, whatever their nation, in the rear; it may indeed be called, without the least disparagement of their other works, that in which they pre-eminently excel; certain it is that no firm in England, and but few on the Continent, have paid so much unremitting attention to it. We refer to the class of Faïence usually designated Majolica; that massive ware, of bold design, and bolder ornaments, and positive colours, principally blues, yellows, and greens. The first great display of majolica by Messrs. Minton was, if we remember rightly, in the Paris Exhibition of 1855, where it attracted universal attention and admiration. Since that period the manufacturers have still further developed the resources of their establishment in this branch of their works; and now, as just intimated, they stand without a rival. The variety of objects of this kind exhibited by them was great, and they were seen not alone in the space allotted to them in the building, but dispersed about the gardens in the form of garden-seats, flower-pots, and flower-vases. Among the finest examples were a very large jug, or ewer, decorated with

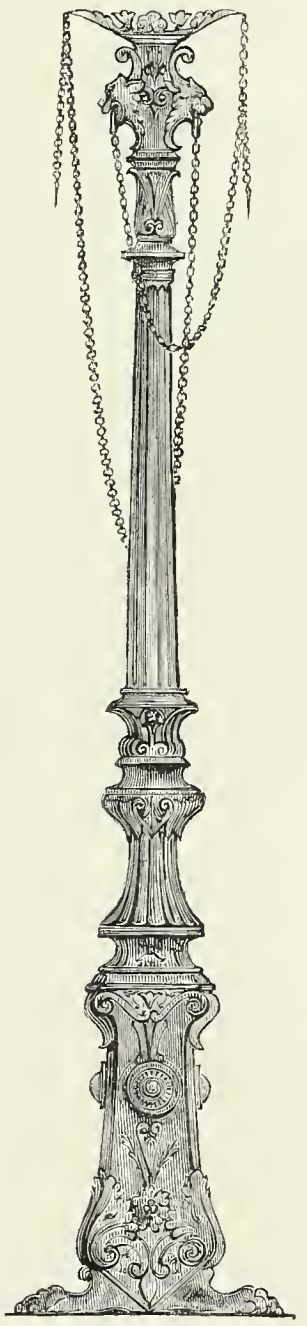
The renowned firm of ROUVENAT, of Paris, supplies us with engravings from two of the most perfect of its many beautiful and admirable works: clusters of diamonds, arranged with consummate skill. They are objects of high Art, and have a value far beyond their intrinsic worth.



The two PILLARS for lamps engraved on this page are selections from the works of BARBEZAT, in Cast Iron; admirable in design.







figures of the gods, from a picture by P. Caravaggio; and a noble vase, the handles of which, if they may be so called, are naked boys seated on the heads of elephants; on the other two sides is respectively a full-length figure, semi-draped, of a young girl. The four figures are linked together by a sort of floriated wreath on which, as in a cradle, repose smaller figures, one between each of the larger. In many examples of Messrs. Minton's Faïence, the figures introduced are of parian, whose whiteness, in juxtaposition with the brilliant colours of the other parts, renders the whole most effective, and increases the richness of the object.

To descend, for an instant, from these artistic works to others of an almost strictly utilitarian character, we may remark that Messrs. Minton's enamelled tiles, or encaustic paving, exhibited all the variety and elegance of pattern which have gained for this firm the high reputation it has for mosaic work of such kind. And while speaking of it we must notice the beautiful specimens exhibited by Messrs. MAW & Co. (p. 30.)

It is almost like passing from a picture-gallery, filled with brilliant examples of the painter's art, into the quietude and reposo of a gallery of sculpture, when we turn from the examination of such productions as we have just described to look at the contributions of Messrs. Wedgwood and Co., who exhibited several services of pure and, comparatively, unadorned china, perfect in work and finish, and admirable in form. But the fame

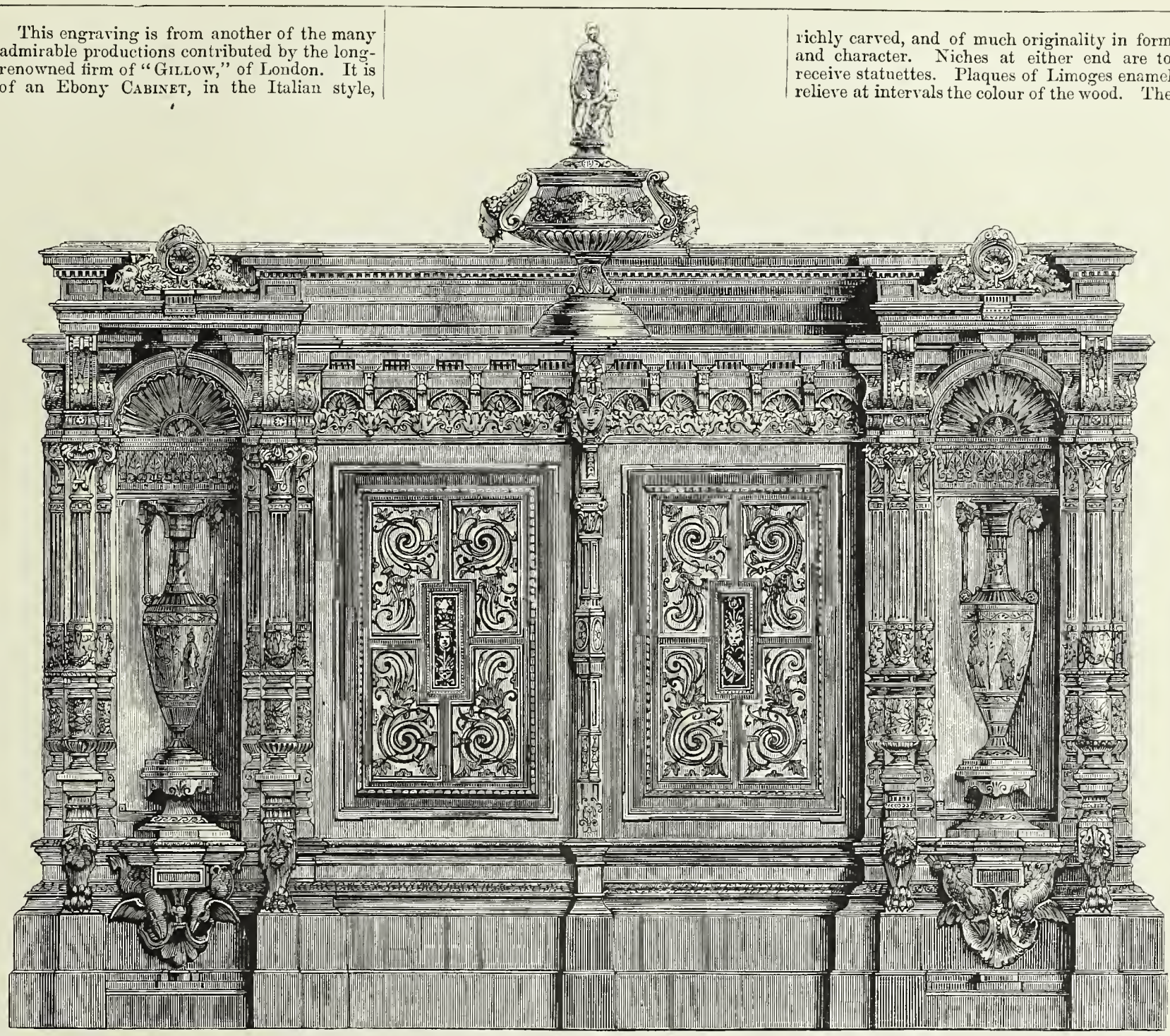
We engrave a TABLECLOTH of Damask, one of the many valuable contributions of Herr JOSEPH MEYER, of Gross-Schönau and Dresden. His productions stood high among the best of their class, being, for the most part, of very beautiful designs and of exquisite fabric. The

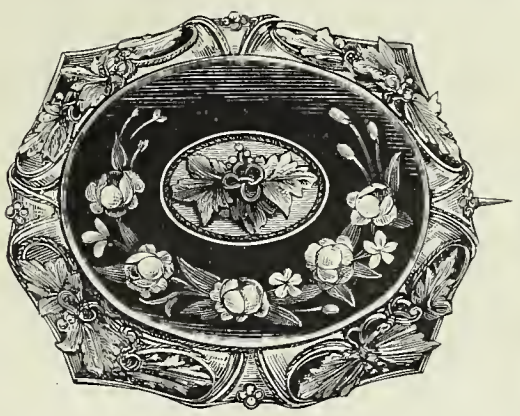



establishment whence these works issue is one of the most extensive of Germany, M. Joseph Meyer producing articles of the costliest order, and also those of low price. This design is by KRUMBHOLZ, Professor of Ornament and Design in the Polytechnic School at Dresden.

PRUSSIA, to which we must now add SAXONY, for the fortunes of war have recently united these two formerly independent kingdoms into one,—and they were associated together in the Exhibition,—next demands notice. With the exception of works from the two ROYAL MANUFACTORIES of BERLIN and DRESDEN, the contributions from these countries, so far as relates to high-class porcelain, were few, and, only in two or three instances, valuable from an artistic point of view. Yet from neither country, nor from Austria, do we perceive indications of advance in the ceramic arts. From the Royal Manufactory of Berlin were numerous examples of painted vases (*vide* p. 28). Especially worth noting was a series of five, in the form of jars, decorated with scenes from the "Nibelungen," painted in bistre upon a light greyish ground. The designs for these pictures were supplied by Professor Kolbe, brother of the late manager of the Berlin works. On another large vase Professor H. Blomberg has represented the Goddess Freia drawn in a chariot by two wild cats; and another, which is divided into two sections, or bodies, shows a series of eight figures, modelled in high relief, encircling the upper body. These figures represent the eight old provinces of Prussia. In the handles of this vase is introduced the Prussian eagle. Some breakfast-services from the same establishment are very elegant, especially one richly yet chastely jewelled; the larger pieces, such as the tray and coffee-pot, being also beautifully painted. Certainly, if Berlin porcelain has not advanced at equal strides with some other nations, she has made no retrograde motion, whether we look at her majolica ware, her colossal vases, painted services, and imitations of the antique. But it is not

This engraving is from another of the many admirable productions contributed by the long-renowned firm of "GILLOW," of London. It is of an Ebony CABINET, in the Italian style, richly carved, and of much originality in form and character. Niches at either end are to receive statuettes. Plaques of Limoges enamel relieve at intervals the colour of the wood. The work is of great merit in design and execution, and attracted marked attention as one of the best productions of British cabinet-makers.





We engrave three of a collection of BROOCHES exhibited by Signor MONTELATICI, of Florence,




leading attractions in the Italian Court. They are "Florentine Mosaics," the colours being



those of the natural stones, charmingly arranged and composed on tablets of black marble.

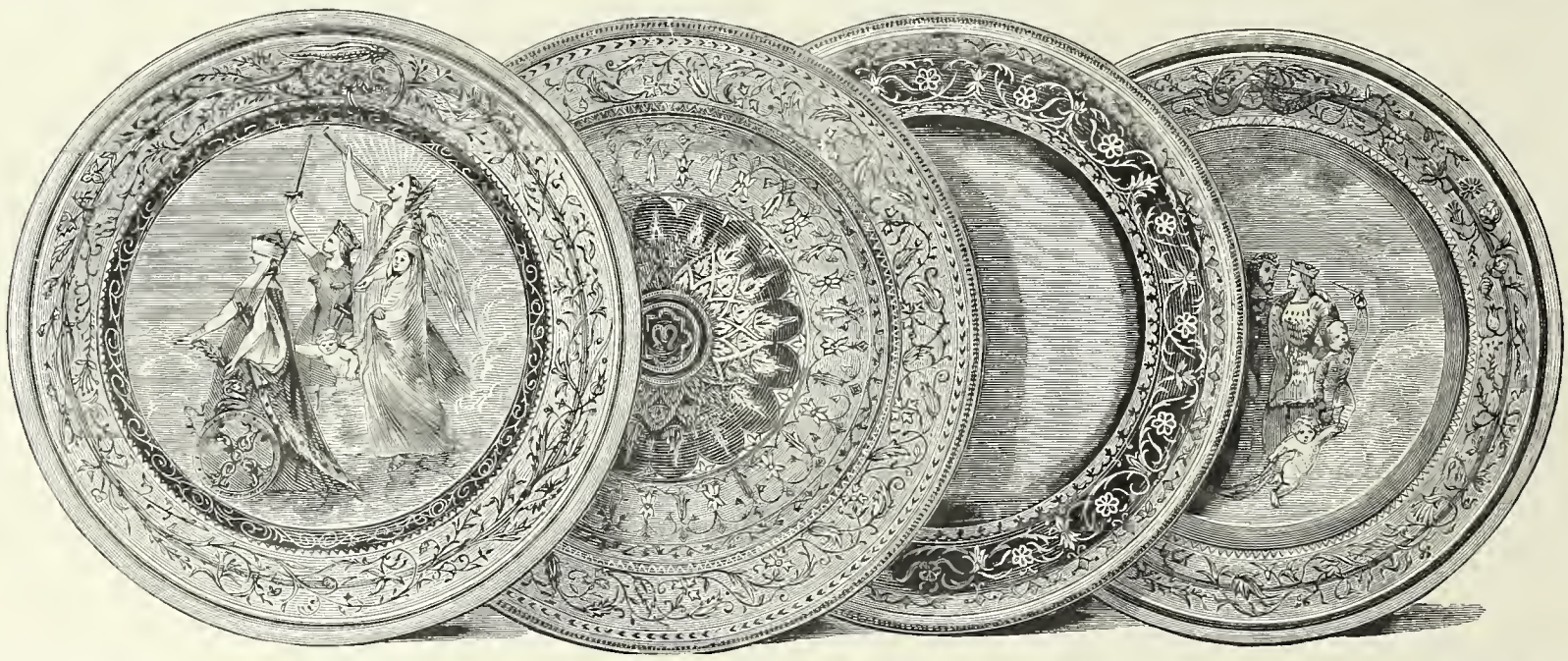
merely in this high class of works that she holds her own; there are scores of objects, blending utility with ornament, for the use of others than the wealthy classes, which testify to the skill and cultivated taste of their producers.

The Royal Manufactory of "Dresden" porcelain, at Meissen, under the able direction of Herr Kuhn, notwithstanding the untoward events of 1866, maintained its contest in the arts of peace, with the rival establishment in Berlin. Dresden exhibited, far more numerously than might have been expected under her recent political situation, works which seem to be peculiarly her own (*vide* pp. 8, 120)—looking-glasses, large candelabra, vases, jars, bottles, not to omit her Watteau-like figures of shepherds, shepherdesses, with the *noblesse* of past centuries, the powdered and lapelled *gentilhommes* and high-heeled dames of the court of Louis Quatorze, recalling all its gay traditions. Both in its manufacturing and artistic resources Meissen has ample means at command, and employs them to good purpose, though the talent developed is not unfrequently engaged upon frivolities. There was, nevertheless, much of the painted porcelain that showed Art-work surpassed by nothing in the Exhibition, prominent among which were some pieces decorated with subjects from the cartoons of Schnorr and Bendemann. A gigantic candelabrum, designed by Herr Wiedemann, is almost unique as a work of ceramic art. Another remarkable object was a table, painted by Herr Müller, the centre from one of Schnorr's great classic compositions; round which, but separated from it by a wide circle of arabesque ornament, is a series of pictures also of classic character. This table-top is a beautiful example of genuine Art. A sure

M. Lepec, to whom the Exhibition gave highest rank among the artists of France, supplies us with materials for another page. All his productions in Enamel are of the best order of Art; they may be placed, without disadvantage, beside the greatest works of their class, of any age or country. The difficulties



over which he has triumphed, the rare intelligence by which his pencil has been guided, account for the "success" that has attended all his later efforts. France may be proud of this able and admirable artist, who has been justly rewarded with a "decoration" and a *médaille d'or*.



evidence of the taste and intelligence which direct the manufactory at Meissen was seen in the simple yet elegant forms of so many of its productions—forms derived from the best examples of the old Greeks. Equally entitled to praise is the style of ornamentation adopted on these objects, whether they are painted, or raised figures in the style of Wedgwood ware.

Villeroy and Boch, of Mettlach, Rhenish Prussia, made a good show, of a certain class of works, among the private exhibitors. Their factories are extensive, employing, we understood, two or three thousand workmen: a very large number of these are engaged in making encaustic tiles for the floors of churches, halls, &c. But their more artistic productions are statuettes of Parian, and in terra-cotta, of which they exhibited numerous specimens of a good order, though certainly not equal in purity of material and delicate execution to the statuettes of Copeland and of Minton. It must, however, be remarked that Villeroy and Boch make no pretence to rival our countrymen in the quality of their materials: their purpose is to produce good works at a reasonable price, and for this they use a coarser kind of clay than Parian, or, as it is sometimes called, jasper; that they employ is technically known as Carrara biscuit; and of this, besides the smaller statuettes just referred to, were some larger figures, and vases excellent in form and in ornamentation of a simple but pure kind. Among other notable exhibitors in the Prussian department were P. and E. March, of Charlottenburg, who contributed vases and other objects in terra-cotta most creditable to their taste (*vide* pp. 220, 301). Tielsch and Co., of Altwasser, were large exhibitors of varied productions; services for the dinner and tea tables, vases,

We engrave two other Embroidered Curtains exhibited by the well-known "White House"—the Maison Blanc—of the Boulevard des Capucines; they are selected from a large display of productions of the class, the greater number of which may be regarded and described as works of Art. They are designed by artists of ability, under the direction of the superintendent of the establishment, M. Leopold Meunier.





tazze, (*vide* p. 126), which, if not of the very best order, are certainly far superior to the ordinary run of manufactures that do not aspire to be high class goods.

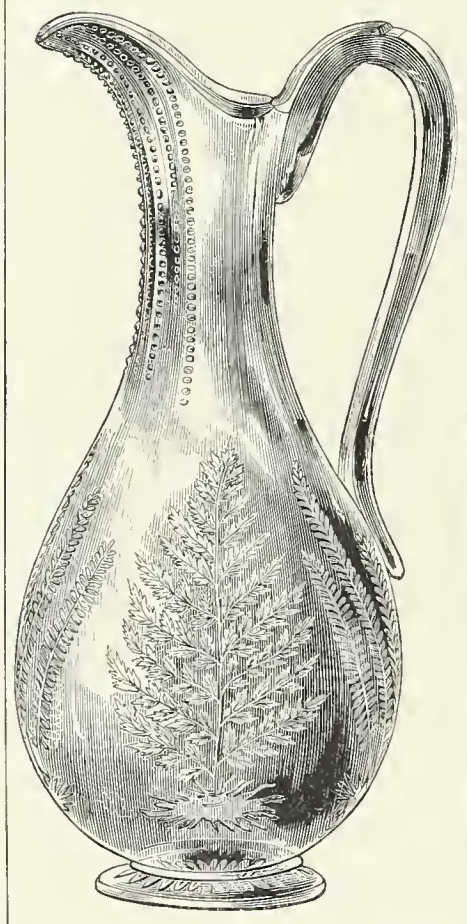
Italy, in the extent, variety, and beauty of her ceramic productions, took a high place in the Exhibition. Her manufacturers sent works fit to adorn the palace of royalty, and objects of utility adapted to the requirements of the peasant. Far ahead of all his countrymen is the Marquis Ginori, of Florence, whose establishment has been handed down from father to son through considerably more than a century. It was founded by Count Ginori shortly after that of Sèvres, and though in the Exhibition of 1851 its contributions were so inconsiderable as almost to escape notice, yet in that of 1862 they attracted marked attention, and were deemed worthy of medals. We have given two pages of selections from these works (*vide* pp. 79, 229).

J. Richard, of Milan, sent an excellent assortment of porcelain, plain and decorated, both for use and ornament (*vide* p. 216). His contributions, in variety and excellence, are surpassed only by those of the head of the noble house of Ginori. Fabri and Carocci, of Perugia; J. Grazzini, of Mantelupo; Antonibon and Son, of Nove; and J. Rampin, of Padua, were the other principal Italian exhibitors. The last mentioned showed some good imitations of Japanese, Chinese, and Etruscan vases. The works of J. Devers, of Milan, we have noticed previously, among the French productions, where they were exhibited.

We select examples of works in Crystal Glass—Decanters, Gob-



lets, and Water Jugs—the manufacture of Messrs. Pellatt, of Lon-



don, who have been previously represented in these pages. Messrs. Pellatt are actual producers as well as exhibitors; in their employ. Unquestionably, they surpassed all foreign competitors in brilliancy of metal, and equalled



glass—objects of daily use; upon these they bestow the glass is made by them, and is decorated by artists the best of them in forms and ornamentation derived from Art. Their collection was limited to table-



exceeding care, producing them in great variety.

Russia was represented entirely, with two or three exceptions, by the Imperial Manufactory of St. Petersburg: the collection was not large, but it was varied, and among it were some tea-services of delicate material and most refined workmanship. There were also vases, lamps, and other objects of luxury, that would not discredit those European nations which have long and successfully laboured in this field of industrial Art.

Sweden had a small display very creditable to the taste of her manufacturers, from whom the Art, in its highest branches, has never received much attention. S. Godenius, of Stockholm, exhibited several good examples of parian, faïence, and porcelain, (*vide* p. 184), the last coloured with great delicacy, and giving evidence that decorative ware is at length stimulating the taste and skill of the manufacturers of that northern country. The Roerstrand Manufactory, Stockholm, contributed various specimens of the kind just enumerated, and some china, all of a comparatively good order. The yellow glazed earthenware for ordinary domestic use is excellent of its kind.

Denmark was represented chiefly by the Royal Porcelain Manufactory of Copenhagen, whose productions in porcelain and biscuit-ware call for no special remark, though they are by no means of inferior quality, either in material or decoration. Christesen & Co., also of Copenhagen, were exhibitors of some very ingenious and delicate parian, in the form of flower-stands, &c.

Mr. Joseph Whincup, of London, was one of the few contributors of embroidered and printed Table-Covers who upheld the character of England in that branch of textile art. He exhibited examples in great variety,—those that were printed by hand-blocks and those that were entirely the work of the embroideress. They were, for the most part, of excellent designs, and harmonious in the arrangement of colours. We engrave one of them, selecting that which is a specimen of printing; it is in all respects good, and of "fast" colours. Great



Britain failed to maintain supremacy in textile fabrics—in such productions, that is to say, as derived attraction from the influence of Art. No doubt, in excellence and durability of material we competed with the best producers of the world,—leaving, indeed, the manufacturers of France, and even of Germany, far in the rear; but we seem to have been satisfied with thus sustaining our admitted superiority. It is not to the credit of our Schools of Art that but very little advance was shown in 1867, as compared with 1862, or even 1851.

In the common pottery of Denmark we observed the true spirit, and the actual fulfilment, of good design.

Belgium, whose iron-work and carvings in wood and marble take so high rank in the Art-industries of Europe, made no pretence of competing with other nations in the class of works we are now considering. This comparative indifference is the more surprising, when it is remembered that the country is renowned for artists of the greatest reputation; consequently, that in Belgium might be found men whose talents, employed on the decoration of porcelain, would give her an elevated place in this, as in other branches of manufacture in which she undoubtedly stands conspicuous.

The only Belgic exhibitors whose productions made any approach to Art-works were Demol and Son, of Brussels, who sent good specimens of painted ware; Boch, Brothers, of Tournay; and Englebienne and Decharveng, of Mons; the contributions of the last-named manufacturers were simply examples of white china.

Holland was even worse represented than Belgium; only one firm exhibited, that of Jacob and Son, whose imitation porcelain, Chinese and Japanese, was very creditable.

Bavaria is another state that had but a limited show; two names, however, must be recorded as contributing examples of porcelain painted in a manner which might be expected in a country where the Fine Arts are so highly cultivated. The vases, &c., of Wimmer, of Munich, and Schmidt, of Bambert, were but little inferior in decoration to the best in the Exhibition.

The renowned firm of BACCARAT



AND CO., manufacturers of GLASS,



distanced all competitors of "All Nations," occupying immense space by a rare and



very beautiful collection of objects of various classes



—of every kind, for household use and adornment;



many of them were of the highest order of Art, admirably designed and exquisitely engraved and



decorated. The firm made immense exertions, with



corresponding success. We engrave a limited selection.

SPAIN, in the stall of Mr. PICKMAN, an Englishman, we believe, who settled at Seville, exhibited a good display of earthenware, especially some vases of Arabic form and ornament, with the peculiar glaze used by the Moors when resident in Spain. Mr. Pickman is said to have discovered this secret, which for centuries was supposed to be lost, from a gipsy in his employ, in whose family it had been handed down. The factory at Seville occupies three thousand pair of hands, and it supplies a very large portion of Spain with earthenware, chiefly for domestic use.

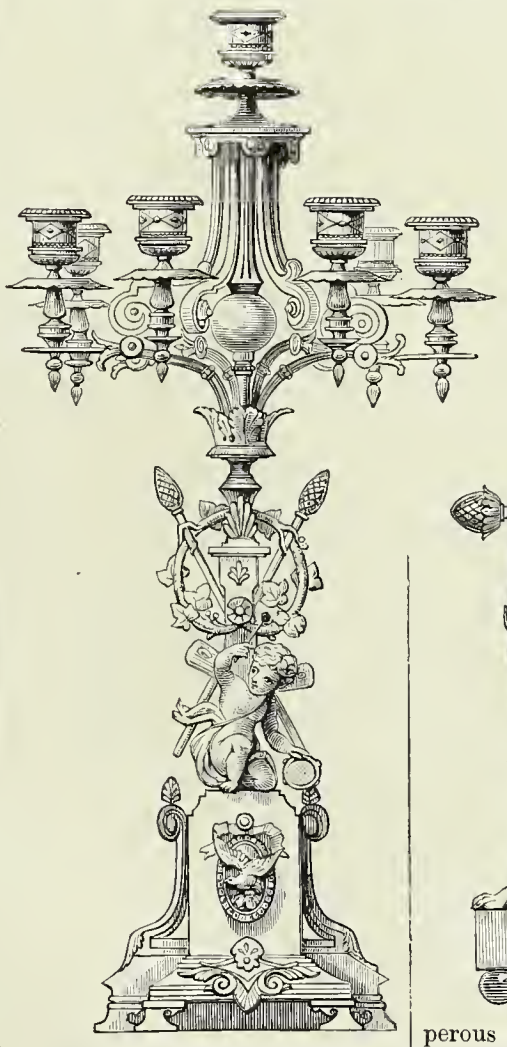
EASTERN COUNTRIES. Under this general heading must be included Turkey, Algiers, Morocco, Tunis, Egypt, and China. From all of these countries were there contributions of ceramic ware, of which we have no space to give any detailed notice.

Little is needed in the way of summary. In the foregoing remarks the desire has been to point out the most important exhibitors of the various countries in this notable branch of Industrial Art; to speak of their works generally, and particularly, when it seemed requisite; and to describe their peculiar excellences. That some nations have made considerable advances since the last great International Exhibition is self-evident; and there are few, if any, impartial judges who will not admit that, in this progress, England undoubtedly takes the lead.

The "Compagnie des Indes" produces

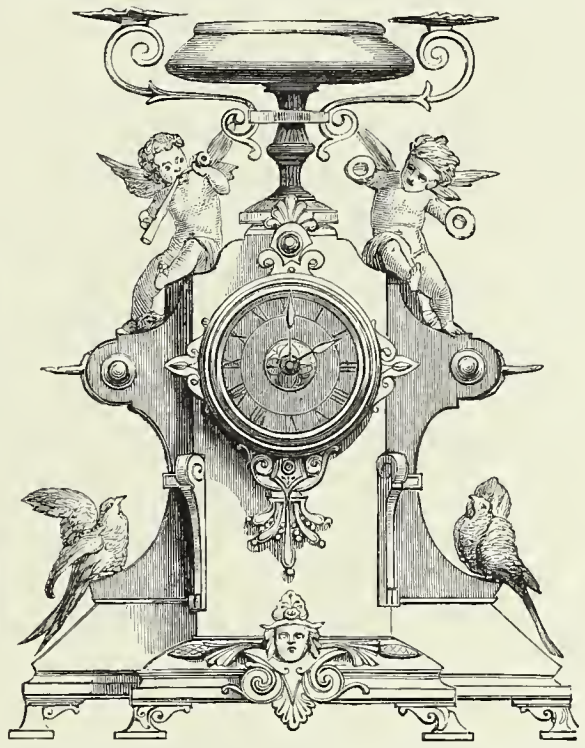


not only works in the onyx marble—its speciality; its issues in bronze are



among the best of the French

capital. Under the judicious direction of M. Viot, its productions are invariably of a high Art



order; the most eminent sculptors and designers of Paris being employed by the extensive and pros-

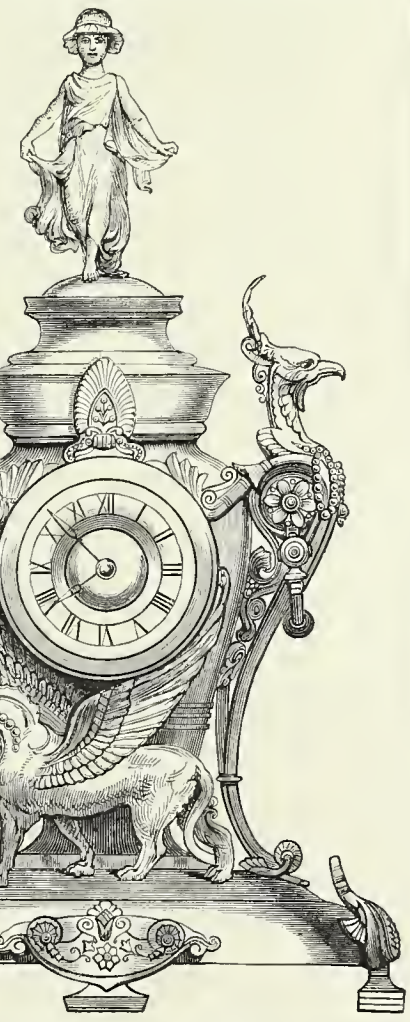


perous establishment. It ranks second to no house in France, and is largely appreciated in England. We have

engraved some of its more prominent and imposing works; on this page we give examples of those



that are made more for general use, but which are not less meritorious as works of Art—Clocks and



Candelabra; these are generally in bronze-doré, intermixed with the marble of Algeria.

## FINE ART AND DECORATIVE BRONZES.

BY GEORGE WALLIS, SOUTH KENSINGTON MUSEUM.

The reputation which France, and especially its capital, the City of Paris, has achieved during the last twenty-five years in the production of bronzes, from the highest and noblest efforts of the sculptor to the smallest and comparatively the most insignificant ornamental detail, was fully sustained by the very remarkable and extensive display made in the Universal Exhibition of 1867—a display before which the most successful efforts in the exhibits of other countries sank into comparative insignificance; although in some special efforts France was not permitted to carry off the palm uncontested, where the Art-strength of its competitor had been really put forth. In point of extent and variety, however, the French Bronze Courts surpassed anything of the kind ever seen in any Exhibition.

Nor is it a matter of wonder that it should be so. France has created for herself a special industry, which counts its gains by the million sterling; and with which, from the fostering care of the state, the municipality of Paris, and the enlightening course of action pursued by the bronzists themselves, whether employers or employed, all foreign competition is practically useless. This success is based on the special preparation and education of the workers, by a well-organised and widely-recognised system practically unknown in other countries, except, probably, in some of

M. Charles Oudin, the leading "Horologer" of Paris, who "furnishes" the Emperor, and many of the other sovereigns of Europe, sup-





plies the objects engraved on this page. They are chiefly "Chatelaines;" one of them was made for the Empress, another for the Queen of England, and another for the Empress of Russia. They are enriched by diamonds and other precious stones, but their value is mainly derived from the influence of Art. They are works of great beauty, such as elevate the rank of the goldsmith to that of the artist, and may not be classed under the head of Art-manufacture. We have had repeated oppor-

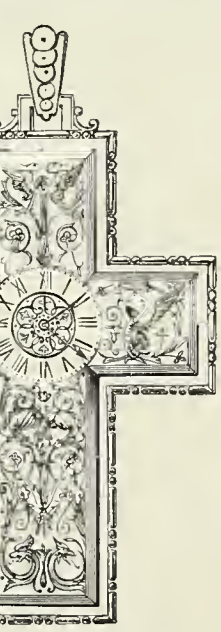




tunities of directing the attention of manufacturers of all classes to pro-



ductions exhibited by the jewellers of France, as suggestions of much value and importance to various other orders of producers. They cannot have failed to prove valuable as Art-suggestions.

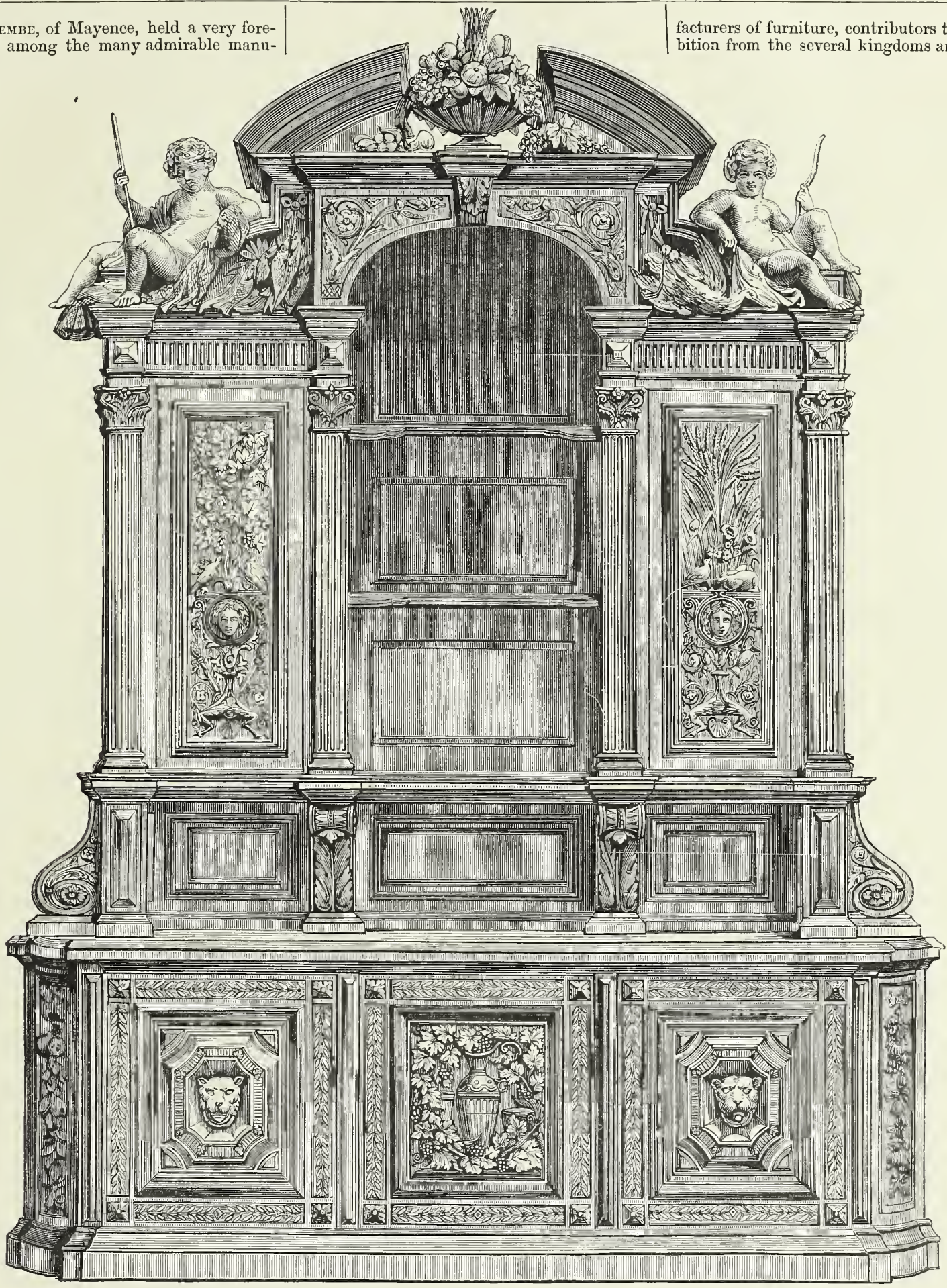


the German States. Thus competitors with France must, to ensure any degree of success, commence, not with the foundry and the workshop, but with the School of Art, and gradually train the student in designing and modelling for metal-work, or educate the young worker in the class room. In no other way can the skill which exists in the extensive ateliers of the bronze manufacturers of Paris be emulated, still less rivalled; and it is doubtful at this time if any nation would think it wise to enter into a competition, the battle-ground of which is so thoroughly occupied by such an army of skilled artists and artisans.

The lesson here taught, however, does not end with the bronze industries. In all parallel phases of Art-manufacture the principle so clearly seen and so wisely acted upon by those who established the bronze trade of Paris, is acknowledged as sound and good. It is simply a special education for a special purpose. Here has been no frittering away of the time of the student or young workman in the vague pursuit of artistic generalities. His studies have been pursued of a set and well-defined purpose; and those who have undertaken to direct them have turned neither to the right hand nor to the left in the effort to do the work they had undertaken.

But whilst our elementary system is far superior, as we now find distinctly acknowledged by the best men in France, from the fact that in the reorganisation of their Schools of Art they are now adopting its best features, there is in England an incessant hankering after the mere pictorial by the students; and this unhappily has to be yielded to in a measure, as a popular method of securing attendance in the classes. This is very much worse

Herr A. Bembe, of Mayence, held a very foremost rank among the many admirable manufacturers of furniture, contributors to the Exhibition from the several kingdoms and states of



Germany. Their works were generally of carved wood; carved by intelligent artisans from designs supplied by accomplished artists. We have given several examples, and in adding another, we add one of the best. The Cabinet exhibited by Herr Bembe is of light oak.

than the loose system of drawing formerly permitted, and even encouraged, in the French schools; for although the methods were loose, the subjects drawn by the students were always, and of set purpose, adapted to the special wants of the students industrially. Thus the student's eye was educated, if his hand was not always drilled into that accuracy which, in spite of all pernicious theories about "freedom of handling," "dashing effects," &c. &c., is the best possible foundation for the future practice of the true artist and designer. If, however, our Schools of Art quit, as it is to be feared they are quitting, the study of pure forms, expressed by pure lines, for the vague generalities of the "any how" system of the French schools of the past, so surely shall we find ourselves in the position, in a few years hence, of having to begin our work again. Indeed, there is not a little which already requires doing over again at the present time, in the matter of sound elementary instruction.

So far, then, whilst indicating the source of strength in our French neighbours, it has been thought useful to note one source of their weakness, which, since 1862, those best able to judge of the subject amongst them have candidly acknowledged, and with some degree of alarm have sought to remedy, by a revision of their elementary system of instruction. In doing this perhaps the inexperienced amongst ourselves may be benefited, although it would be hopeless to expect to make any impression on those wholesale admirers of the *slap-dash and stump* school of elementary training, who confound the study of Art with its practice, and do not see that the *freedom* which comes of the well-disciplined eye and hand of the accomplished artist is simply a vicious

This charming composition is one of the designs for a panel of silk, the production of

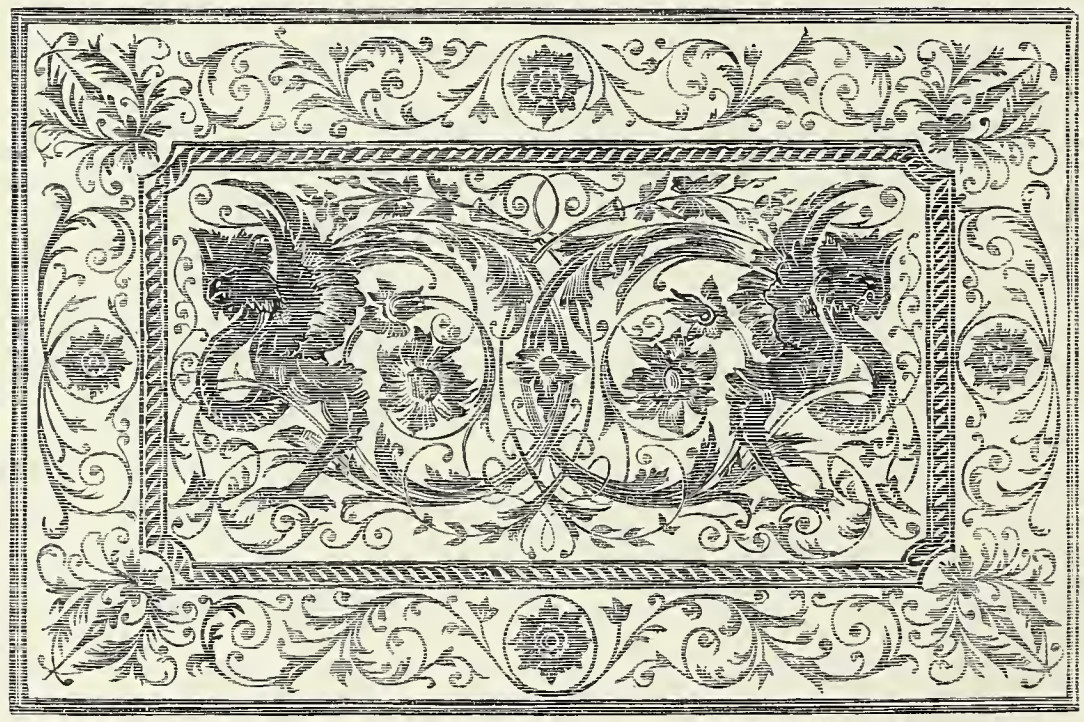


M. Alex. Wauquier, "Dessinateur et Decorateur," of Paris. It is a work of great beauty.

We have already accorded justice to one of the best artist-manufacturers of Paris,



M. Emile Philippe. We engrave on this page | a Jewel-Box, and the Cover of another, very



beautiful examples of design and of manipula- | tive skill. M. Philippe received a gold medal.

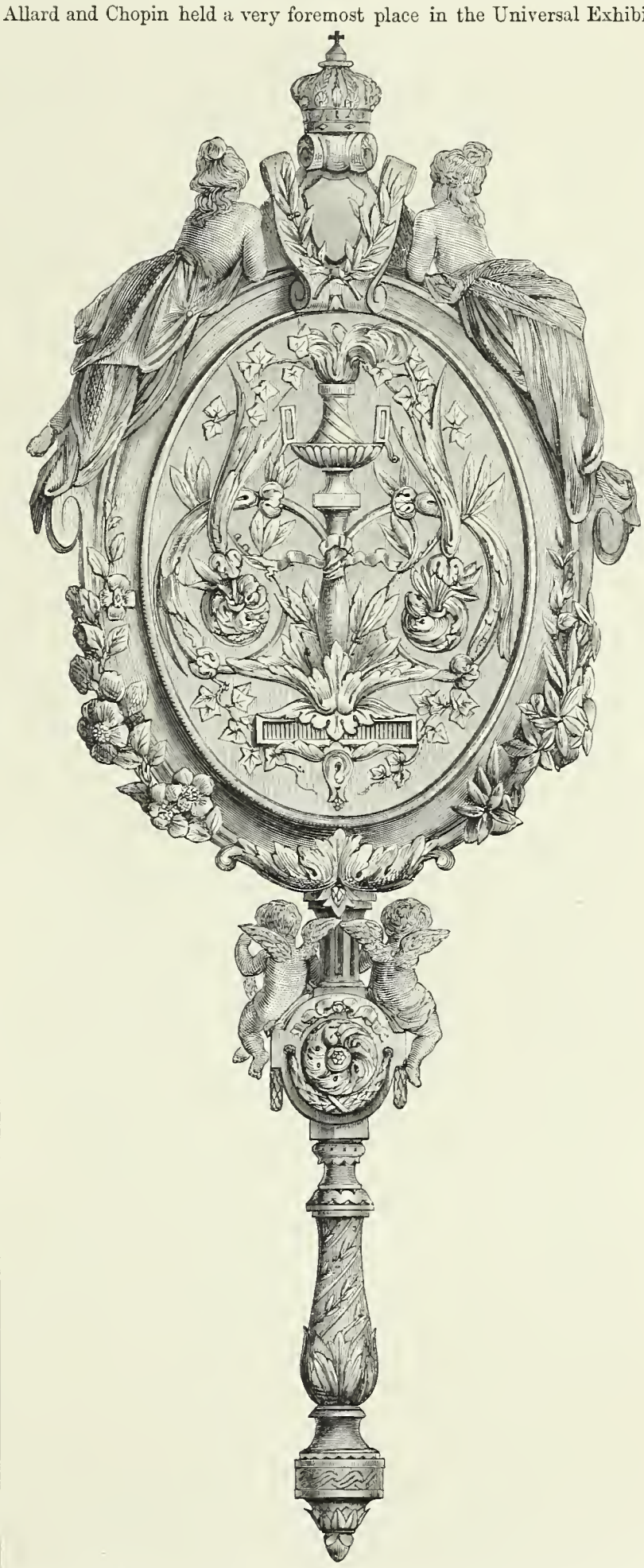
license of a very doubtful, if not positively mischievous character in the mere student.

At the period of the Exposition of 1844, at Paris, the bronzists of that city were fairly commencing the prosperous career which has since distinguished them above nearly all other producers of the *objets d'Art* for which the capital of France is so famous: and they had at this period a special school for bronzists, "Ecole Communale," Rue Menilmontant. Subsequently this was abandoned, and the Société des Fabricants de Bronze took up the question of special prizes to be awarded to those who, with the Art-knowledge obtained in the schools, devoted their attention to the special technicalities of the bronze trade. The success which attended this course of action over a long period was fairly illustrated in the exhibit of that association in Class XCIV., No. 153, of the Exhibition, where the prize works were displayed. These consisted mainly of examples of modelling, turning in bronze, brass, and copper, spun work, chasing, *repoussé*, and casting, together with designs executed since the period of the last Exhibition in Paris, in 1855.

There was a peculiarity about this exhibition of the results of the efforts alike of employers and employed, to improve, as well as to keep up the standard of excellence, which is worthy of careful consideration. For it must be quite clear to any one who takes the trouble to reflect on the value of this display,



This very beautiful HAND-MIRROR is of carved wood, one of the many admirable productions of MM. J. ALLARD, fils, and M. CHOPIN. It is of sculptured pear-tree wood, the work of an accomplished artist. MM Allard and Chopin held a very foremost place in the Universal Exhibition, occupying a prominent position among the most eminent Ebenistes of Paris, and rightly obtaining the highest honour—a *médaille d'or*.



that it was a guarantee at once of employment to the successful student, and of an efficient Art-workman to the bronzist. Here, we saw the *technique* of the manufactory fairly separated from, and yet ultimately brought into connection with, the School of Art, and that vexed question, "Why is not practical design taught in Schools of Art?" fairly answered by the illustration that the manufactory alone can give the practical turn to the studies which it is the business of the School of Art to initiate and promote.

## FRANCE.

As a matter of course, the French bronzes claim precedence in this essay; and as bearing more distinctly upon the special purpose of the Exhibition as an industrial display, the decorative and ornamental bronzes will receive attention before those which must be considered as essentially works of Fine Art.

No visitor to the Bronze Courts of the French section of the building in the Champ de Mars could fail to be struck by the extent and variety of the works exhibited, and the style and taste displayed not only in the forms, but in the singularly happy combination of colour as a whole; at once giving that contrast, whilst preserving the harmony essential in true works of Art. Tho great marvel, however, was how few instances occurred in legitimate bronze works in which these important points were neglected; for it was only where the factitious use of enamel, or

From the many beautiful and costly works produced and exhibited by



the renowned firm of Boucheron, Jeweller, of the Palais Royal, we select for engraving a Card-Box, of gold, with enamel plaques; the enamels



being examples of the skill of Lepec, by whom they are designed and executed. The production was one of the Art-treasures of the Exhibi-



tion. We engrave two of the four sides complete; of the other two we give the enamelled parts. The four aces, it will be observed, are



represented by four figures. The idea is a happy one, and suggestive.

imitations of that method of polychromy, were attempted that any real failure in this respect can be said to have occurred. Amongst the really representative exhibits no case of this kind can be quoted.

Take, for instance, the admirable collection of works exhibited by M. Barbedienne. Here were brought together specimens of decorative bronze casting and enamelling upon metal which stood unrivalled. Essentially decorative, the highest artistic skill had been brought to bear upon the individual works; and it was only in the integrity of the decorative result that any difference could be discovered between these works and those which must be classed as essentially Fine Art works. As an instance, the companion bust to the Gorgoni, designed and modelled by the Duchess Castiglione-Colonna, now in the South Kensington Museum, and exhibited at the Royal Academy in 1866, may be quoted. The use of various tints of bronze, and the addition of gilding and silvering when required, was at once decorative and artistic; yet there was no sacrifice of form or expression, for in these qualities the Art was grand and severe. The ornamental adjuncts to the costume permitted these contrasts being carried out without conveying any sense of incongruity, since the work was the gainer by being so thoroughly decorative. The bronze statues and statuettes exhibited by M. Barbedienne were all of the highest character, and displayed the best qualities of decorative Art-works in bronze. As specimens of casting and chasing they were perfect.

Bronzes of a dark tint, of a highly artistic and decorative character, were exhibited by M. G. Deniere, jun.; and the con-

We engrave also a CHATELAINE of gold—a rare specimen of Art-manufacture, also the production of M. Boucheron, who received, and was entitled to, the highest honour the Exhibition could accord to the eminent goldsmith and jeweller.



This CHALICE, the work of M. GEOFFROI, is a production of the very highest merit—a perfect specimen of its class, the chiselling of surpassing delicacy, with enamelling of great brilliancy.



trast of these with the remarkable specimens of bronze ormolu works exhibited with them, was very striking and effective. This effect was further heightened by the tapestry background which the exhibitor has so judiciously and tastefully placed to make up the *ensemble;* a lesson in decorative arrangement which might have been taken with advantage by many English furnishing houses. Two seated supporters of an oval mirror, over a chimney-piece in white and red marble, each holding a candelabrum, with other decorative adjuncts in bronze ormolu, formed a very striking feature of Deniere's display.

In the speciality of *armorini*, in which the French bronzists are usually very successful, M. VICTOR PAILLARD'S examples certainly stood out as very exceptional. They were decorative works of a very high class: the treatment singularly picturesque, without losing the character of the sculpturesque, whilst they displayed a singularly successful appreciation of the happy and innocent moods of childhood, rarely found in even the very best works of modern sculpture. They had great breadth of form, and as specimens of casting and chasing were equal to any other works in the Exhibition.

A very admirable series of decorative bronzes, consisting of a *jardinière* in the Etruscan style, and a tripod table supporting a flower-vase, was exhibited by M. LEROLLE. In these examples the result of that severe education in the generic styles of ornament which concludes the course of instruction in the French Schools of Art was forcibly illustrated, since

Messrs. C. F. Hancock, Son, and Co., supply us with three of their many "testimonial" works, of which we give engravings on this page. They are admirable as Art-productions, and exhibit the excellences of manipulative skill for which this firm has been long renowned. The first Vase was purchased at the Exhibition by the Emperor of the French; the figures and bas-reliefs are by the sculptor Monti, the ornamental parts by Owen Jones. The second is the Duke of Edinburgh's Cup, "ran for" at Egham in 1867;







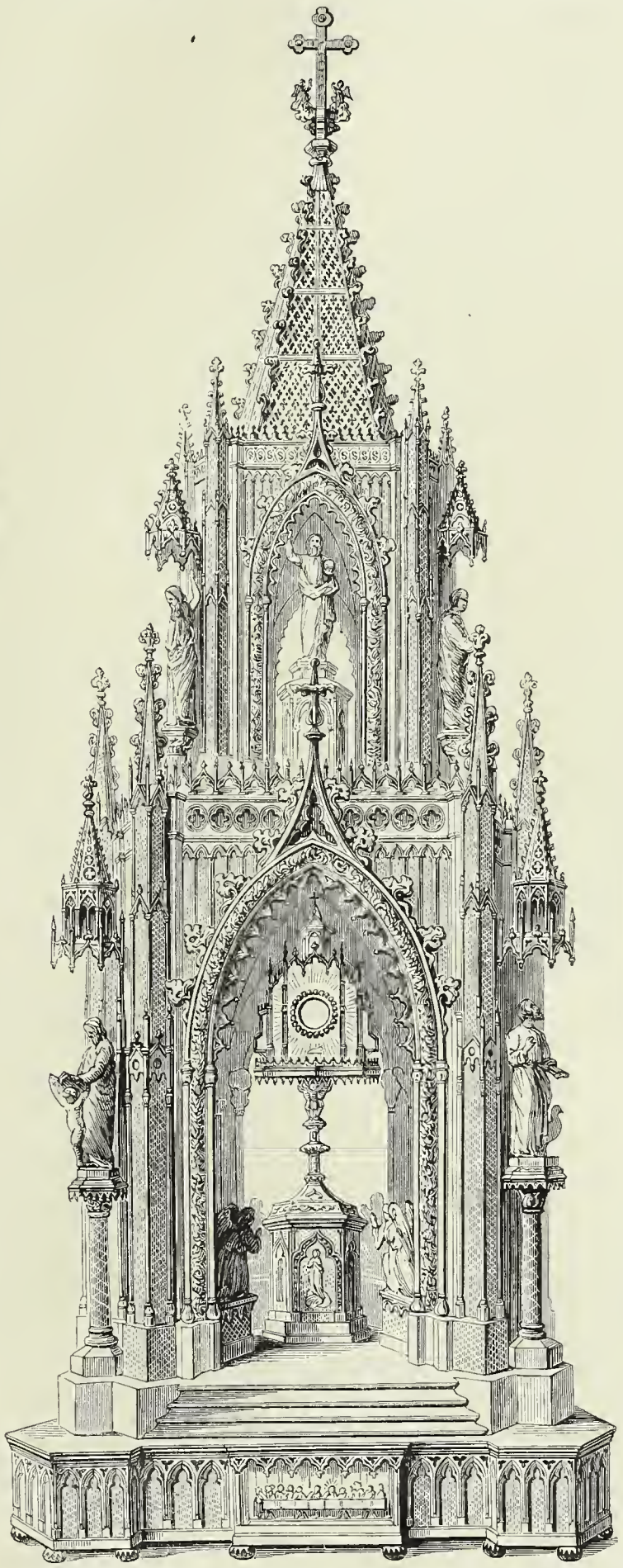
the principal bas-relief represents the signing of Magna Charta—the event having occurred in the locality of the race. The third is the Goodwood Cup, 1866; that also is the joint work of Monti and Owen Jones. These works, with others exhibited by the firm, obtained one of the gold medals.

they showed great originality in the adaptation of the details, *à la Grecque*, to modern requirements, which must be satisfactorily met in the two objects above quoted; yet every detail, as well as the general lines, were perfect in style. A large plateau for a table, modelled and cut in intaglio, was another example of perfect artistic treatment. The details were very minute, whilst the casting was so perfect that no evidences of after-cleansing or finishing by the hand could be discovered, except such as was necessary to clear the surfaces from mould-marks.

M. C. S. Matifat, so well known amongst English manufacturers of objects in ornamental metal, exhibited a series of bronzes and other Art-objects, which sustained his reputation for a discriminating taste and originality of conception. The chandeliers will be noticed under another head. The bronzes were chiefly of small Art-objects, admirably modelled and cast. An excellent collection of these small Art-bronzes, which are so characteristic of Parisian skill and industry, was also exhibited by M. J. Delesalle. The skill, taste, and true artistic judgment shown in some of these works made them of great interest as lessons in this speciality.

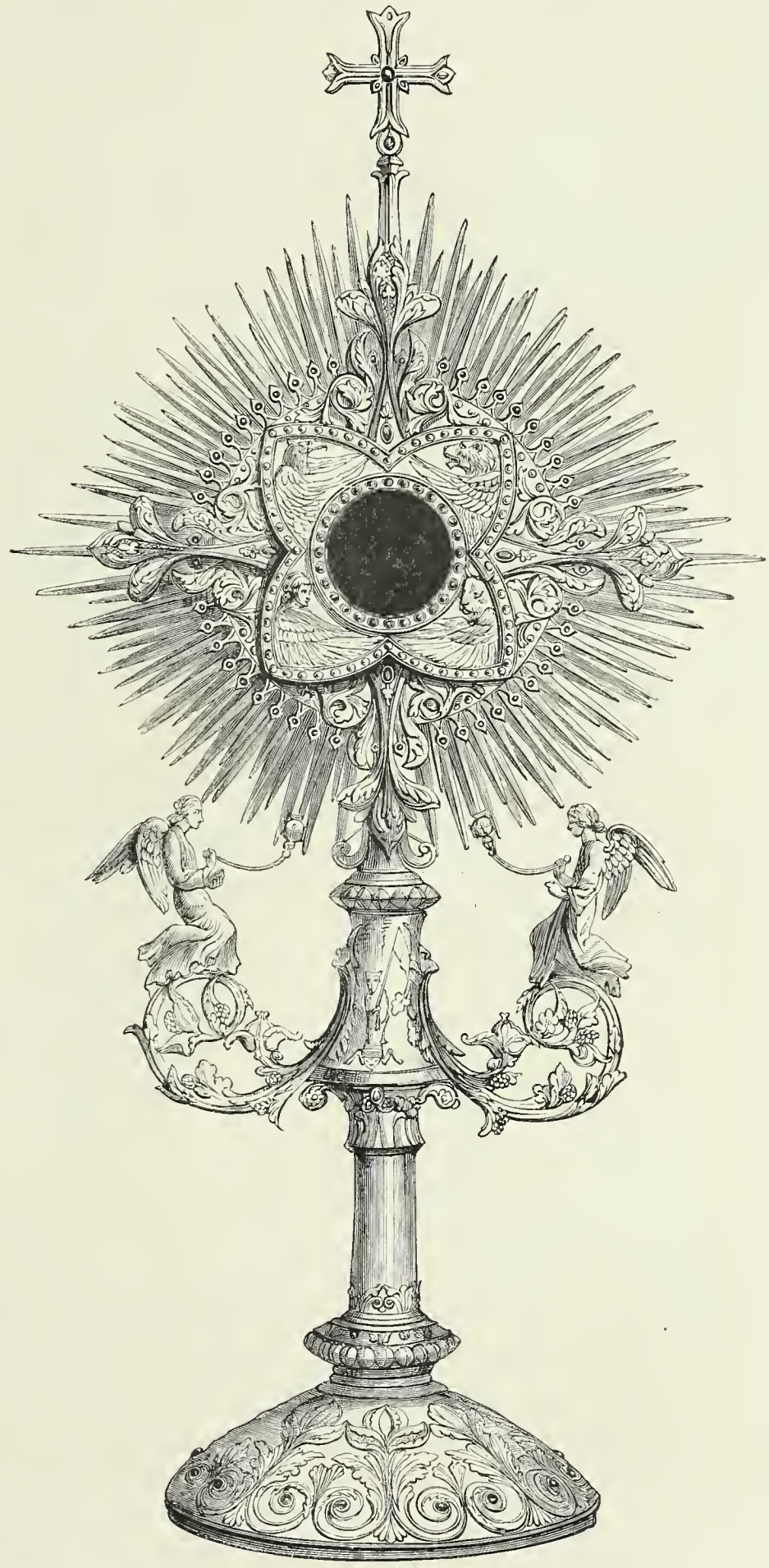
Probably few branches of the bronze trade give better illustration of the thorough and loving study of nature which is so evident in the designs and models of the French bronzists as that in which the leading subjects are birds of varied structure and plumage. The close observation of nature, the patient study of texture in relation to form, the scientific and artistic consideration of every point calculated to give effect and truth to the repre-

This "Tabernacle" for the Holy Sacrament is the production of Francisco Moratilla, of Madrid, Jeweller and Goldsmith to



the Royal Family of Spain. It is of large size, and was a leading attraction of the Spanish Court; honourable to its producers.

We engrave an "Ostensoir," in silver-gilt, one of the many beautiful produc-



tions, for church uses, of the renowned firm of Poussielgue-Rusand. It is a work exquisite in design and finish. The design is by M. Viollet-le-Duc.

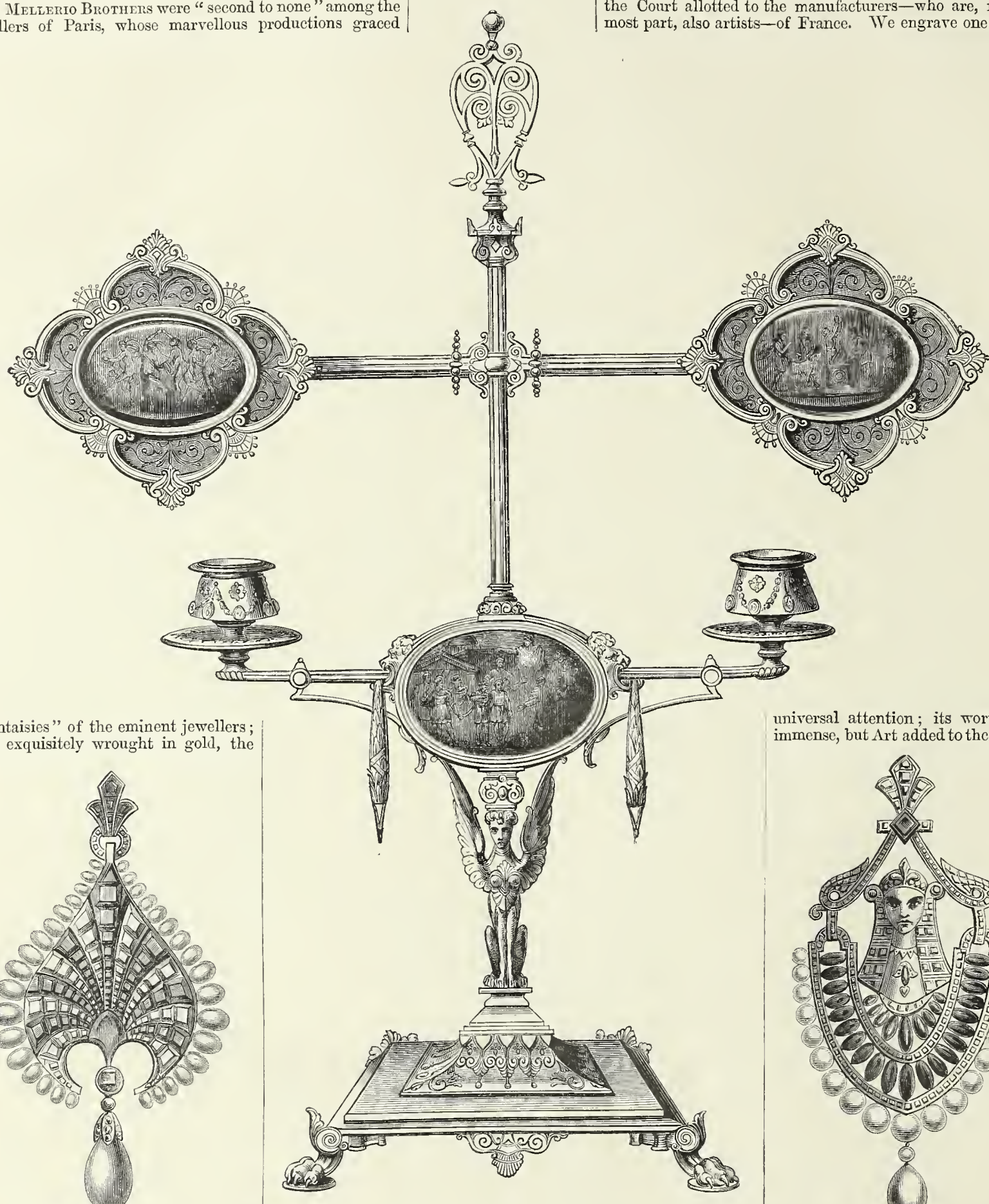
sentation of the feathered tribe in a metallic substance, is so remarkable, that in this section of bronze manufacture alone enough evidence might be found to show how immeasurably the French modeller and chaser is superior to those of almost every other country, as also to prove the superiority of artistic training, not simply in the school, but in the workshop.

The boldest and most original works of this class were those exhibited by M. Auguste Cain. Vigorous and artistic treatment characterised all the specimens by this artist, whether placed in the industrial section or in that of the Fine Arts, for he contributed to both. A grandly treated vulture was a remarkable example of M. Cain's powers as a modeller and bronzist.

The birds modelled by Moigniez and cast by M. Dietsch were admirable examples of their class, in common with other subjects from the animal kingdom. Intelligent marking of the form, and special attention to texture, combined to render some of these works highly interesting as studies.

M. F. J. Cana contributed a small but very effective series of examples of birds, casting of which in bronze presented a triumph of technical art as regards the imitation of texture. M. Cana evidently delights in the softer effects of the plumage, thus taking the opposite treatment to M. Cain. The delicacy with which some of the examples were treated showed how thoroughly the artist had appreciated his models in nature.

MM. Mellerio Brothers were "second to none" among the jewellers of Paris, whose marvellous productions graced the Court allotted to the manufacturers—who are, for the most part, also artists—of France. We engrave one of the



"Fantaisies" of the eminent jewellers; it is exquisitely wrought in gold, the



three cameos being "gems" of the rarest order. We give also two Pendants of great beauty; they are of rubies and pearls; the Isis head is of sardonyx. The collection of MM. Mellerio attracted universal attention; its worth was immense, but Art added to the intrinsic value of the jewels by the grace of the "settings" that enclosed them.

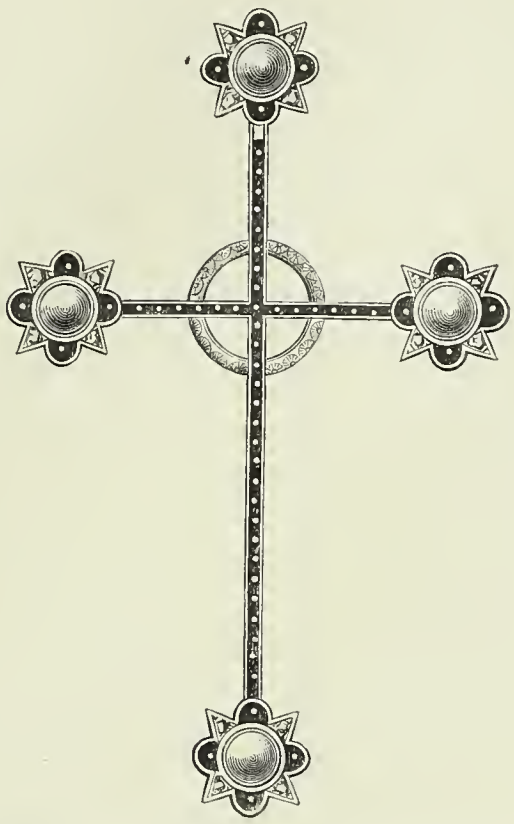


A small tripod plateau, exhibited by M. Cana, deserves especial notice from its successful arrangement in design and treatment in the foundry and by the chasing tool. A central arrangement was filled with rabbits and birds. The latter were busy amongst some standing corn, whilst the former gamboled amongst some fallen timber and brushwood. An inner circle formed the actual centre, but this was not quite so successful as the other details. The border surrounding the whole work was in compartments, in which stag, boar, and fox hunting were represented with great spirit and artistic skill; a series of sub-panels between these compartments contained the emblems of these various phases of the chase. The work, if executed in silver, would have been considered a success as an example of goldsmiths' work.

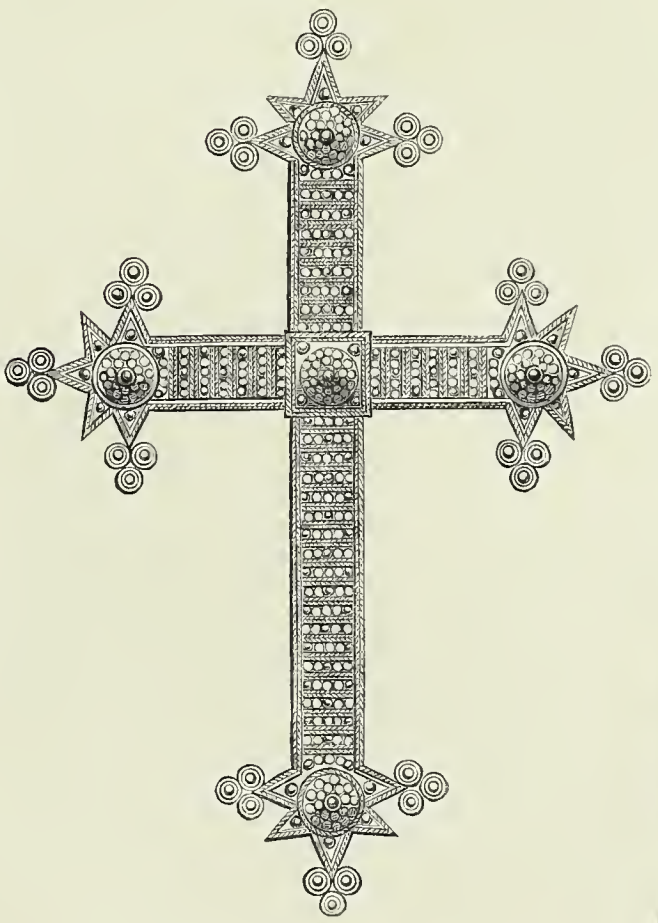
An interesting series of small bronze castings of flowers, modelled from nature with great skill, and chased with an artist's appreciation of the delicate details of the originals, was exhibited by M. Delfau. The casting was by M. Delfau, and the chasing by M. Dalibard. The specimens were mounted on slabs of marble and panels of wood, suggesting their use for the decoration of panels of doors, furniture, chimney-pieces, &c. The metallic treatment was perfectly maintained in spite of a remarkably close adherence to nature. They were thus the very reverse of the ordinary ultra-imitations of flowers from nature.

Before proceeding to the consideration of the Fine Art bronzes exhibited in the French section, the notice of the more ornamental and decorative examples may be appropriately concluded by instancing the pair of bronze statuettes of nymphs designed and modelled by M. Carrier, and exhibited by M. Lemaire, in con-

Messrs. Phillips Brothers, of London, who received



a *médaille d'or*—the only gold medal awarded for



British jewellery—supply us with materials for this page. We can but give the outlines, leaving the reader to imagine the value of the gems, of which



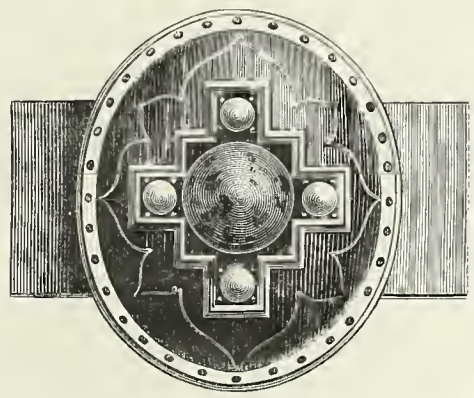
we show but the settings; the settings being,



in all cases, fine examples of pure, some-

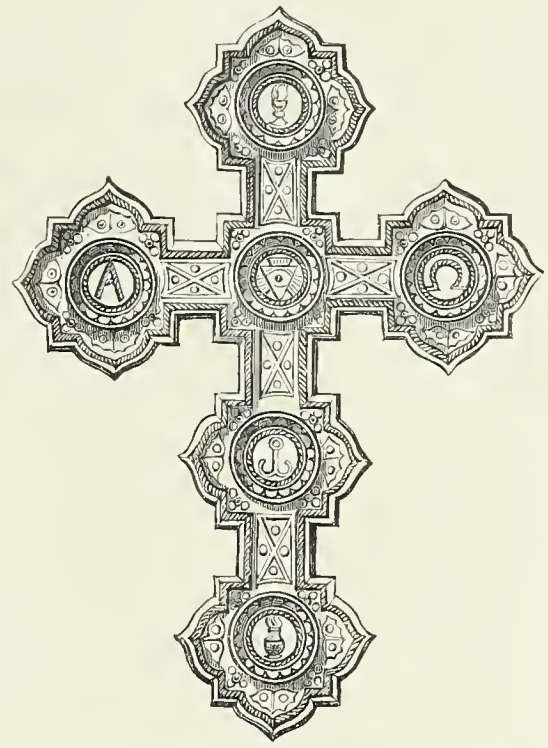


times of high, Art. But Messrs. Phillips are



scholars in this art, having studied the best productions of many ages and countries.

Thus, even in the limited selections we have



made, the original sources are evident—Scan-



dinavian, Roman, Greek, Byzantine, and



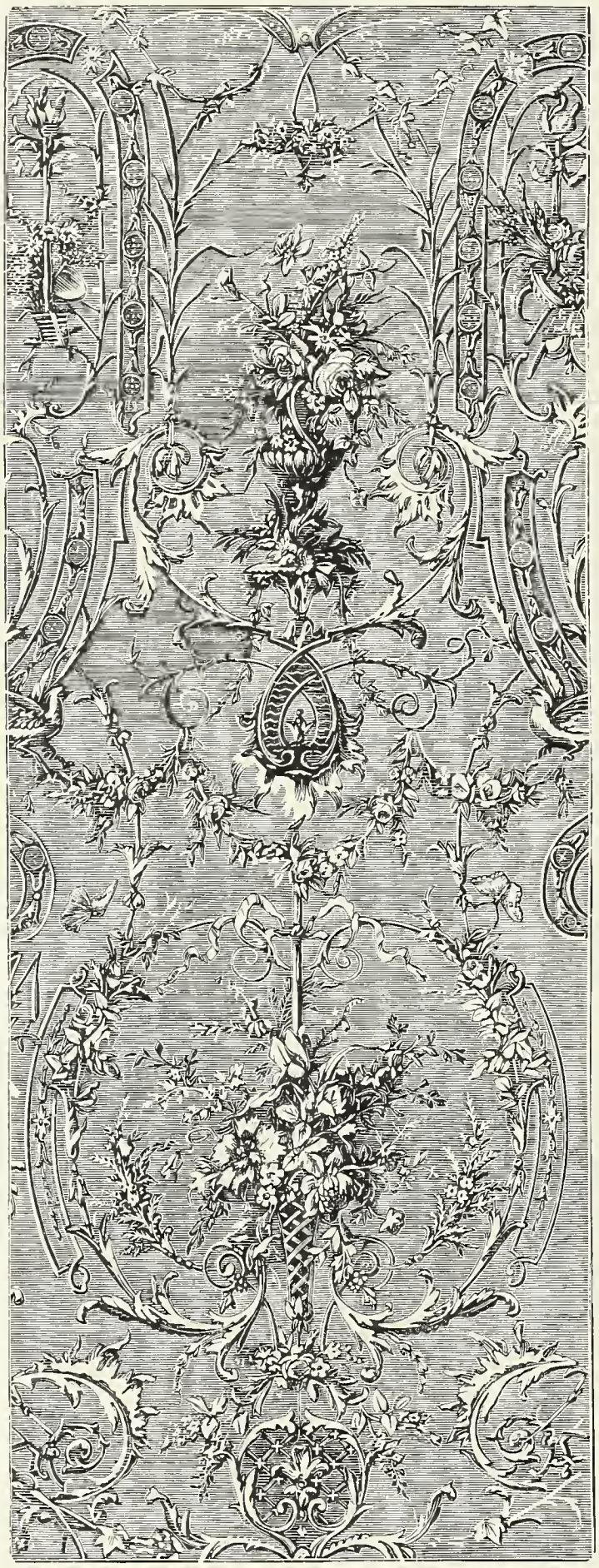
Renaissance. The firm has obtained renown not only in England, but throughout Europe.

nection with his remarkable display of works in ormolu, &c. These, together with a statuette of a Bacchante crowning a figure of Pan, were designed and executed in the best manner of M. Carrier. In these works a system of chasing the flesh-surfaces has been adopted which, in less skilful hands, would have resulted in a vulgar imitation of the pores of the skin, but in these bronzes certainly adds to the effect of the contrast of texture, whilst it gives great softness and delicacy to the flesh portions of the works. The "trick"—for such it undoubtedly is—may be successful in the hands of a master, but would be a perilous experiment if attempted by a chaser of second-rate power.

Of the Fine Art bronzes contributed by French bronze-founders and sculptors, it appears impossible to speak in terms really adequate to the skill shown. The treatment in most cases was essentially sculpturesque in principle, yet this was so thoroughly and intelligently adapted to the material alike in colour and texture, the *technique* of the mode of production being carefully met in every case, that nothing could prove with greater force the value of the education by which the sculptors and bronzists of France have been so sedulously trained during the period of the past generation.

In fact, French sculpture in marble seems to have taken a secondary position in relation to what is done in bronze, alike in originality of treatment and choice of subject. One feature, however, deserves special attention. Of late years it is no uncommon thing to find that the sculptured work in marble is used as a model for the casting in bronze; but invariably the method of reproduction has been carefully considered by the sculptor. The

MM. F. Duplan and Co. rank among the most renowned



fabricants of Paris as producers of Furniture Silks for curtains, chair-covers, &c., and as tapestries for rooms.

MM. Duplan, by obtaining aid of the best artists, secure the most admirable designs;



and in grace and richness of material their works are unrivalled. We engrave two examples of those they exhibited, to which the highest "honour" was awarded.

result is, that although the marble may lose something of the fine and soft finish usually seen and expected in this material, yet it often gains in vigour and shows less conventional treatment of the forms.

Some of the best examples of Fine Art bronze casting and chasing were placed in the central garden of the Exhibition building. There were, however, several very important exhibits in connection with the decorative bronze works; that of M. Victor Thiebaut being the most distinguished in nearly every point which constitutes true works of Art.

A silvered bronze reproduction of M. J. B. Carpraux's life-size statue of the Prince Imperial and a favourite dog, executed in marble, and placed in the Fine Arts Gallery, was an excellent illustration of what the best French sculptors are now doing in the way of multiplying important works in the one material by having recourse to another. The oxidised silver produced a most satisfactory effect in this copy of a natural and unaffected portrait statue; and the forms, with the masses of light and shadow, were much better brought out than they would have been in the uncoloured bronze.

The French works in zinc, and zinc bronzed, were of a most remarkable character. Here is an industry sprung into national importance, artistically and economically, since 1855; for in the Exhibition of that year there were comparatively few examples. On this occasion these imitation works in zinc stand side by side, and, in an artistic sense, successfully rival the best Parisian decorative bronzes. The application of the electro-galvanic process to bronzing the surface, as also to silvering and gilding

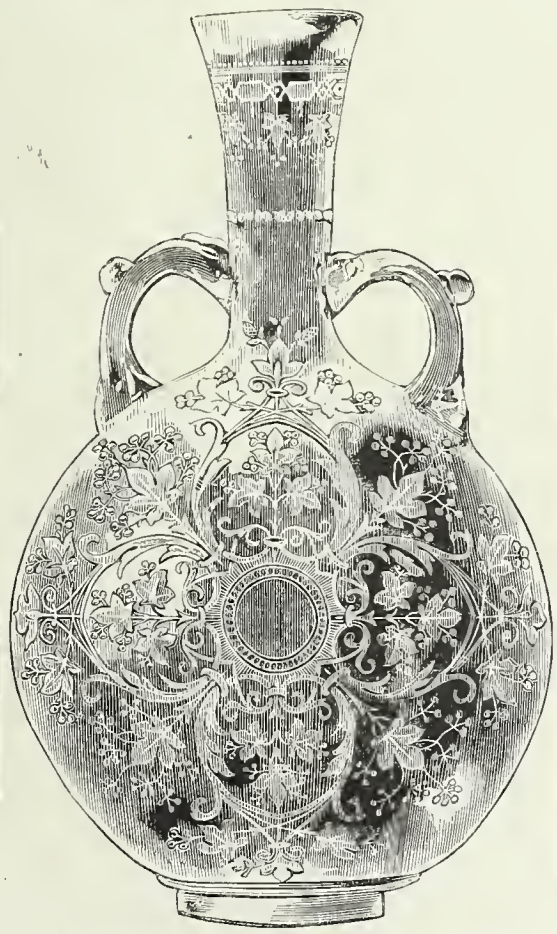
The collection of works in Crystal Glass, exhibited by Mr. W. S. Dobson, of London, was universally appreciated; it was extensive and of great excellence, surpassing, indeed, that of any other country, and conferring honour on England.





A medal was awarded to Mr. Dobson—the only medal obtained by that class of art, although the supremacy of British glass —in ornamentation as well as metal—was admitted even by the most successful manufacturers of Germany and France. Mr. Dobson has the sole services of many of the most skilful artists—artists who design and execute specially for him.







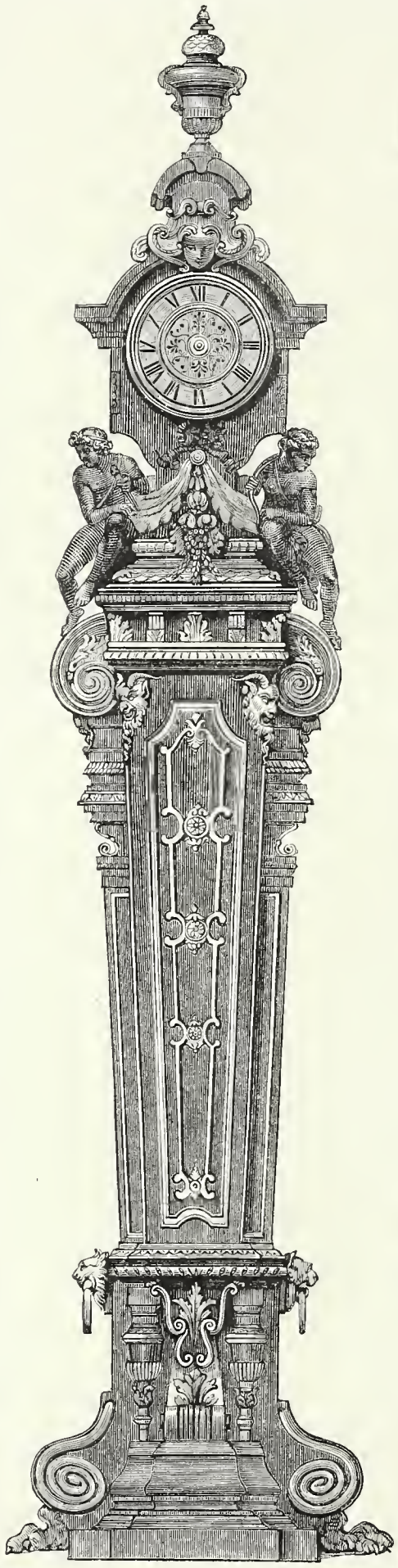


castings in zinc, has made enormous progress since the period above named. One thing, however, must be observed, that little originality was aimed at in these imitations; and when it was attempted, the modelling seemed to have been executed by inferior artists, as compared with the works in true bronze.

Miroy Brothers and Son made a remarkable display. The works were mostly large and important, and were equal in point of design, execution, and finish to true bronze works of the same class. Many of these works, however, were somewhat marred in true artistic effect by the introduction of colour in enamel and its imitations. The variation of tint in the bronze, and the introduction of gold and silver into the decorative adjuncts of the figures represented in armour, was undoubtedly very effective. As an illustration of the characteristics of Messrs. Miroy's work, the two figures bearing gas-burners, engraved at page 59, may be quoted. The male figure was especially effective in design and treatment as a decorative work.

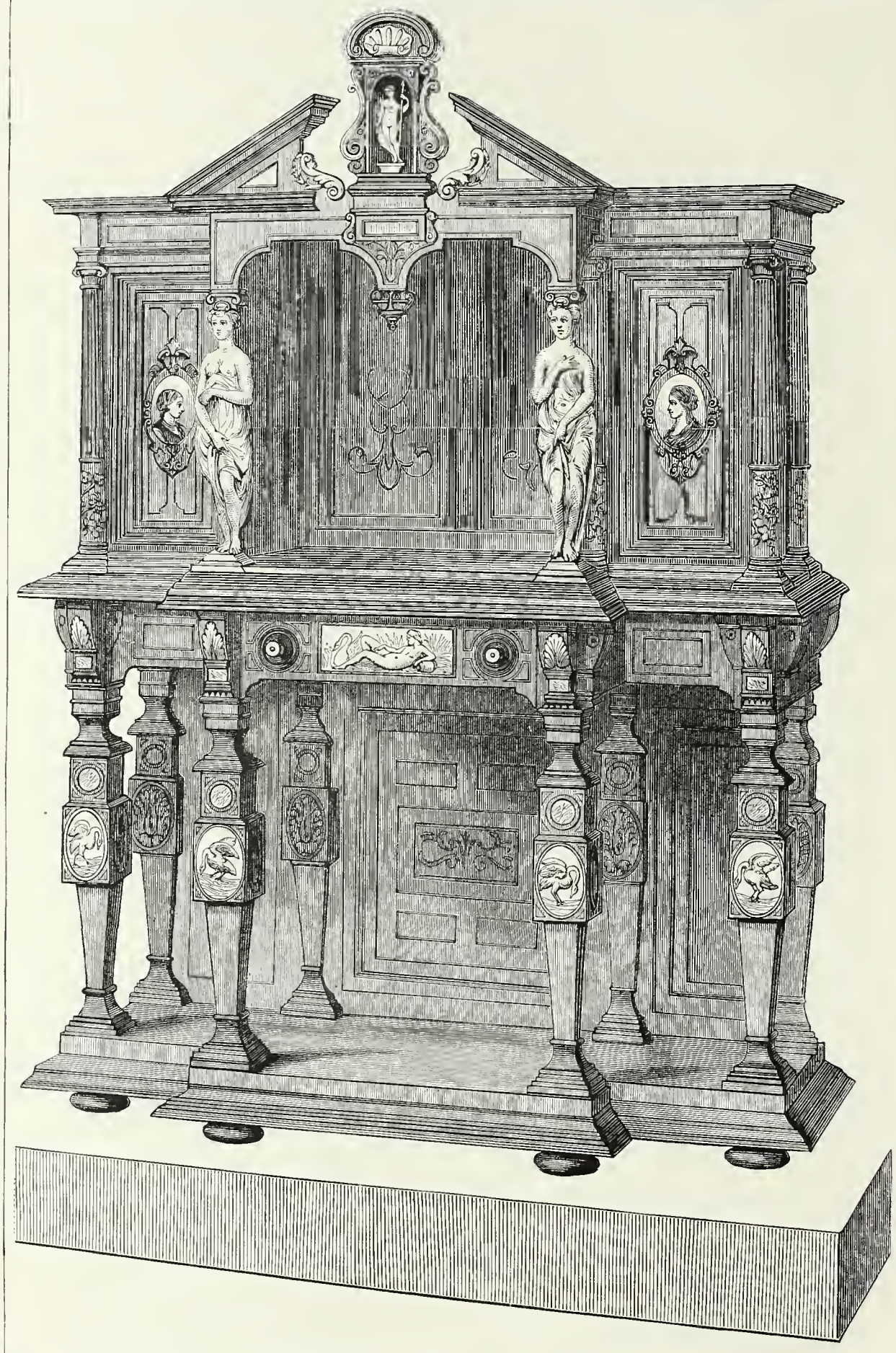
A most effective and extensive exhibit was made by M. J. Bery; some of the large candelabra were of remarkable construction, design, and finish. One pair was composed of Chinese figures, life-size, each having a framework for the support of the lamp over the head. The oriental character of the whole was well pre-

We engrave one of the Clocks, a charming design, the manufacture of the



firm of Marchand; it is of Bronze-doré.

M. Sauvrezy, a principal Ebeniste of Paris, enables us to engrave one of his many beautiful Cabinets.



It is a production of much grace, designed with exceeding skill, and manifesting great refinement in the finish of all the parts. The work is of pear-tree wood, "ebonised;" the figures are of bronze-argenté, the silver tone being in harmony with the black. The heads on either side are enamelled.

served, whilst the purpose of a caryatide was fulfilled in a most original and ingenious manner. The ormolu decorations gave great effect to the bronzed portions of the designs.

Messrs. Blot and Drouard made the most effective display of small objects in bronzed zinc. In variety and artistic skill these works were very far above the average. The tazza engraved at page 195 is an excellent example of their productions.

The bronze medallions of M. Jules Lefevre are worthy of all praise; several of them we have engraved.

It would be useless here to allude to the vagaries of some of the producers of these imitation bronzes, in the way of colouring the details with imitation enamel; but certainly, as a lesson in "what to avoid," some of the exhibits were of great value. When French taste gets outrageous, as it sometimes does, there seems to be no limit to its folly and absurdity.

The cost of the best imitation bronzes approaches one-half that of the true works; but others of great excellence average one-third in price. It must, however, be borne in mind that the economy of production is not, after all, so much in metal as in the facilities with which good zinc castings can be produced as compared with bronze. A good plaster mould will, unless the structure is very complicated, turn out three or four excellent casts. This gives an enormous advantage over a process which necessitates an elaborate sand mould for each casting. Nor must the fact be overlooked that in a really well bronzed zinc cast there are the elements of much durability, as chemically the zinc has

We engrave on this page "Testimonials" produced by Mr. J. W. Benson, whose *spécialite* appears to lie in that direction. They are of much excellence in design, and admirable as examples of Art-manufacture. The first is a Silver Baton, presented to Band-Sergeant Brocks of the 41st Regiment. The second is a parcel-gilt Silver Vase and Cover, presented to W. Hewitt, Esq. The third is "The Eton Testimonial" —a Tankard of Silver—presented to the Rev. Edward Balston, D.D. The fourth is a Sugar and Cream Stand, made for the Baroness Charles de Rothschild. The fifth object is a Silver Centre-Piece, presented to Mr. H. Melton by the Royal tradesmen.












a great affinity for the metal deposited upon its surface; and this secures a more lasting quality than would at first sight appear probable.

## PRUSSIA.

The decorative and commercial bronzes exhibited by Prussia do not demand any special attention here; they were of the average excellence of such works as produced in Germany, the treatment being very different to the French. The integrity of the metal was generally preserved without variation of tint or gilding, whilst the modelling, though less ornate, was certainly less conventional. Some groups of animals, by H. Poyl and Co., of Berlin, were severe in treatment, and admirable in the casting and chasing. A fountain and a pair of stags, of the size of life, were exhibited by F. Kayl and Son, of Potsdam, in the Park, near the entrance to the Prussian section. The fountain was not successful in design.

Count Einsiedel, of Lauchhammer exhibited with his collection of iron castings some excellent specimens of bronze work. The most notable, however, were colossal statues of Philip, the Landgrave of Hesse, and Frederick the Wise of Saxony. The costumes of the figures were treated with artistic effect and

This page contains an example of a class of Art that is carried to great excellence in Paris. It is PANELLING of pure white plaster, cast in mouldings of rare delicacy. The design is from the hand of a master of ornament, and reflects credit on the renowned firm of DELAPIERRE.

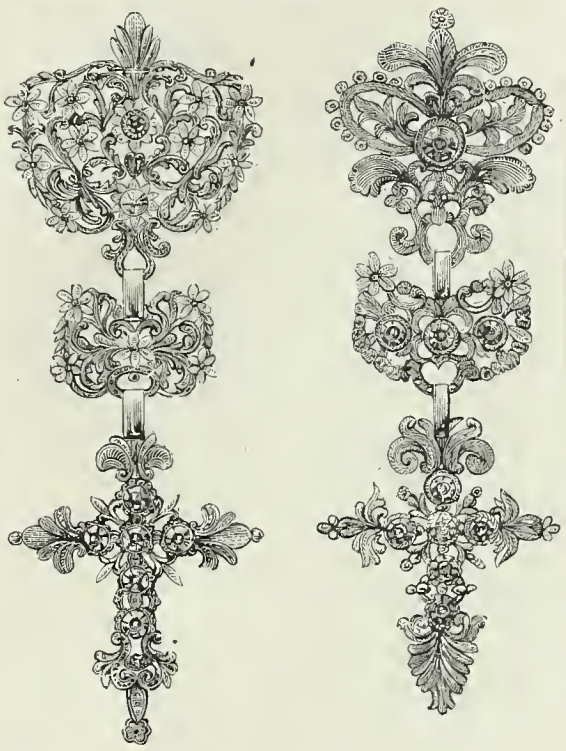


more than average skill; and whilst they were large and grand in general form, the details were rendered with care and accuracy. These figures stood alone in this respect in the Exhibition. The artist had thoroughly understood the exigencies of the method by which the works were to be realised in bronze, and this had governed him alike in *pose* and in treatment. In the hands of a true artist technical conditions, properly considered, will frequently lead to originality of treatment; and thus that which to the uninitiated appears an almost insuperable difficulty becomes, in the hands of a man of genius and educated skill, a source of greater success and triumph.

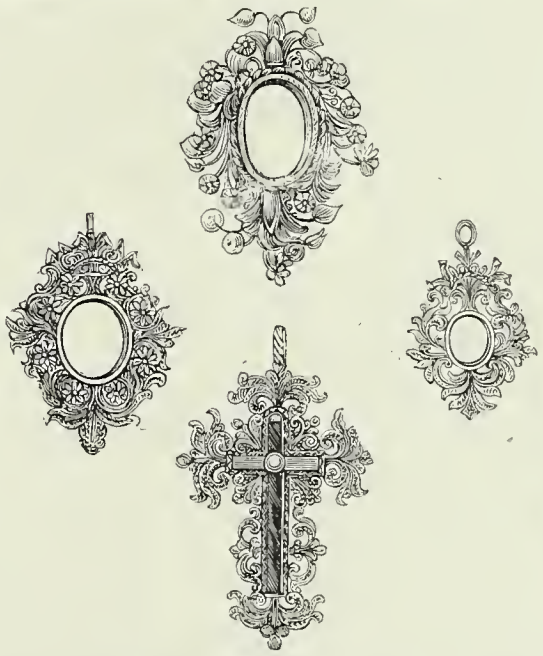
The bronzes of H. GLADENBECH, of Berlin, were the more refined and artistic examples of their class exhibited in the Prussian Section. A colossal equestrian statue of the late king of Prussia by Deake, of Berlin, placed in the Park, facing the avenue leading to the Ecole Militaire, was a splendid example of casting and finish, but very far from being an easy and graceful work of Art. The parts were well balanced, and the construction admirable.

Probably one of the finest lessons in the bronzist's Art was another work exhibited by Gladenbech. This was a model in bronze of the monument at Berlin to Frederick the Great, executed in 1866 by Rauch. The technical and mechanical treatment of this model, the admirable character of the modelling and design, placed it immeasurably beyond most of the bronze works in the exhibition. As an example of chasing alone, it was a study, and proved that the work had not been committed to hands less skilled than those of the original artist, whose ideas it was the business of the chaser to realise by the perfect finish of the details.

The examples of personal ornaments that are re-



presented in this page have been selected from



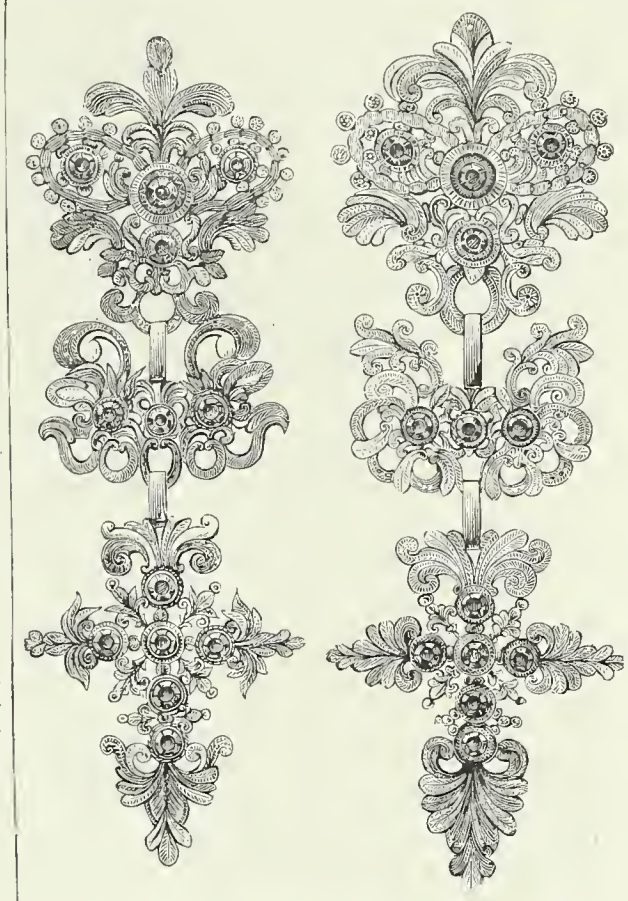
the remarkable collection, formed by Signor Castellani, of Rome, which has been added to the museum at South Kensington. This entire collection consists of what may be entitled the "National Jewellery of

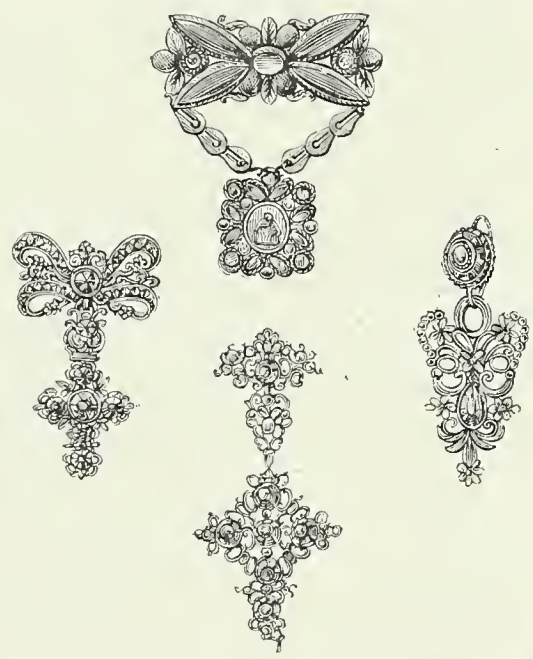


Italy." The objects themselves, the designs and the methods of treatment, are traditional and indeed historical. Every example has been worn, and almost every

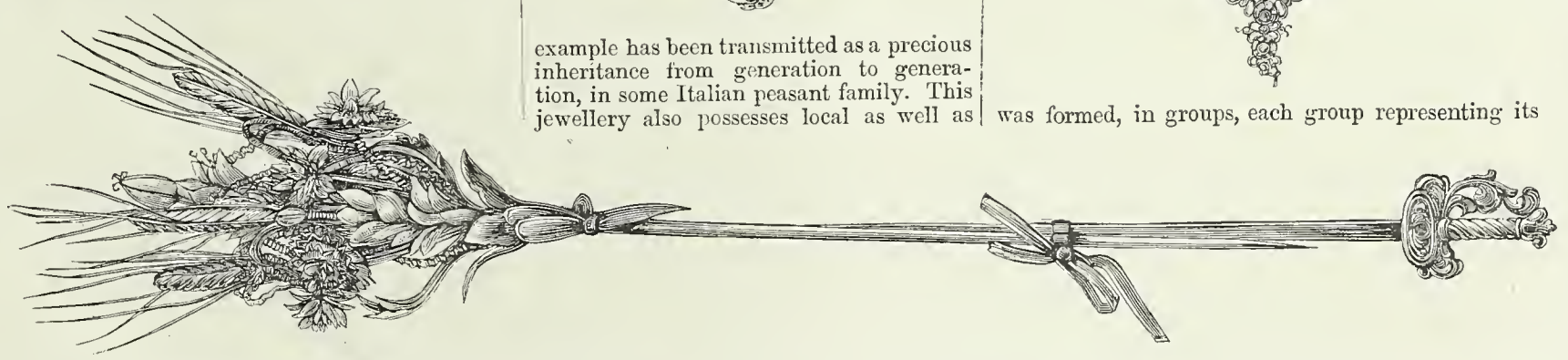


example has been transmitted as a precious inheritance from generation to generation, in some Italian peasant family. This jewellery also possesses local as well as national peculiarities and characteristics; and, accordingly, the collection has been arranged, as it





was formed, in groups, each group representing its



province or district. These works are rich in suggestiveness, and can scarcely fail to become instructors of great authority and importance.

Another group from Gladenbech's foundry, designed and modelled by Albert Wolff, was in its way the most artistic original casting in the Exhibition, from the perfect balance of the parts and the ingenious manner in which the artist had arranged to support the overhanging quantities in the composition, which appeared to be free and unrestrained by any of the technical exigencies of the mode of production.

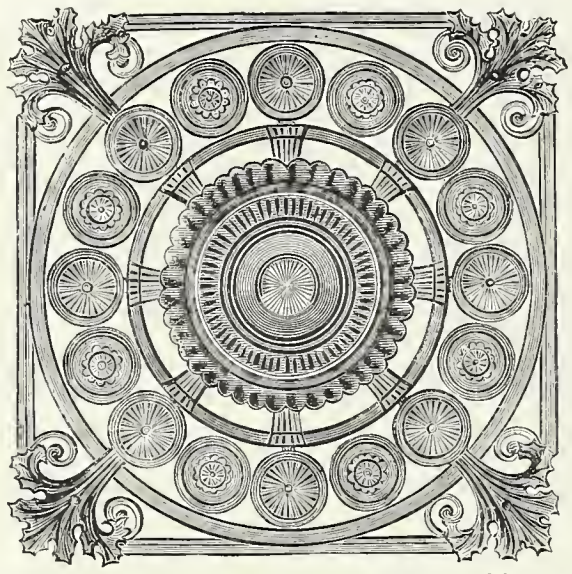
## AUSTRIA.

The Austrian bronzes were practically confined to the section of the Fine Arts, and were the productions of the Imperial Foundry of Vienna. As in the best Prussian examples, no artificial colouring was used, nor any attempt to vary the surfaces, which were treated essentially as a "mat." The modelling, severely artistic, was not conventionally sculpturesque, but the metallic type was so skilfully considered that its effects were satisfactory.

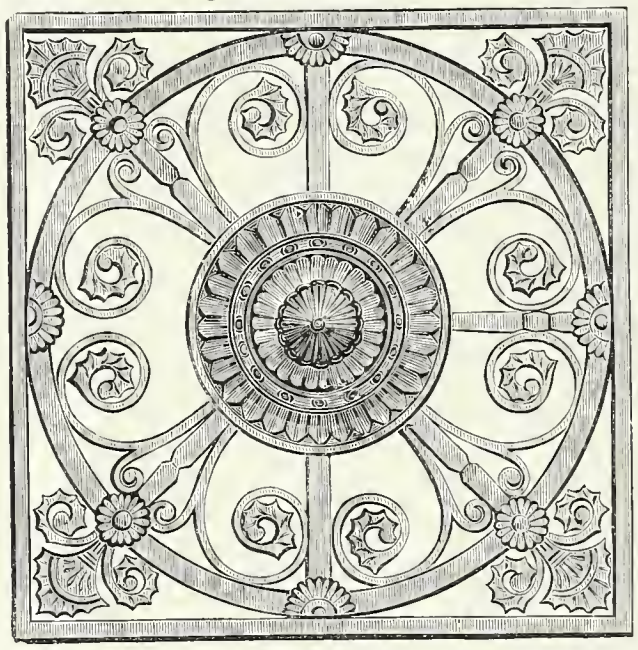
The principal works were four life-sized busts of Schwerling, C. Eral, L. Epstein, and Visganik, modelled by C. A. de Fenckner. These portrait-busts of the Ministers of the Emperor of Austria were full of character and life-like expression, evidencing success as likenesses.

Four equestrian statuettes, being mostly reductions from larger works, also presented highly commendable features in their artistic treatment and skill in casting and chasing. The two principal were Prince Eugene of Savoy and the Archduke Charles of Austria, both originally executed as colossal works for Vienna. These very remarkable works were picturesque subjects, treated with skill and refinement.

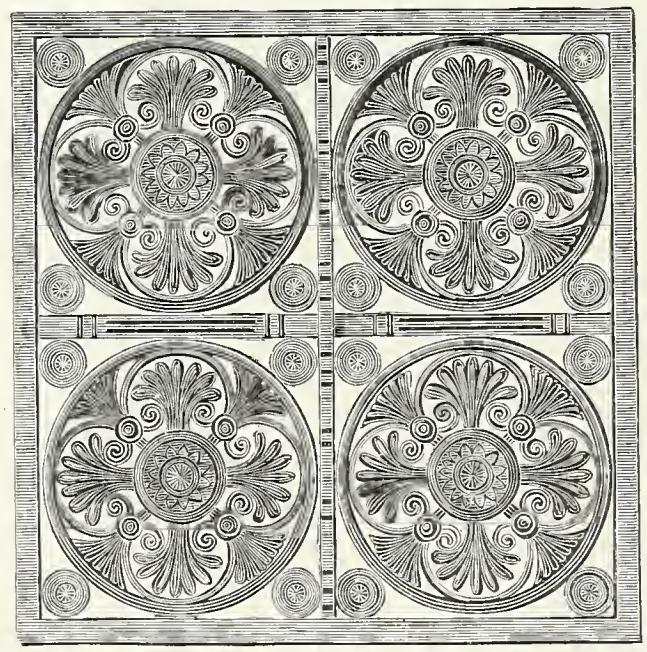
These three engravings are from parts of the beautiful



Iron-Work—wrought iron—the production of Skidmore,



of Coventry, made for the new Foreign Office, from the de-



signs of the eminent architect, Gilbert Graham Scott, R.A.

M. Lerolle ranks among the foremost Bronze manufacturers of Paris; his col-



lection was prominent for purity and originality of design and refinement in finish.



We give two examples of his admirable works—a Vase and a Clock of much beauty.

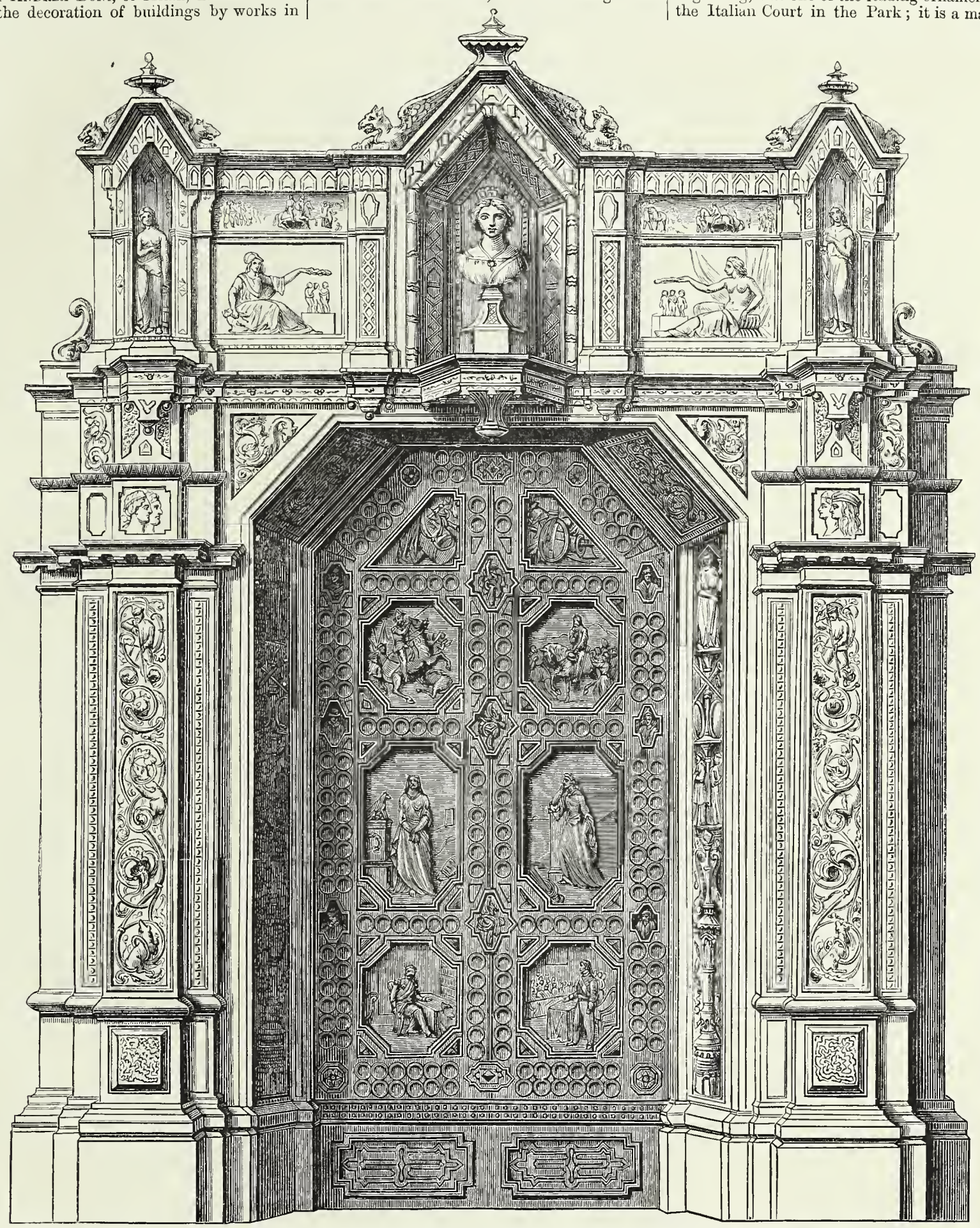
The principal commercial bronzes in the Austrian section were fanciful groupings of animals of the chase, dead game, hunting accoutrements, emblems of science and Art, machines and machinery, admirably composed and modelled, and finished with great skill. They were, for the most part, either silvered or gilt, or silvered and oxidised to a deep steel-colour or grey black. The most important works were exhibited by Dzidzinski, Hanusch, Theodore Klein, Clement Lux, Auguste Klein, and Louis Boehm, all of Vienna. A very charming toilet mirror, exhibited by the first-named firm was especially elegant in design, and has been purchased for the South Kensington Museum.

To the works of some of these eminent Art-manufacturers we have accorded justice, having engraved many of them.

## BELGIUM.

The bronze exhibits of Belgium are limited to those contributed by A. Bogaerts, of Antwerp, and were chiefly clock-decorations. The subjects were treated with great artistic power, and in the manner of the early Flemish pictures. The effect was fresh and original, the execution, both as regards casting and chasing, being excellent. The contrast with the French bronzes of the same class was very striking, from the quaint severity which characterised both the subjects and the mode of treatment. As cabinet groups they were undoubtedly clever and covetable works of Art. In this particular class of Art, Belgium made no figure comparative with the excellence exhibited in other ways.

Signor ANDREA BONI, of Milan, has revived in Italy the decoration of buildings by works in terra-cotta. The GATE, of which we give an engraving, was one of the leading ornaments of the Italian Court in the Park; it is a master-



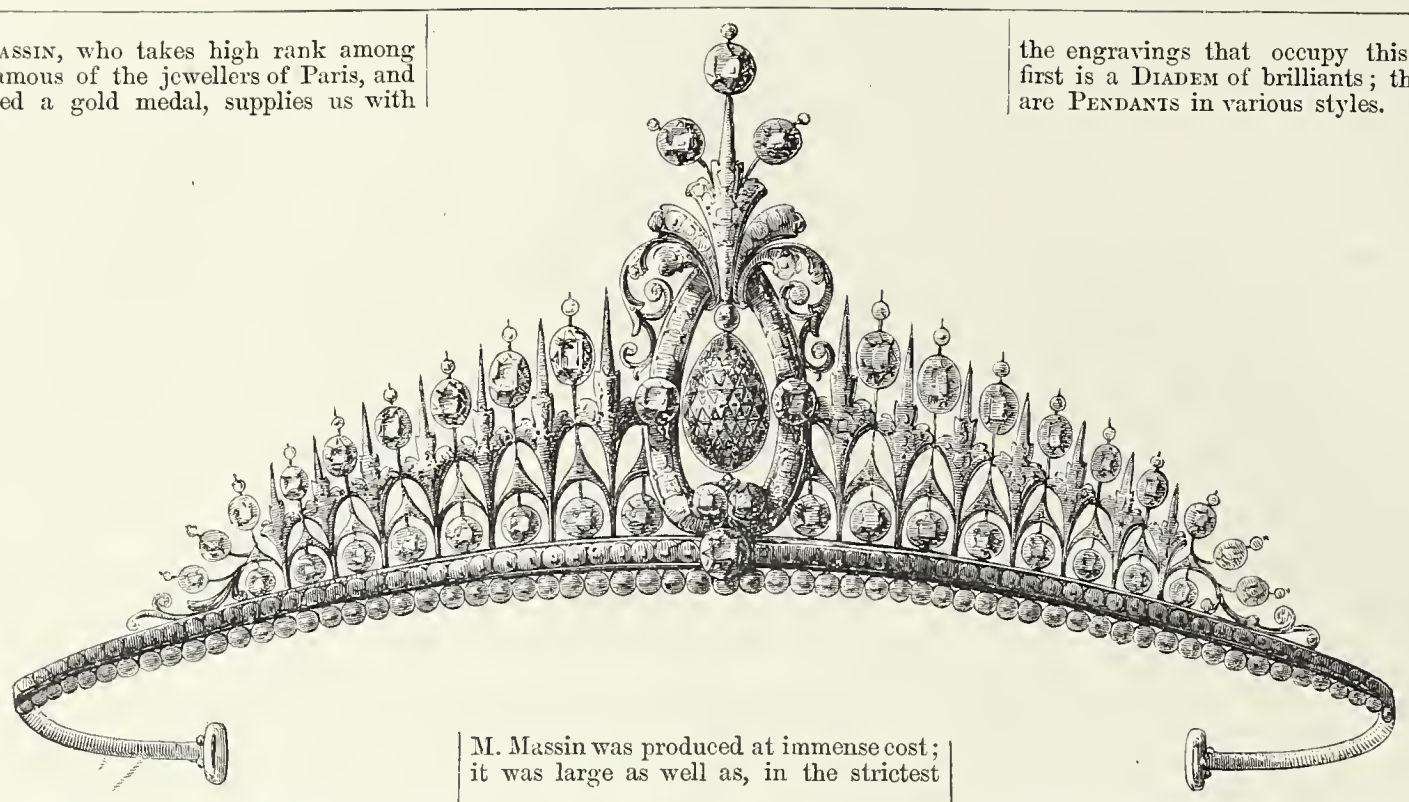
work in design and execution. It commemorates the triumphs of Garibaldi in bas-reliefs, and offers homage to Napoleon III. and Cavour in others. It concerns us only as a work of Art of the very highest order, supplying evidence of the capabilities of the artist and manufacturer.

## ITALY.

The leading feature of the contributions from Italy was the great skill shown in the reproduction and imitation of antique works. In this respect they stand unrivalled. An examination of these examples must convince any one how dangerous it is to purchase objects of this class without special technical knowledge, since the stains and damages, the patina and colour of ages are imparted with such skill as to deceive any but a very decided expert in antiques. This is more especially the case in the smaller and more portable specimens, no doubt because the larger reproductions are less in demand, and would frequently require an elaboration and treatment which would not really pay. Some of these, however, are marvellous specimens of imitative power. A Mercury and Discobolus, both after originals discovered during excavations at Herculaneum, were exceedingly interesting works of their class. A Drunken and also a Sleeping Faun were equally good, although the subjects were in themselves and in their original treatment of a less refined character.

Except to the practised eye, there is little or no appearance of the usual methods of colouring and giving tone and artificial surface to bronzes. Yet all is decidedly artificial, but then it is done with a totally different object, the purpose in these cases being to anticipate the effects of time and atmosphere, and not to protect the surface of the metal, or to give it a conventional colour.

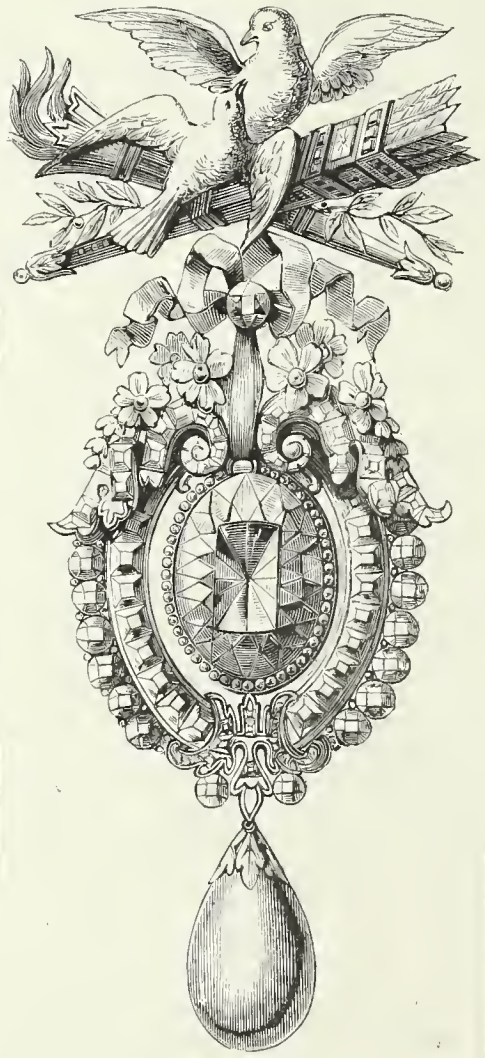
M. O. Massin, who takes high rank among the most famous of the jewellers of Paris, and who received a gold medal, supplies us with the engravings that occupy this page. The first is a Diadem of brilliants; the other three are Pendants in various styles. These works



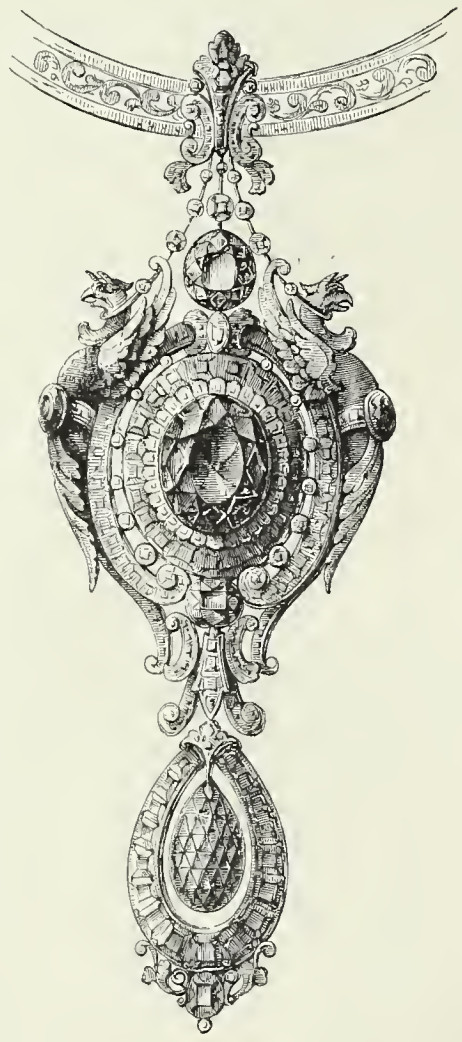
are examples of the purest and best Art, exquisitely designed and finished, valuable far beyond



their intrinsic worth; rivalling, indeed, the most perfect of any country or period. The collection of M. Massin was produced at immense cost; it was large as well as, in the strictest



sense, rich. The articles were wrought for some of the magnates of Europe and America. The Court that contained the jewellery of France will long live in the memories of the



thousands by whom it was visited; it was a studio for all classes and orders of Art-manufacturers.

The largest and most important bronze casting in the Italian Section was the "David" of Michael Angelo, after the original in marble, placed in front of the Palazzo Vecchio, Florence. As a reproduction of this great work in a material so different to that in which the original is executed, it was a success.

Of the modern Italian bronzes, little can be said. The "Cain," cast at the Marini Foundry, Florence, was the most original, but as a casting it was defective. This would have been more evident had the modelling and general treatment of the surface been less rugged.

Italy does not in this art sustain its ancient repute, the modern bronzes being in no way comparable with those that are "ancient;" but the new Kingdom has not yet had time to develop all its resources.

## RUSSIA.

The Fine Art Bronzes exhibited in the Russian Section were the productions of M. Liberich, and the most important were modelled by Aubepuxl. Some of the specimens were exhibited at the International Exhibition of 1862, where they attracted much attention by the skill shown in chasing and modelling, as well as a certain freshness in the treatment of the modelling and choice of subject, the most remarkable work being a group of a Laplander, sledge, and reindeer. The spirit and motion shown in the animals were remarkable.

The principal group exhibited on this occasion was that of the Emperor Alexander II. on a hunting excursion, in which he is represented as saving a hunter from the grasp of a bear. There was

The Shield, of which this page contains an engraving, was one of the many admirable works exhibited by Mr. Harry Emanuel, Goldsmith and Jeweller of London. It is designed and executed in silver *repoussé* by Mr Thomas J. Pairpoint, an artist of great ability and in high repute. The subject illlustrated is "The Five Senses," treated allegorically, the border



and ornament being Renaissance. Explanation is unnecessary; the artist has treated the theme with consummate skill; the five compartments are so many striking stories. The drawing of the numerous figures is admirably true, and the modelling of rare excellence. Altogether there were few productions exhibited in 1867 that surpassed this as a work of high Art.

more of the picturesque than sculpturesque in the treatment, but as a specimen of metal casting it was unique. Another small specimen, most admirably modelled, was a dead stag placed upon a rush mat. The treatment of this little work was a fine study for those engaged in producing similar works, and as an example of unaffected modelling and chasing.

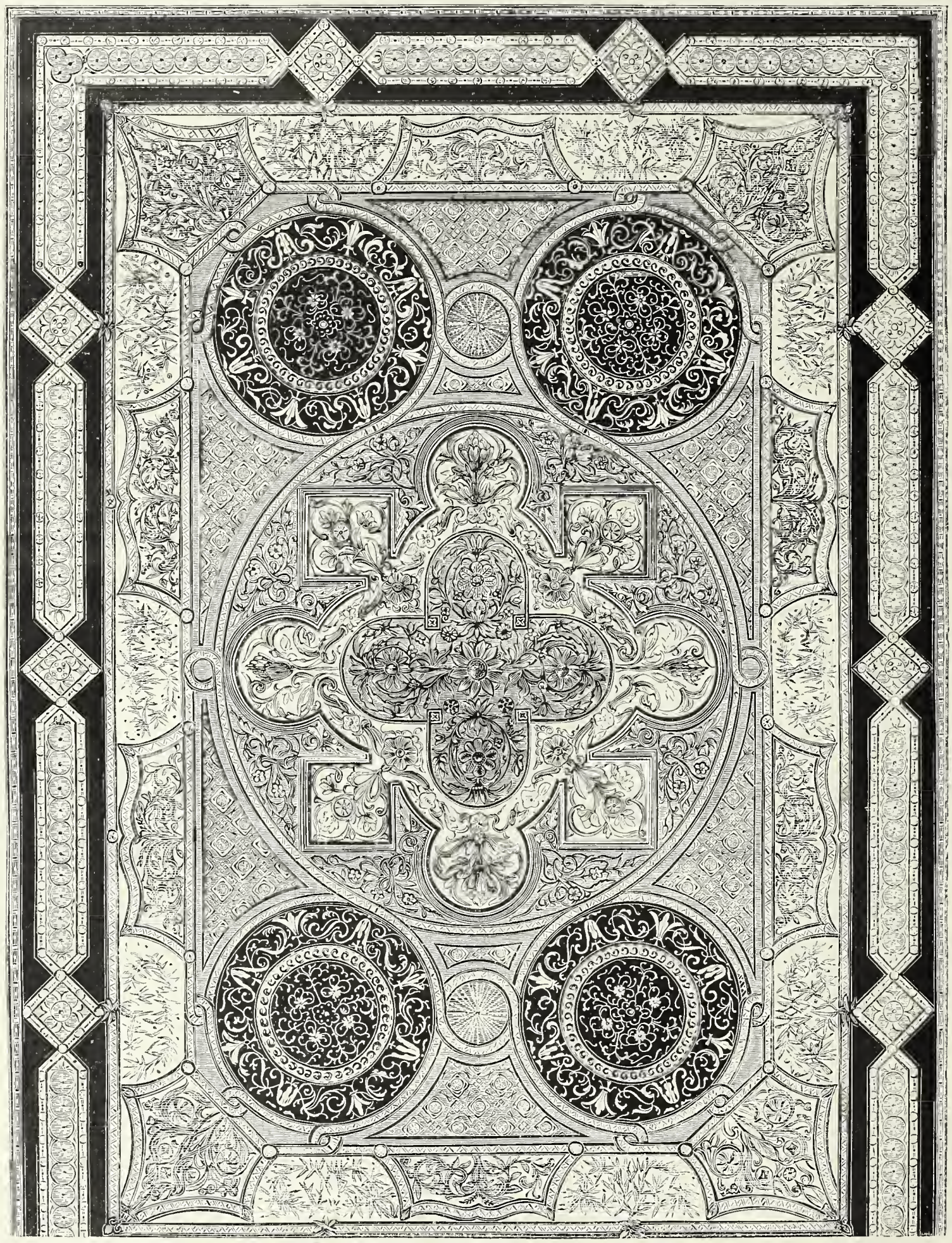
Some of the commercial and decorative works were also very excellent. These were exhibited in the industrial department, with other examples of manufacture. But Russia was so rich in so many classes of Art-manufacture that she could well afford to withhold her power in this.

The other countries of the Continent of Europe did not exhibit much that was worthy of special notice. Bavaria had very little, and nothing of an original character.

## UNITED STATES OF AMERICA.

It was not difficult to foresee that from the skill shown by the founders in iron and even bronze in the New England States of America some fourteen years ago, when the writer of this notice went over the various industries of that growing country, as one of tho British Commissioners, that at no distant period the ability and intelligence with which the moulding and casting of metals was being carried out would be devoted to the production of works of Art which would rival tho best productions of Europe. In this Exhibition the evidence was unmistakable that this is now being done, for none could look on the Fine Art bronzes exhibited in the United States Department without being struck with their power and a certain well defined originality of treatment.

Among the best exhibitors of CARPETS was Mr. TURBERVILLE SMITH, of London, who obtained merited distinction in 1851 and 1862, and

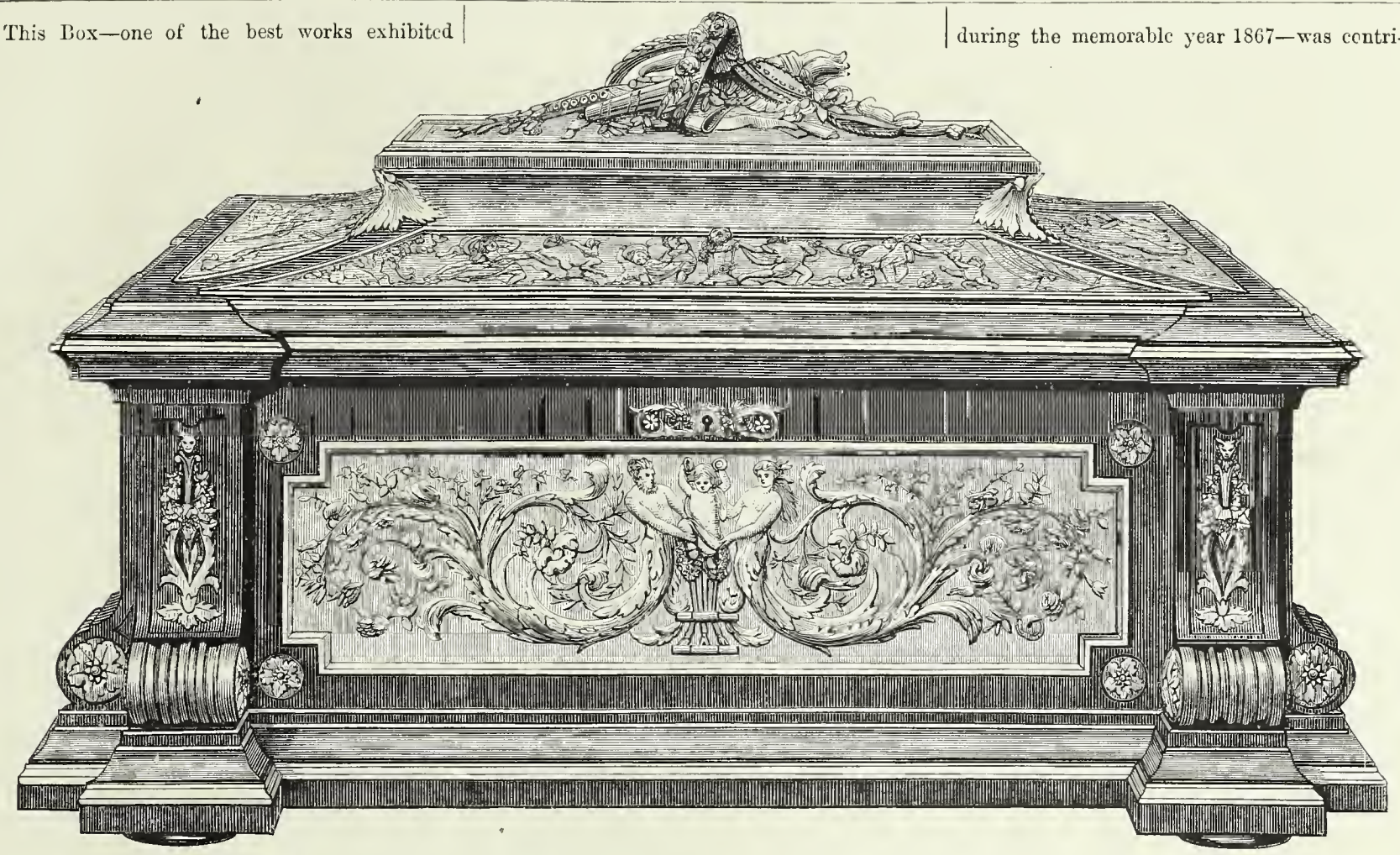


in 1867. The CARPET we engrave is designed by the ablest of British designers, Mr. DIGBY WYATT. It is a design of much grace and elegance. Mr. Turberville Smith has obtained high eminence in his trade by seeking and receiving the aid of many accomplished artists.

## GREAT BRITAIN.

It is certainly not to our credit that the production of Art-bronzes in England was not illustrated. A few statuettes produced for the Art-Union of London comprised all that can be said to represent this speciality as practised in England. Messrs. Elkington, who in 1862 made a very effective and honourable display, did not exhibit anything beyond a few specimens incidentally placed with their works in gold and silver. This is said to have arisen from the want of suitable space. If so, then, as in many other instances, British Art and Industry suffered for want of a proper provision being made for its illustration, either by the paucity of space originally allotted to England by the Imperial Commission, or an injudicious appropriation of that space after the general allotment. That the character of the space assigned was such as to give much trouble and produce great disappointment is certain, but such an industry as that of bronze casting ought to have had special attention as bearing on the future progress of Great Britain in the Arts.

This Box—one of the best works exhibited during the memorable year 1867—was contributed by its manufacturers, MM. J. Allard fils, and M. Chopin. The foundation is of ebony, the panels and other ornamental parts being of carved pear-tree wood; an exquisitely beautiful example of Art of the purest and highest order, both in design and execution.



FINIS

# Advertisement.

## THE ART-JOURNAL, Edited by S. C. HALL, F.S.A., &c.

THE Art-Journal continues to be the only Work issued in Europe that adequately represents the Fine Arts and the Arts of Industry and Manufacture; it is published to contain intelligence concerning every topic connected with Art that can inform the Artist, the Amateur, the Student, the Manufacturer, and the Artisan, and to convey to the general public such information as may excite interest in Art, in all its ramifications; the aim of its Conductors being to produce not only a beautiful Work for the Drawing-room, but one that shall be a suggestive aid in the Studio and the Workshop.

The Art-Journal is the earliest of the Periodical Works by which Art was brought to the aid of Literature. It has contained above 600 Engravings on Steel, and upwards of 30,000 Engravings on Wood. A large number of the most competent critics and Art-authorities have communicated knowledge through its pages; every branch of Art and Art-manufacture having been, as far as possible, represented.

Of the Wood-Engravings, the greater number—exhibiting the productions of Manufacturers, not alone of Great Britain, but of all the countries of the world—have taught the valuable lesson that is derived from comparison. The Line Engravings have been from pictures by the principal Artists of Europe; every British Painter and Sculptor of eminence having thus been made a Teacher.

The Conductors of the Art-Journal are, therefore, justified in believing that Work to have not only promoted but originated much of the improvement to which, of late years, the Industrial Arts have been subjected, and the prosperity whereby the labours of British Artists have been rewarded. When the Work was commenced, sales of paintings by British painters were rare events, purchases of pictures being almost exclusively limited to, so-called, "old masters;" while the Art-Manufacturer had no means whatever of obtaining publicity, and seldom any inducement to aim at excellence in design. During the earlier years of the Art-Journal, there was no public for Art-literature; interest in topics connected with Art was confined to the few; it is now the enjoyment of millions—for nearly every periodical work that aims at large circulation courts the aid of Art as an indispensable auxiliary. The Art-Journal has therefore done its part in training and directing that public taste which now influences, more or less, every class of the community.

The Editor (who has occupied that position from the commencement of the Art-Journal in the year 1839) endeavours to obtain the best possible aid in every department of the Work; he is sustained in his efforts by the Publishers, who hesitate at no expenditure of capital, by which its object can be promoted, its utility increased, and its prosperity advanced.

Among the more prominent writers in the Art-Journal are, or have been, the following:—

John Ruskin, M.A.; Dr. Waagen; Dr. Ernst Forster; Dr. W. Cooke Taylor; J. D. Harding; John Burnet, F.R.S.; R. N. Wornum; Robert Hunt, F.R.S.; Henry Shaw, F.S A.; H. Bellenden Ker; J. B. Pyne; Mrs. Merrifield; F. W. Fairholt, F.S.A.; Mrs. Jameson; Professor Archer, F.R.S.E.; Professor Ansted, F.R.S.; Mrs. S. C. Hall; Mrs. Bury Palliser; Rev. E. L. Cutts, B.A.; Rev. C. Boutell, M.A.; G. Wallis, South Kensington; Dr. C. Dresser, F.L.S.; A. Claudet, F.R.S.; Thomas Battam, F.S.A.; Dr. Emil Braun; H. Murray, F S.A.; Mrs. John Foster (Editor of Vasari's "Lives of the Italian Painters"); Professor E. Forbes, F.R.S.; Thomas Wright, F.S.A.; Mrs. Austen; Professor Heideloff; J. Beavington Atkinson; G. F. Teniswood; Llewellynn Jewitt, F.S.A.; Walter Thornbury; Rev. J. M. Bellew; Dr. Crace Calvert; Peter Cunningham, F.S.A.; P. G. Hamerton; Rev. J. G. Wood, F.L.S.; J. Glaisher, F.R.S., F.A.S.; Professor Franz Kugler; C. J. Richardson, F.S.A., &c. &c.

Many of the Articles that were first published in the Art-Journal were afterwards issued as Volumes.

Among the British Artists whose works have been engraved in the Art-Journal are the following:—

Sir C. L. Eastlake, P.R.A.; J. M. W. Turner, R.A.; Sir E. Landseer, R.A.; Sir W. Allan, R.A.; D. Roberts, R.A.; C. Stanfield, R.A.; C. R. Leslie, R.A; W. Collins, R.A.; W. Etty, R.A.; W. Mulready, R.A.; D. Maclise, R.A.; T. Uwins, R.A.; E. M. Ward, R.A.; Mrs. E. M. Ward; W. F. Witherington, R.A.; F. Danby, A.R.A.; R. Redgrave, R.A.; T. Webster, R.A.; T. Creswick, R.A.; C. W. Cope, R.A.; W. Dyce, R.A.; F. R. Pickersgill, R.A.; T. S. Cooper, R.A.; W. P. Frith, R.A.; W. E. Frost, A.R.A.; P. F. Poole, R.A.; A. L. Egg, R.A.; J. C. Hook, R.A.; Sir J. Noel Paton, R.S.A.; W. C. T. Dobson, A.R.A.; J. Faed, R.A.; R. Ansdell, A.R.A.; J. Sant, A.R.A.; H. Le Jeune, A.R.A.; P. Calderon, R.A.; F. Goodall, R.A.; J. R. Herbert, R.A.; Sir D. Wilkie, R.A.; Sir A. W. Callcott, R.A.; J. Linnell; J. Constable, R.A.; W. Hilton, R.A.; F. R. Lee, R.A.; Miss Osborne; J. C. Horsley, R.A; S. A. Hart, R.A.; J. Phillip, R.A., &c. &c. Sculptors—Sir R. Westmacott, R.A.; R. Westmacott, R.A.; J. Flaxman, R.A.; J. H. Foley, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; P. McDowell, R.A.; W. C. Marshall, R.A.; Baron Marochetti, R.A.; J. Durham, A.R.A., &c. &c.

The Engravings from Pictures are all Line Engravings—nearly the only Line Engravings that have been of late years produced in any country of Europe.

The Art-Journal has consequently obtained a high place in public favour, which cannot be risked by any laxity of effort on the part of those who are intrusted with its production.

